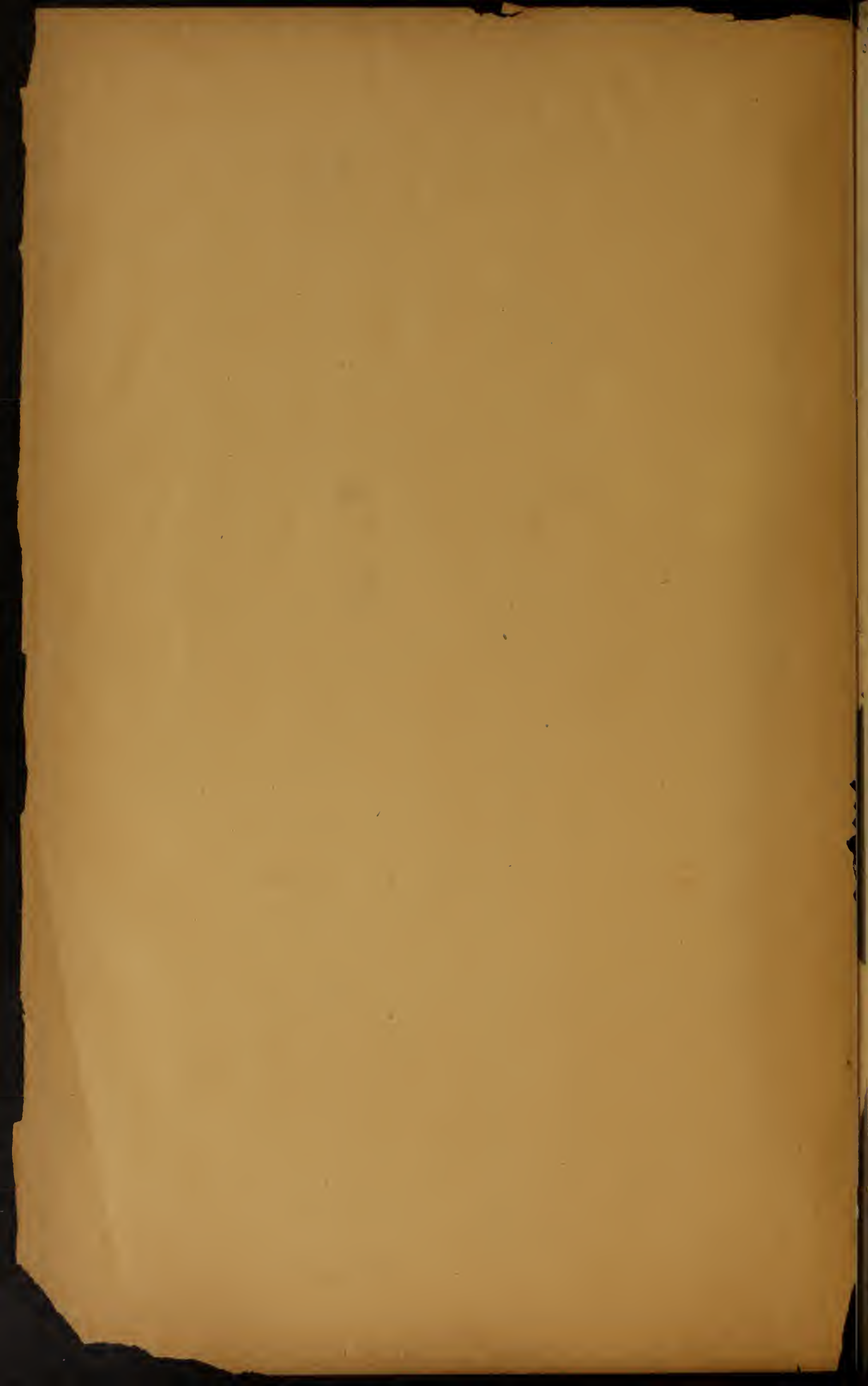




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These numbers were well selected to stimulate interest through contrast, and

performance of their programme with a spirit that was quite delightful. Miss Mukle deserves especial mention for her fine tone and intonation and Mr. Fryer for an excellent understanding of phrase and technical adjustment. In their ensemble work there could have been at times a better understanding of tone balance between the players, but otherwise they played with admirable skill.

## CHOPIN CONCERTO

BY GABRILOWITSCH  
The Russian Orchestra Begins

New Series of Educational  
Entertainments.

## CHAMBER MUSIC GIVEN

Concerts were almost as numerous yesterday as on previous Sundays of the season. However, it does not become imperative to accord grave consideration to all of them. None were of profound importance, and that of the Philharmonic Society at Carnegie Hall in the afternoon acquired note chiefly from the fact that Ossip Gabrilowitsch, the distinguished Russian pianist, who was the soloist, elected to play Chopin's E minor concerto.

Mr. Gabrilowitsch's reading of this work, at one time played so often in the course of each season, but now infrequently heard, was characteristic and therefore interesting. First and foremost it placed special emphasis upon features of the composition commonly obscured. The Chopin specialists who have written about this music are not as a rule deeply stirred by it. Edgar Stillman Kelley is lost in admiration of certain technical matters in the structure, such as the individual treatment of the triad in B minor, while Mr. W. H. P. occupies himself with a demonstration of the indisputable truth that Chopin was uncomfortable, constrained and frequently unconventional when writing in the concerto form. Mr. Huneker has much to say about the orchestration and Kieczynski about the virtuoso work.

All of these gentlemen are right. Chopin was not at home in the concerto. There is much virtuosic work, but of such an unusual and epoch making kind that more should be said about it. Mr. Kelley lays stress upon harmonic effects which were undreamed of by the classic fathers, and he is right as right can be.

But Chopin's E minor concerto, even in spite of his own accounts of his purposes, contains involuntary expression of two sides of the man and two aspects of his nationality. The martial rhythm of the first theme of the first movement is essentially a proclamation of the martial spirit of the Pole, just as the more tender melody in a spring night, described in the adagio, is a Polish vision.

Mr. Gabrilowitsch played the concerto primarily with a perfect adjustment of the contrasts between the strong, clean drawing of the incisive rhythms on the one hand and the evasive color schemes of the melting cantabiles and the shimmering web of the characteristic passage work on the other. The pianist conceived the entire composition with masculinity of thought, but he sang with beautiful tenderness its more finely spun melodies.

Finish of technic, brilliancy, power, depth of color and an unflinching clarity were conspicuous factors in this admirable performance, which was poetic in a way to satisfy the most sensitive lover of Chopin and dignified enough to prevent the music from falling, as it too often does, into bathos. An artist of fine perceptions and of comforting balance is Mr. Gabrilowitsch, and his interpretation of the Chopin E minor concerto will be recalled among the most noteworthy achievements of this musical season.

The orchestral numbers on yesterday's programme were Mendelssohn's "Fingal's Cave" overture, Beethoven's "Leonore," No. 3 overture, and Carl Goldmark's "Rustic Wedding" symphony. The last named work was played in memory of the composer, who died in Vienna on January 3.

In the evening the Russian Symphony Society, with Modest Altschuler conductor, began a series of popular concerts at the Park Theatre. These concerts as announced, are not to be confined to a presentation of Russian music, as has been the society's usual custom in its programmes, and a feature of each evening will be a brief demonstration of the functions of the instruments of the orchestra. At later concerts forms of composition are likewise to be taken up, and the first to be treated will be the construction of the symphony.

In last night's programme the orchestra had the aid of six soloists. David Bispham, the popular barytone, was down in the list as singing "Wotan's Farewell" from "Die Walkure" and a group of songs, "Where'er You Walk" of Handel, "I'm a Roamer" of Mendelssohn and "Vater Damsch's" "Daria D'ever." The other soloists

were Herbert Fryer, who read in "Ode to the Strings" in connection with the evening's "demonstration" subject, namely, the strings; Frederik Fradkin, violinist, and Messrs. Jacob and Bernard Altschuler, violinist and cellist respectively.

The instrumental compositions afforded much variety, the chief ones among them being the "Tannhauser" overture, Ponchielli's "Dance of the Hours" and Ippolitoff-Ivanoff's "March Sardar" for orchestra and Liszt's A major pianoforte concerto. The size of the audience and the interest shown were such as to bespeak success for the new series.

Also in the evening May Mukle, cellist, and Herbert Fryer, pianist, gave the second of two sonata recitals at the Bantbox Theatre. The programme comprised Brahms's sonata in F major, a group of three solos for violoncello—the sonata in A major, by Boccherini; "Sussex Mimmers" (Christmas Carol) (arranged by Percy Grainger), and "Old English Melody" (arranged by Mr. Fryer), and in closing the B flat sonata of Camille Chevillard.

These numbers were well selected to stimulate interest through contrast, and the two artists entered upon the performance of their programme with a spirit that was quite delightful. Miss Mukle deserves especial mention for her fine tone and intonation and Mr. Fryer for an excellent understanding of phrase and technical adjustment. In their ensemble work there could have been at times a better understanding of tone balance between the players, but otherwise they played with admirable skill.

## CONCERT MUSIC ON MANY STAGES

Metropolitan Has "American Night."

with Miss Case, Miss Braslau and  
Mr. Althouse Among Artists.

With three American representatives on the list of artists the Metropolitan Opera Company gave its sixteenth Sunday concert last night, presenting a programme of Italian music by Puccini and Verdi. The other singers were Miss Emmy Destini, Bohemian soprano; Mme. Elizabeth, German soprano, and Riccardo Tegni, Italian bass.

From the American section of the company Miss Anna Case sang Mimi's aria from "La Boheme," and "Ah, si e lui," from "La Traviata." Miss Sophie Braslau sang an aria from "Il Trovatore" and Paul Althouse sang an aria from "La Tosca." With Mr. Tegni they sang the quartet from "Rigoletto."

From "Madama Butterfly," "La Tosca" and "Il Trovatore" Miss Destini took her selections, and Mme. Schumann presented Musetta's song from "La Boheme." The orchestra under the direction of Richard Hageman, played the introduction to the third act of "Manon Lescaut" and a march from "Don Carlos."

## MISS MUKLE WINS APPLAUSE AT RECITAL

When Miss May Mukle, cellist, who gave a sonata recital in the Bantbox Theatre last night with Herbert Fryer, pianist, had finished playing Percy Grainger's arrangement of "Sussex Mimmers" (Christmas Carol), which was one of a group of solos interpolated between sonatas, her accompanist turned around and joined in applauding her.

The audience also was enthusiastic in its approval of the simple melody played with a full tone and with feeling. Her other solos included Boccherini's Sonata in A and an arrangement of an old English melody by Mr. Fryer. Together with Mr. Fryer she played Brahms's sonata in F and the sonata in B flat by Camille Chevillard.

## RUSSIAN ORCHESTRA PLAYS AT THE PARK

There were enough soloists at the first of a series of Sunday night entertainments of the Russian Symphony Orchestra in the Park Theatre yesterday for half a dozen orchestra concerts. First Mme. Harriol Scholder-Edlin played the Liszt piano concerto in A. David Bispham, American barytone, followed with Wotan's Farewell from "Die Walkure" and songs of Handel, Mendelssohn and Walter Damrosch.

Later Miss Margaret Wyckoff, poetic interpreter, presented an "Ode to the Strings," and during the evening Frederik Fradkin, violinist; Jacob Altschuler, viola player, and Bernard Altschuler, cellist, played solos. The orchestra, under the direction of Modest Altschuler, played several Wagnerian selections as well as some Russian orchestra works.

## FRENCH SONGS AND RECITATIONS ENJOYED

In the Century Lyceum last night the usual lively concert of French songs and recitations attracted a large audience. Among the singers were Mme. Sidone Spero, coloratura soprano, and Miss Clara Laroque, of the Opera Comique, Paris.

Robert Schumann, whose name was the subject of a sketch by Misses Rosa Mervill and Suzanne Lozanne. A new dance called the Sphinx Valse, was presented by Mr. Portalis and Miss Suzy.

## PHILHARMONIC CONCERT.

Mr. Stransky made his Sunday concert of the Philharmonic Society yesterday a memorial of Carl Goldmark, the Austrian composer, by playing his symphony called "Rustic Wedding" as the principal orchestral number of the program. The memorial was a little belated, as Goldmark died more than two months ago; but it was fitting and proper that there should be one, even a little late. The symphony has been in the repertory of the Philharmonic Society for thirty-eight years; for it was performed on Jan. 13, 1877, by the Philharmonic under Theodore Thomas, for the first time in America. Not many modern symphonies have had a longer or more honorable record than this, which is a "symphony" only by courtesy, makes no pretense to depth, deals with a "program" only in most general terms, and grapples with no problems of "Weltschmerz." But there are spontaneous melodic invention in it, and the workmanship of a master musician; and the sincerity and charm of the music have given it the substantial position it has occupied and still occupies. Mr. Stransky did well to play it, and to recall the part the Philharmonic Society took in advancing Goldmark's fame by introducing not only this symphony but also the "Sakuntala" overture to the American concert rooms for the first time.

The soloist was Mr. Ossip Gabrilowitsch; he played Chopin's concerto in E minor, which has had a revival this Winter to the neglect of its fellow in F minor. He played it with much poetic grace and delicacy of sentiment, yet without brilliancy in some of its iridescent decorative passages, and with a masculine strength that kept far from the sentimental and the morbid. He presented the concerto in one of the modern revisions of it, in which the orchestral introduction is shortened, the instrumentation somewhat enriched, and certain passages, notably that at the close, are made more brilliant. The final octaves in this version he played with splendid bravura. It was on the whole the performance of an accomplished artist, one to enhance the high esteem in which Mr. Gabrilowitsch is held.

Before the concerto came Mendelssohn's overture, "Fingal's Cave," played with vigor, fine color, and precision, and after it Beethoven's overture, "Leonore No. 3."

## PHILHARMONIC HEARS GOLDMARK SYMPHONY

In memory of Carl Goldmark, who died last January, his symphony, "A Rustic Wedding," was played at the concert of the Philharmonic Society yesterday afternoon in Carnegie Hall. It is not a work which has frequent hearings nowadays, although it appeals to those who love simplicity and melody. Its orchestration is still interesting. Yesterday Josef Stransky and his men gave it a well rounded performance. The real climax of the concert came in the first half of the programme when Ossip Gabrilowitsch played the Chopin E minor piano concerto. The applause was such that Mr. Gabrilowitsch had to return a half dozen times to bow his acknowledgements. He has a clear, virile style of fingering, and while his interpretation never approached sentimentality, there was, with the stronger elements of his playing, a delicacy, a fine poetical conception of the music that caught the hearers in its spell. He was admirably supported by the orchestra.

Two overtures, Mendelssohn's "Fingal's Cave" and the "Leonore" No. 3 overture of Beethoven, completed the programme.

March 9, 1915  
The Flonzaley Quartet.

Large attendance and extreme cordiality on the part of the audience marked the last of this season's concerts by the Flonzaley Quartet, which took place last evening in Aeolian Hall. These artists, brought together a decade or so ago by E. J. de Coppet, are now established as favorites with lovers of chamber music, not only in this city, but throughout the country, which is as it should be, though somewhat to the disadvantage of New York. Engagements elsewhere permit of only three concerts here next season. However, they will be given not on Mondays, where there is usually an embarrassment of musical riches, but on Tuesdays. The offerings last night were Brahms's quartet in C minor, op. 51, No. 1, and Beethoven's quartet in C sharp minor, op. 131, both played with the virtuosity and intelligence which distinguish these players; and a solo performed by Alfred Poell, second violinist of the quartet. Emanuel Moor's "Trois Préludes en forme de suite," for the violin alone, was the novelty of the evening. There can be no reason to doubt that it received an admirable interpretation, and that, as in some of the earlier violin suites whose

style it follows, the capacity of his instrument was severely tested, but it seemed strangely out of place between Brahms at his best and Beethoven in his third period. The applause clearly was for Mr. Poillon, not for the composer.

Concerning the quartets played, nothing need be said now; they are familiar to all lovers of chamber music. Of the Beethoven, Richard Wagner wrote a glowing analysis, which applies better to his own "Tristan and Isolde," especially as concerns his remarks on the final allegro:

"... wild delight, cries of anguish, love's ecstasy, highest rapture, misery, rage; voluptuous now, and sorrowful; lightning's quiver, storm's roll; and high above the gigantic musician! basking and compelling all things, proudly and firmly welding them from whirl to whirlpool, to the abyss. He laughs at himself; for the incantation was, after all, but play to him. Thus night beckons. His day is done."

Subscriptions for the next season of the Flonzaley Quartet's admirable concerts may be secured now.

## Oscar Seagle's Recital.

Oscar Seagle, who is now well known and much liked as a concert singer here and elsewhere, gave a recital at Carnegie Hall yesterday afternoon. His audience was large and appreciative. He seemed to be suffering from a cold wherefore at times he was somewhat hoarse, but he has such excellent command of his voice that the unfortunate condition of his throat was rarely evident. Like that of most singers, his style becomes rather monotonous during a recital which lasts two hours. He sings interestingly such virile songs as Schumann's "Provenzal'sches Lied," and he has a tendency to melancholy songs, such as Debussy's "Recueillement." Beyond these two styles his range of emotional expression is limited, but there was a red blood in one phrase of "Si j'étais Roi," by Cui, the phrase "Pour un baiser de toi," than in any of the other songs. Mr. Seagle sang a sixteenth-century French "Chanson à manger" in a delightful way, and the audience was especially pleased with an old Irish Ballynure ballad, which Mr. Seagle was obliged to repeat. Had the words been more clear, this song would have been still more enjoyable. It is not always safe to suppose that because the song is in English, or some variant of English, it will be understood by an English-speaking audience. English diction is a difficult art. Another Irish song, "Would God I Were a Tender Apple Blossom," is being heard here frequently this year, not only as a song, but still more often in Percy Grainger's exquisite choral and piano arrangements.

Mr. Seagle paid his accompanist, Mr. Frank Bibb, the compliment of singing his joyous Rondel of Spring, which was encored enthusiastically. Edward Horsman's brilliant and effective "The Bird of the Wilderness" made a fitting ending to the recital, which was, if anything, overlong, and which, besides the songs mentioned, included a goodly number of those by modern Frenchmen, half a dozen German lieder, and some early Italian works, among which may be placed Mozart's "Non piu Andrai" from "Figaro."

## THE FLONZALEY QUARTET.

Music by Brahms, Moor, and Beethoven at the Last Concert.

The last concert in the series of the Flonzaley Quartet was given last evening in Aeolian Hall. The size of the audience furnished a gratifying showing of the established place that this fine organization has now made for itself in the musical life of New York, and helping to increase the love and admiration for chamber music in its highest forms. The programme of this concert was made up of Brahms's quartet in C minor, op. 51, No. 1, three preludes in the form of a suite for solo violin, by Emmanuel Moor, op. 100, and Beethoven's quartet in C sharp minor, op. 131.

The preludes by Moor were played by Alfred Pochon, and his admirable performance was the fulfillment of a difficult and ungrateful task. What little is said in these three movements is said in a strange and unaccountable mixture of a style apparently intended to be severe, and one that is trivial, whether so intended or not. It is hard to make out of the other wanderings, vague and indecisive tonal windings, in which difficult double stop passages are freely interspersed. Mr. Pochon played with resolution, with some conviction, with a hope or an intention to make the most of the sound, with a kindly broad tone and a mastery of the difficult passages that rarely is found in the earlier violin suites whose

MR. SEAGLE'S RECITAL  
Large Audience Applauds Singer  
In Varied Programme.

Few singers could attract such an audience to a song recital as Oscar Seagle had in Carnegie Hall yesterday afternoon. The auditorium was filled, but it was the quality rather than the size of the audience which demanded notice. Professional singers of all kinds, from those of the opera house to those of the dusty concert routes, teachers of singing and students, as well as amateurs, made up the assemblage which listened intently to Mr. Seagle's songs and applauded him cordially.

FLONZALEYS APPLAUDED  
Alfred Pochon, Second Violinist or  
Group, Appears as a Soloist—  
Programme Interesting.

In Aeolian Hall last night the Flonzaley Quartet gave the last concert of its series here this season.

Two quartets, one by Brahms and the other by his great predecessor, Beethoven, and a violin solo, more modern in character, by Emanuel Moor, were the numbers heard by a large audience. Brahms' quartet in C minor, opus 51, No. 1, was the first number, and after it Alfred Pochon, second violin of the quartet, played three preludes for violin alone by Emanuel Moor. He is a brilliant player, and in a technical way his playing was all that could have been expected. Perhaps a fuller, warmer tone and emotional qualities of a more striking quality would have added to the enjoyment of some of his hearers, but it is difficult to make an unaccompanied violin solo interesting, especially a modern one, and Mr. Pochon did that.

The final number was Beethoven's C sharp minor quartet, opus 131. It is one of the works which particularly interested Richard Wagner, and his commentary on its programme was inserted in the programme last night. There was a little more false intonation and a little less faultless ensemble than usually mark the playing of the Flonzaleys, but it was in many ways a brilliant performance. The finale was particularly stirring with its wild dance rhythms.

FLONZALEY QUARTET  
ENDS SEASON HERE

The Flonzaleys gave their final concert of the season last night in Aeolian Hall, and an audience that very nearly filled the auditorium listened with close interest. The Flonzaleys have taken a firmp lace in the esteem of the New York public, and at their appearances the best of musical fare is nearly always provided. Such was the case last night, and, taken all in all, the four musicians have rarely played more beautifully and with more perfect ensemble.

The third movement of Brahms' Quartet in C minor, op. 51, No. 1, was played in a particularly grateful manner, the quartet bringing out the haunting rhythms with exquisite grace and sharp incisiveness.

The three Preludes in form of a suite for violin alone by Emanuel Moor were played admirably by Mr. Pochon, with warm tone and much fluency. The composition itself was less interesting than the performer, though it gave the violinist abundant opportunity to display his technical efficiency.

The programme closed with the Beethoven Quartet in C sharp minor, op. 131.

American Barytone Shows Remarkable Control of His Voice.

In one of the most interesting of the season's song recitals Oscar Seagle, American barytone, was heard in Carnegie Hall yesterday afternoon. The audience was large and demanded frequent encores. Preceded by a Mozart aria and two Italian songs of Marcello and Bononcini, Mr. Seagle sang three sixteenth century French songs—"Musette," "Chanson a Dancer," and "Chanson a Manger"—with exquisite charm. His voice, which in a smaller hall gives the impression of not being large, penetrated to the furthest corners of the vast auditorium, even when used pianissimo. Known in the past as a master of the art of singing, Mr. Seagle seems to have developed in certain lines during the last year. Such control of the voice as he demonstrated is not often heard in song recitals, and the quality of tone except at rare intervals was beautiful.

Almost too light and delicate was his singing of a group of modern French songs, including Debussy's "Mandoline," which had to be repeated; Chausson's "Sereade Italienne," Cui's "Si j'étais Roi" and Duparc's "Lamento."

In the singing of a group of songs of Schubert and Schumann Mr. Seagle showed much improvement over his work last season in this type of song. Some old Irish songs and American selections, including Edward Horman's "The Bird of the Wilderness," which is beginning to be sung at many song recitals of the highest character, closed the recital.

This artist has not given many recitals here, but devotes most of his time to teaching. Of his value as an instructor no one can know much except his pupils, but his skill as a platform singer many can testify. His is a delightful art, first of all because his technique is so good. He sings with an unusual freedom of tone and has an uncommon range of scale. His management of dynamic gradation is very fine and his knowledge of style excellent.

Mr. Seagle is not primarily a temperamental singer, but his interpretations are constructed with taste, insight and sensibility. He is an artist of singularly fine instincts, and his judgment is of the ripest kind. He is one of the best equipped and most delightful recital singers now before the public. His programme yesterday afternoon embraced Italian and French numbers, as well as songs by Schubert, Schumann and even a local composer, Edward Horman. Frank Bibb, who played good accompaniments, was also represented on the programme.

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Mr. Urlus Ill,  
Opera Changed to  
"Die Walkure"

Owing to the indisposition of Jacques Urlus, tenor, last night's opera at the Metropolitan Opera House was changed from "Tannhauser" to "Die Walkure." Mme. Matzenauer was Brunhilde, and although her Valkyrie cry was applauded at the beginning of the second act, yet its high notes lacked brilliancy. Mme. Kurt Sleglinde was an interesting bit of work, both vocally and dramatically, and Mme. Ober, as Fricka, lent the part dramatic greatness, while she sang it beautifully.

As Siegmund Mr. Sembach was very good. Mr. Braun was an imposing Wotan and Mr. Ruysdael a dramatic Hunding. Mr. Hertz conducted an excellent performance.

With the opening of the seventeenth week of the season there was no sign of a lessening of fashionable interest in grand opera. The audience was large and brilliant.

Urlus Ill; Opera Bill Is Changed.

Because of the hoarseness of Jacques Urlus, who was to have sung the title rôle in "Tannhauser" last night, the bill at the Metropolitan Opera House was changed to "Die Walkure." Alfred Hertz conducted and Johannes Sembach, Basil Ruysdael, Carl Braum, Melanie Kurt, Margaret Matzenauer, and Margarete Ober were in the cast.

April 10, 1915  
Another Beethoven Concert.

American composers who think they are unjustly neglected may get a sad sort of comfort out of the reflection that even in the case of the most prominent foreign masters only a small fraction of their works are ever sung or played. An impressive illustration of this fact may be found in Edwin Evans's "Historical, Descriptive, and Analytical Account of the Entire Works of Johannes Brahms." This publication is planned to comprise three volumes, devoted, respectively, to the vocal compositions, the piano and organ pieces, and the chamber and orchestral works. Three years ago, Charles Scribner's Sons issued the first volume—a mammoth tome of 619 pages, most of them concerned with compositions with which the public and the professionals alike are, and will remain, unacquainted.

Of Beethoven's works, not many more have survived than of Brahms's, as a glance at the tables printed in Grove (vol. 1, pp. 269-277) shows. Some of those that are now neglected were better known a century ago, but attempts to revive them are doomed to failure. The programme of the All-Beethoven concert given in Carnegie Hall yesterday afternoon by Walter Damrosch and his Symphony Orchestra included two or three

of the best that is now their lot. Not even Leonard Borwick, who has been profusely praised heretofore in this journal as a Beethoven interpreter of the first rank, could arouse much interest in the C minor and the G major concertos; nor did Mr. Damrosch succeed in making much impression with an adagio from an obsolete Beethoven work, the "Prometheus." The symphony of the occasion was the seventh.

The foregoing reflections are designed particularly to call attention to the fact that Rubinstein is by no means, as some seem to think, the only composer most of whose works are now neglected. Moreover, among the neglected works of Rubinstein there are some which are far more inspired than some of the Brahms and Beethoven pieces now so often inflicted on the public. All they need is pruning. Some day a musician will come along who dares and knows how to do this; and when that happens, a delightful surprise will be in store for concert-goers, who are as hungry as ever for beautiful melody.

Julia Heinrich Sings.

It is some years since Julia Heinrich, the daughter of Max Heinrich, the noted singer of German songs, appeared first in New York. Since that time she has been singing in opera in Germany, and she has become a soprano, after appearing here as a contralto. Mezzo-soprano would be the term to describe her voice best, as it lacks volume in the upper register.

Yesterday she appeared in a song recital at the Little Theatre, and confirmed the excellent impression which she made here before. She has gained in authority since that time, and she uses her voice with an evident knowledge of its possibilities, her technical training showing itself to be excellent. Her interpretations are thoroughly musicianly, her phrasing beautiful, and her diction excellent. If the natural quality of her voice equalled these other qualities, she would be one of the remarkable singers of the day, but she lacks warmth and sensuous beauty. Nevertheless, Miss Heinrich is sure to give her hearers much pleasure.

Her programme was made up of song beauty. Her appearance, in short, was which for the most part were unfamiliar to her audience. It is wise to escape from the over-trodden path, but, among Franz songs, for instance, there are others more beautiful, and no better known than the two Miss Heinrich chose, "Des Schmetterling ist in die Rose verliebt" and "Abschied." It was a pleasure, however, to welcome the name of this neglected German genius, a creator of songs second to none. Liszt, Dvorak, and Mendelssohn were also names which figure conspicuously by their absence from most recital programmes.

BEETHOVEN MUSIC  
IN MASTER SERIES  
AN UNFAMILIAR NUMBER

The series of "master composer" concerts prepared by Walter Damrosch, conductor of the Symphony Society, advanced as far as the fourth yesterday afternoon in Carnegie Hall. The master represented was Beethoven, and in accordance with the plan of the series a solo pianist was heard. Leonard Borwick, the English pianist, was the player on this occasion, and his numbers were the concertos in C minor and G major, the third and fourth in Beethoven's list of five.

Before the former the orchestra played the seventh symphony, which continues to be a symphony despite the fact that Wagner found it to be the apotheosis of the dance and that therefore Isadora Duncan led it to the service of her symbolical prancings. Before the second of the concertos an adagio from the "Prometheus" ballet music was given, and Mr. Damrosch told the audience that he believed it had never before been played in this city.

No one could have been greatly astonished at this information, at any rate after hearing the movement. One may feel tolerably well satisfied that those compositions of Beethoven which are seldom or never performed are not suffering from undeserved neglect. Both Beethoven and Mozart were human, and to forgive them for some of their deeds need not be regarded as particularly divine. The "Prometheus" ballet music is not one of the master works, and Mr. Damrosch might well have omitted this specimen of it from a master concert.

The seventh symphony, on the other

hand, is one of Beethoven's most characteristic and genial creations. It is no commentary at this time and record may stand with the assertion that it had been very carefully rehearsed yesterday's concert. It was well rehearsed and well performed. Perhaps, Mr. Damrosch discovered too many varieties of tempo in the first movement, but accepting his premises, his plan was admirably carried out.

The temptation to discuss Beethoven's treatment of the concerto form must be resisted. Music lovers generally like that he made it the vehicle for some of his noblest musical conceptions and without depriving of its traditional opportunities for the virtuoso he called upon the soloist to reduce mere technical skill to a secondary position and to place foremost the interpretation of ideas. This attitude of the composer toward the concerto is disclosed in the C minor as well as in the later and more highly developed G major.

The thematic materials of the form are perhaps less psychological than those of the latter and their development certainly much less opulent in imagination and musical mastery. But even the C minor one hears phrases which came from the same treasury as the great score of "Fidelio."

Mr. Borwick played both compositions with a dignified directness and simplicity of style, but with a fine appreciation of their musical characters. He made a determined effort to force his own personality into the front, but interpreted the composer's thought with earnest reverence and affectionate feeling. In both concertos the results were such as to give pleasure to music lovers, and naturally the effect on the audience was larger in the second and more eloquent work.

MISS HEINRICH  
SCORES SUCCESS

Miss Julia Heinrich, a daughter of Max Heinrich, gave a song recital yesterday afternoon at the Little Theatre, and, incidentally, proved that she is a thoroughly musicianly, her phrasing beautiful, and her diction excellent. If the natural quality of her voice equalled these other qualities, she would be one of the remarkable singers of the day, but she lacks warmth and sensuous beauty. Nevertheless, Miss Heinrich is sure to give her hearers much pleasure.

Her programme was made up of song beauty. Her appearance, in short, was which for the most part were unfamiliar to her audience. It is wise to escape from the over-trodden path, but, among Franz songs, for instance, there are others more beautiful, and no better known than the two Miss Heinrich chose, "Des Schmetterling ist in die Rose verliebt" and "Abschied." It was a pleasure, however, to welcome the name of this neglected German genius, a creator of songs second to none. Liszt, Dvorak, and Mendelssohn were also names which figure conspicuously by their absence from most recital programmes.

BORWICK FEATURES  
SYMPHONY CONCERT  
Musicians Show Signs

That They Have Been Overworked.

PLAY BALLET MUSIC  
FROM "PROMETHEUS"

History of Novelty Recall Rivalry That Split Vienna Court Opera.

By H. E. KREHBIEL.  
On Friday of last week and the first day of this Mr. Walter Damrosch gave the patrons of the Symphony Society concerts of Beethoven's music exclusively. He did the same thing yesterday at a concert belonging to his phenomenally successful "Master Composers" series. Less than a fortnight ago at a concert of the Young People's Symphony Society he included a Piano Concerto in G major in his scheme, and so he did again yesterday. Otherwise the programmes were different one from another.

Mr. Borwick played the solo part of the G major concerto and also that of the concerto in C minor, and his performances were the most satisfactory features of the afternoon. In the major symphony, which opened the concert, it seemed as if Mr. Damrosch and his men showed signs of weariness. Mr. Damrosch did beyond question, for he conducted the movements of the concertos so well and though he strove hard to lead

metheus," in the Piano-forte Variations, Op. 35, and in the "Heroica."

### MISS HEINRICH'S RECITAL.

Songs by an Artist Whose Interpretation Is Good.

March 12, 1915  
Julia Heinrich, soprano, gave a song recital yesterday afternoon at the Little Theatre. Miss Heinrich is a daughter of Max Heinrich, who was formerly well known as a leader singer. She had been heard here some years ago and since that time she has been singing at the Royal Opera House in Hamburg. Much interest seemed to be taken in her re-appearance here yesterday.

The programme began with Handel's "Care Selve," which was followed by Schubert's "Im Fruehling," Schumann's "Provenzatisches Lied" and songs by Franz and Brahms. The third group contained mostly German songs, while the central group was made up of English selections by Max Heinrich, Bauer, Mrs. H. H. A. Beach, Lange and Parker. The song of Mr. Heinrich, "Autumn Eve," had to be repeated.

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### BAUER AND CASALS IN JOINT RECITAL

Harold Bauer and Pablo Casals gave their fifth joint recital yesterday afternoon in Aeolian Hall, and the audience was as large and enthusiastic as ever. The extraordinary success of these recitals of the English pianist and the Spanish cellist has been one of the most remarkable features of the present season—a season disastrous to all except a very few artists. Mr. Bauer and Señor Casals are both virtuosos, yet in their joint appearances there is none of the individual striving for effect only too often apparent when two musicians of the first rank join in sonata recitals. With Mr. Bauer and Señor Casals it is always "one for all and all for one."

In the playing of the Bach Sonata in G major, the Beethoven in C major, Op. 102, No. 1, and in the Grieg in A minor there was again this same perfect spirit of artistic brotherhood, this realization of the unity of a work of art. And in this obliteration of self neither artist lost either his charm or his individuality. The New York public may well feel grateful to these two artists who so splendidly have conquered the exploitation of the ego and have thereby accomplished a unity as beautiful as it is serene.

### MME. SEMBRICH IN SONG RECITAL

Artist, Except in First Twenty

Minutes, Fails to Show Any Trace of Recent Illness.

If there were any traces apparent in her recital yesterday afternoon of the recent illness which compelled Mme. Sembrich to postpone the affair from February 23 it was only during the first twenty minutes.

Her singing of Bach's pntecostal air, "Mein Gläubiges Herze," which she instituted for Handel's "O, Had I Jubal's Lyre," and of two of Beethoven's songs disclosed the phenomenon with which her admirers have long been familiar—a scantness of breath and a trepidation which is apparently uncontrollable.

In the fourth song she recovered her confidence and all her old fascinating power, and thereafter she created a crescendo of enthusiasm which reached its climax in the supplementary concert, which would have lasted, no doubt, till nightfall had she not yielded to the popular clamor and made her inevitable finish with Chopin's "Maiden's Wish," sung to her own accompaniment.

The audience, which filled every seat in the big hall, was quick to observe the change in her voice and manner and also the beauty of the song in which it became manifest. It was a novelty in our concert rooms which will no doubt find a place on many lists now that Mme. Sembrich has made it known—an Elizabethan love song composed by John Bartlett, a composer of the early years of the seventeenth century.

Whither runneth my sweetheart?  
Stay and take me with thee.  
Merrily I'll play my part,  
Stay and thou shalt see me  
Oh! have I ketchen thee?  
Hug-ding-a-ding-a-ding.  
This ketching is a pretty thing

Thus the words which are set to a melody full of arch and dainty humor. It went to the hearts of the hearers at once. Mme. Sembrich had to repeat it, and thereafter repetitions and additions were the order of the afternoon.

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The second group, in the second group, was Schumann's "Rosenlein, Rosenlein," and afterward added the same composer's "Nussbaum"; in the third, Chausson's "Les Papillons" won a repetition, and the supplementary piece was Richard Strauss's "Serenade"; in the latter part, composed of a group of folksongs, she repeated the modern Greek cradle song, and, on recall after recall sang La Forge's "To a Messenger," Massenet's "Ouvre tes yeux bleus," the Norwegian folksong, "Kom kjærrer," and the Chopin mazurka.

Amazingly fresh, limpid and lovely was the singer's voice. Thrice wonderful her art. She never won a prettier or more emphatic triumph.

Her accompanist was Mr. Epstein, whose presence recalled a significant incident in Mme. Sembrich's career. It was to Professor Epstein, of the Vienna Conservatory, father of the gentleman who seconded her yesterday, that Professor Stengel took his pupil after he had taught her all he could of pianoforte playing.

The story has been told before in these columns; how Professor Epstein asked if she played something beside the pianoforte, whereupon she performed a violin piece for him; how then he asked for still more, whereupon she sang for him; and finally, how he called in the professor of singing and it was decided in council that she should become a singer instead of going to Liszt, which had been her half-formed purpose.

### SEMBRICH RECITAL HAS MANY HEARERS

HER ART STILL CONQUERS!

Mme. Marcella Sembrich gave her second and last song recital yesterday afternoon in Carnegie Hall. The conditions attending the entertainment were those long familiar at the appearances of this distinguished singer. The audience was one of great size and it contained numerous professional singers, as well as teachers and students of the art of song. The applause was not only enthusiastic but affectionate, and the flowers buried the piano.

The programme was divided into four parts, comprising "Classical Opera Airs and songs," "Modern German Lieder," "Miscellaneous Modern Songs" and "Folksongs of Various Nations." As usual there was an imposing array of languages, German, French, Italian, English, Russian, Polish, Swedish, Greek and Hungarian, in all of which the singer seemed to be at ease. After the first group she sang an encore number Mozart's "Das Veilchen," after the second Schumann's "Der Nussbaum," after the third the serenade of Strauss, and after the last several assorted songs.

It was a remarkable programme, demanding a wide range of expression and an authoritative command of styles. Connoisseurs of vocal art long ago learned that Mme. Sembrich was wise enough to omit from her schemes songs calling for tragic power in its more vigorous publications, and to substitute for such selections lyrics having deep feeling of a subtler sort. It is in songs of this type that she has for years shown the possession of a most individual and commanding type of utterance.

It was to be expected therefore that in such songs she would achieve her highest flights yesterday. In her first group she touched the profoundest notes of tenderness in two songs by Beethoven, "Ich liebe dich" and "Neue Liebe, Neues Leben." In this same group, however, she gave reign, in "Whither Runneth My Sweetheart" by John Bartlett, to her most exquisite humor, which combines archness with sentiment. Nothing on the whole programme was better sung than the Mozart lyric which was the extra number after this group.

Usually Mme. Sembrich's voice is at its best toward the end of her recital; but yesterday it was most beautiful and free in the second group, in which Schumann's "Stille Thraenen" was sung with melting eloquence. Mme. Sembrich was compelled to postpone this recital from February 23 on account of illness and she has been working with unceasing devotion in aid of her suffering countrymen in Poland. It must have been evident to her most devoted hearers yesterday that after the second group she showed that the strain of the illness and the work were in some measure telling on her voice. At times the tones were clouded and even uncertain in pitch, the latter condition being a sure evidence of fatigue in the delivery of such an artist.

On the other hand the loveliness of her interpretation of such lyrics as "Annie Laurie," "My heart is sair for somebody" and the Greek cradle song "Alme Koimesou" (which had to be repeated) was of her own characteristic kind. Throughout the recital her extraordinary power of dramatizing songs, of projecting their emotional content in precisely the right light, was displayed in all its beauty while her finished musicianship always disclosed itself in her nice feeling for rhythm and nuance. Her art was victorious over temporary disabilities. Her accompaniments were played with taste, sympathy and technical skill by Richard Epstein.

### GIVES LAST CONCERT

In a season which has been marked by the music the efforts of the Musical Art Society, the second and last of which was given at Carnegie Hall last night, have attracted especial interest. A mixed choir of trained singers, such as that of the Musical Art Society finds many new vocal works to present, both those of composers dating back to Palestrina, who was born in 1520, and of writers of the present day.

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The concert was opened with three responses of Palestine, sung unaccompanied. Then came old works by Victoria and Lotti. The best singing in the first group of selections came at the end, however, when Rachmaninoff's "Cherubim" song was sung. Unaccompanied, the singers maintained the pitch in the eight voices. While Dr. Frank Damrosch has a well balanced choir, the tone of the soprano, outshines that of the other voices. There was good work in the tenor section too.

The second section of the programme was devoted to an old "In Ecclesiis," by Gabrieli, for double chorus and an accompaniment of wind instruments. It is one of the oldest examples of the union of the human voice with instruments. As used last night it required some special arrangement, since the old instruments for which Gabrieli wrote the music are not in the modern orchestra, and trumpets had to be substituted.

The last and most interesting group of compositions was confined to modern works. Grieg, Kjerwulf and Gretchaninoff were represented, and compositions of two British composers were heard at the end, Elgar's "Death on the Hills" and "Dreams Are Too Brief" and Percy Grainger's "I'm Seventeen Come Sunday."

### Explosion of 'Witch' at Opera Frightens Child

What, with "Hansel and Gretel," followed by a set of ballet diversions in the afternoon and "Madame Sans-Gene" at night, operagoers spent a busy day yesterday at the Metropolitan Opera House. The afternoon's opera was a special matinee. One little girl present evidently did not believe in stage realism, for just after the gingerbread witch exploded in the oven, with a loud report that sounded like an echo of some of the subway blasting under the Opera House, the child in the dress circle set up a terrific cry, which set all the elders laughing.

It was a good performance of Humperdinck of the fairy opera, and there was a feature of novelty in that Mr. Schlegel sang Peter for the first time, acquainting himself with credit in his impersonation and singing it extremely well. Mme. Matfeld as Hansel, Mme. Schumann as Gretel, Mr. Reiss as the Witch and all the rest were capital, and Mr. Hageman conducted. Following this was a series of diversissements by the corps de ballet, but the première danseuse, Miss Galli, did not appear, as she was indisposed.

At night "Mamad Sans-Gene" was sung by the familiar cast, Miss Farrar in the title rôle, Mr. Martinelli as Lefebvre, Mr. Amato as Napoleon, Mr. Althaus as Nipperg and Mr. De Seguirola as Fouché, all excellent, while Mr. Toscanini conducted an interesting performance, which the large audience applauded heartily.

### THE COMIC OPERA OF WAGNER GIVEN

Borodin's "Prince Igor" being laid away in camphor till next winter, the season at the Metropolitan Opera House must proceed on its way for some six weeks yet with repetitions of old operas and some performances of others not previously heard in the course of the months now past. Mr. Gatti-Casazza's decision to postpone the production of "Prince Igor" must have appeared to those interested in operatic affairs to be a wise one. The work could not have been brought to light till next month, and it would probably have been impossible to perform it before each subscription audience before the closing of the house. Furthermore, the freshness of interest to be aroused in the early part of a season would have been absent.

Since the sole remaining novelty of the season had been put by, it was to be expected that some effort would be made to bring forward operas not given since last winter and to impart factitious importance to them by means of new impersonations. "Die Meistersinger von Nurnberg," Wagner's comic opera, had not been heard this season, and last evening it was produced.

Frieda Hempel's Eva was undoubtedly a novelty to most of the audience, though not entirely new to those whose business it is to observe such matters. She sang the part at a matinee near the close of last season and met with cordial approval. The real novelty of last evening's "Meistersinger," however, was the young *Walther von Stolzing* of Johannes Sembach. This was an exhibition at the Metropolitan for the first time, and it was welcomed with glad hands.

Mr. Sembach proved to be the best *Walther* we have had in several seasons. He presented a handsome and manly

Her tone is large and of good quality except when using double stopping and securing rapid passages her intonation is pure and she plays with life and dash. Small technical matters still trouble her, such as the occasional striking of a false note and unsteadiness in the use of the bow.

Some short pieces of Hasse, Gretry, Mozart and Monsigny and the last two movements from Lalo's "Symphonie Espagnole" also were heard. A large audience applauded her.

## Percy Grainger Is Soloist with Philharmonic

Before a large and enthusiastic audience Percy Grainger, Australian composer and pianist, played the Grieg concerto at the Philharmonic concert at Carnegie Hall yesterday afternoon. Mr. Grainger has been heard here in recital and also with orchestra this season, so yesterday's audience acclaimed him not only as a familiar artist but also as a favorite. It was easy to see that by his personality he impressed his hearers from the moment he appeared. His mass of golden hair, his youthful bearing and fine features combined to hold the interest, and it seemed a pity that he broke the spell by smiling broadly at a friend in a front seat, even while playing. That he has great pianistic talent cannot be doubted, and his interpretation of the well known work differed widely at points from the conventional interpretation. Throughout it was interesting, even though the beginning seemed oversentimentalized and some of the dramatic incidents exaggerated. Nor was his playing at all times clear of errors, yet it held the listener's attention at every point. He was recalled many times and not until the piano movers took the instrument off the stage did the applause stop.

Mr. Stransky conducted the orchestra in Schubert's C major Symphony, but the playing was at times ragged. The "Love Scene" from Richard Strauss' opera "Feuersnot" and Dvorak's "Carnival" Overture completed the list of orchestral numbers.

## STRONG CAST IN WAGNER REVIVAL

METROPOLITAN OPERA HOUSE—"Die Meistersinger von Nurnberg," a comic opera in three acts, by Richard Wagner.

**The Cast.**

Eva	Frieda Hempel
Magdalene	Marie Mattfeld
Walther von Stolzing	Johannes Sembach
Hans Sachs	Hermann Well
Beckmesser	Otto Goritz
Pokner	Carl Braun
Kotner	Carl Schlegel
Vogelsang	Max Bloch
Zorn	Julius Bayer
Moser	Pietro Audisio
Elsinger	Charles Garden
Nachtigall	Robert Leonhardt
Ortel	Paolo Ananias
Foltz	Albert Pellaton
Schwartz	Adolf Fuhrmann
David	Albert Reiss
Ein Nachtwacher	Basil Ruydael
Conductor	Arturo Toscanini

It is impossible to sustain a conversation on the more elaborate forms of opera for any length of time without allusion to "Die Meistersinger von Nurnberg," revived last night at the Metropolitan Opera House.

The reason of this is that "Die Meistersinger" contains every element of music and every proper issue of comedy that should be found in a comic opera. There is sentiment for the women, action broad and Aristophanic for the populace, and satire and meditation for the thoughtful.

When Richard Wagner had completed the Ring he imagined that he had created a national music epic comparable to the two poems that have transmitted to posterity the whole imaginative spirit of ancient Greece.

I venture to think that he was in error. The spirit of Germany is to be found in Hans Sachs, the real hero of this wonderful work, that soul so large, so genial, so full of the rich warmth and sunlight of mellow human wisdom, as well as of that tender and meditative poetry, which is the child in love, of wisdom.

The events of the past few months have turned our minds to the sterner aspects of the Teutonic character, but the event of last night directed them to its sweeter faculty of tranquil reverie and impassioned song; to the tombs of Goethe and Schiller, covered with ever new laurels, in the chapel at Weimar, to the wooded hill where labored that eternal priest who helped to change the mind of the world.

The clash of arms died away before the resonance of a deathless lyric.

One is sometimes asked the fanciful question, "If all of Wagner's scores except one had to be destroyed, and you had power to preserve the one, which would you choose?" I should hesitate, but I should choose "Die Meistersinger," "Tristan und Isolde" is a love-tragedy, and the world is out of love and tragedy.

and why it was born. But none of us ever ask why delight and joy and heart's ease were born. Perhaps we do not know them well enough to ask them these startling questions. But it is of delight and joy and kindly laughter that "Die Meistersinger" is full to overflowing, and that is why it will endure forever, even if Hans Sachs talks about the falsity and frivolity of foreign taste.

The artists who took part last night included Madame Hempel as Eva, Mr. Sembach as Walther, Mr. Hermann Well as Hans Sachs and M. Otto Goritz as Beckmesser.

M. Arturo Toscanini conducted.

## SUNDAY CONCERTS BY NOTED ARTISTS

Except at the Metropolitan Opera House, where the customary concert took place last evening, orchestras rested yesterday, while music was provided by soloists. John McCormack sang his way through a good programme in the afternoon at Carnegie Hall in a way so familiar as to require no description. At the same time Mark Hambourg, pianist, was engaged in giving a recital in Aeolian Hall, where he was heard by many approving persons.

Mr. Hambourg's programme began with Beethoven's C major sonata, opus 3, No. 2, which was to have been followed by the Brahms variations on a Handel theme; but it was announced from the stage that by request the Brahms number would be supplanted by Grieg's G minor ballade. A Chopin group was succeeded by a galaxy of paraphrases introduced by a prelude and fugue in F minor, written for Mr. Hambourg by Clarence Lucas. The paraphrases were on the prize song from "Die Meistersinger," by Schuetz, and on the "Venusberg" scene in "Tannhauser," by Moszkowski. Pabst's melody of ideas from Tchaikowsky's "Eugen Onegin," finished the recital.

Some people like paraphrases and arrangements, imitations and parodies; but others prefer the goods in the original package. It is all a matter of taste. Some will prefer to remember Mr. Hambourg's performance of the Beethoven sonata, a composition of serene beauty and clarity. The pianist is known to older music lovers as one who uses a heavy hand, but in the Beethoven music he was at times much more continent than he formerly was, and the results were unexpectedly agreeable. There was some hard tone and there were harsh moments, but on the whole the music was played with respect.

In the evening Mr. and Mrs. David Mannes gave the last of their recitals of sonatas for violin and piano at the Belasco Theatre. The music presented was Lekeu's sonata in G major, Mozart's in B flat, the lento from Wolf-Ferrari's in G minor and Beethoven's "Kreutzer" sonata. It was altogether a pleasing programme, containing no number which plunged the hearer into doubt.

The "Kreutzer" sonata has had the misfortune to be much misunderstood because of Tolstoy's novel named after it. But propinquity worked the evil of which the novelist told, not Beethoven's music, which would be far more likely to incite its players to peace and propriety. Mr. and Mrs. Mannes play with great taste and much finish, and their method of performance is well suited to increase the intimate delights of the kind of music offered by them.

## Girl Pianist Wins Applause at Metropolitan

Two years ago Miss Alice Barenzen played at the Metropolitan Opera House at a Sunday night concert. Then she was referred to as a "child prodigy," still wearing her hair down her back, but in the meantime having developed into something of a real artist, she played there again last night. She is now seventeen.

Her finger technique is clear and strong. She played the Tchaikowsky piano concerto with a strong touch and with a considerable amount of force in the finale. Not altogether mature was her conception of the work as a whole, but for an artist, of her years the performance was very creditable. She plays with assurance, with a poise and bearing that show confidence in her own powers. Later, in the Baassin arrangement of Wagner's Feuerzauber from "Die Walkure" and in a polonaise of Liszt she showed the same command of the technical side of her pianoforte and a spirit and a forcefulness that won prolonged applause.

One of the features of the programme was the singing of the Strauss waltz "On the Beautiful Blue Danube" by Miss Frieda Hempel, with a long thrill at the end. Applause was so hearty that she had to sing two encores, both in understandable English. She only recently added the English language to her list.

Mr. Hotta sang arias from "Puccini" and "The Girl of the Golden West," and the orchestra under the direction of Mr. Rothmeyer contributed several numbers.

## MARK HAMBOURG'S RECITAL.

Second Appearance of the Pianist in Aeolian Hall.

Mr. Mark Hambourg in the second pianoforte recital which he gave yesterday afternoon exhibited again the same unquestionable talent and musical power, and the same mixture of qualities admirable and not at all admirable in his playing. He did a good deal of violence to Beethoven's unpretending little sonata in C, Opus 2, No. 3, stirring its placid waters to a tempest in a teapot, and losing thereby much of its charm and grace, much of the idyllic tenderness of the slow movement. Instead of Brahms' Handel variations put down upon the program, he played Grieg's Ballade, taking most of the variations with much rhapsodic freedom, which is on the whole appropriate to them.

There was much diversity in the style of Chopin, of whose pieces he played an extended group. The Ballade in F major had real beauty under his hands, something of its legendary tone. The B flat minor prelude was played with extraordinary brilliancy and savage power, a remarkable performance. He added the etude on black notes. In some of the other pieces there were strange distortions of rhythm, distortions that by no means could be considered specimens of Chopinesque rubato, and there were both in these and in other of his numbers harsh and abrupt contrasts of tone and expression; passages of true and finely felt beauty jostled by others rude and jarring.

Among the other pieces on the program was a prelude and fugue by Clarence Lucas; a fugue of the modern off-hand variety, yet both of considerable effectiveness; also transcriptions, "paraphrases" of passages from "Die Meistersinger," "Tannhauser," and Tchaikowsky's opera, "Eugen Onegin."

## MR. AND MRS. MANNES END THEIR RECITALS

With the most interesting programme of sonatas for piano and violin that Mr. and Mrs. David Mannes have presented at their series of three recitals in the Belasco Theatre this season, they played their last yesterday evening. March 15, 1915.

An interesting piece of music is Lekeu's Sonata in G major, which was the opening number. Not too dissonantly modern nor yet too trite, it pleased a moderately large audience. Mozart's Sonata, opus 10 and the Beethoven Kreutzer Sonata also were played in finished style. Both players are good interpreters of classical chamber music and their ensemble is excellent.

There was one other modern work, or rather, a part of one, the Lento movement of Wolf-Ferrari's opus 1, a sonata in G minor.

## ALBERT SPALDING HEARD IN RECITAL

Last of Symphony Concerts for Young People Given at Carnegie Hall.

## DAMROSCH GIVES TALK

Albert Spalding, violinist, gave his fourth recital of the current season yesterday afternoon in Aeolian Hall. His programme comprised numbers by Bach, Veracini, Corelli, Kreisler, Tartini, Brahms, Sarasate and the violinist himself. He was heard by a large audience and heartily applauded.

Mr. Spalding has played so often in this city recently that there is nothing to be added to what has already been said about his art. He is a serious musician, of indisputable talent and large technical accomplishments. He plays with taste and intelligence, with great beauty of tone and much excellence of style.

In the afternoon also, but at Carnegie Hall, happiness reigned supreme while a programme of dance music and dances was given at the last entertainment of the season in the series of Symphony Concerts for Young People. A selected corps of dancers from the Metropolitan Opera House ballet and Eva Swain, formerly premiere danseuse of the same company, presented the dancers and Walter Damrosch had the assistance of Victor Kolar as conductor in a part of the musical programme.

Mr. Damrosch prefaced the entertainment with some very apt and happy remarks. He first referred to the decorations of tall palm trees across the back of the stage, behind which sat the orchestra. He said the young people in the audience might expect to see at any moment ex-President Roosevelt emerging from this apparent African jungle.

## 'DIE MEISTERSINGER' AT METROPOLITAN

Johannes Sembach Sings Walther with Beauty and Power—Reiss a Delightful David.

Wagner's comedy comes late into the repertory at the Metropolitan Opera House this season. It had its first performance there last evening, and as has been the case in several years, it was under the direction of Mr. Toscanini. It is not strange that he should have an irresistible desire to undertake the direction of "Die Meistersinger" himself, as well as of "Tristan und Isolde," for it offers much that makes the strangest appeal to a musician of his calibre and the score offers a temptation for the kind of elaboration, of refinement of which he is so great a master. On the other hand, it is a work that, in its dramatic spirit, its atmosphere, its true significance, is not easily open to the full comprehension of any but a Teuton born and bred. And with all his genius and versatility and supreme musicianship he is an Italian.

This has been observed before in the representations that Mr. Toscanini has conducted in previous seasons, and it was again borne in upon lovers of "Die Meistersinger" as they heard it last evening. The performance had an 'infatuation of beauties. Mr. Toscanini revels in the orchestral score, wreaks himself upon it. His performance is a marvel of rich and changing color, of exquisitely wrought detail. He elucidated points that are often lost, that are seldom heard. It is wonderfully tuphous, a 'delight to the ear. But Mr. Toscanini has considerably less interest in what goes on upon the stage, and some of its most significant points he sometimes fails to give their due prominence.

His reading is occasionally lacking in dramatic plasticity, in the elasticity that gives the actors an opportunity to make the most of the situations, to develop the potentialities of the comedy. There are passages in which the listener feels the need of a more flexible tempo, a greater yielding to considerations more dramatic than musical. Some of his tempos seemed unduly deliberate, as those in which scenes of excitement are developed.

A feature of chief significance in last evening's performance was the first appearance of Johannes Sembach as Walther von Stolzing. He was one of the first of Walthers heard in this house for a long time. Not for long has there been so well sung, with such beauty and power of voice, with such expressiveness, such excellent declamation and intelligible diction. Not for long has there been so ardent, so romantic, so poetic a figure; so appropriate, so well composed, and dramatically effective a representation of the Franconian knight.

The admirable Eva of Mme. Hempel, the classic Beckmesser of Mr. Goritz, Mr. Reiss's delightful David, and Mr. Pann's Pogner are well known and well established in public favor. Mr. Well hardly claim so much for his impersonation of Hans Sachs, though it is intelligent and consistently carried out, as not all the drastic humor, the earnestness, and poetic dignity that this part in the comedy should have.

Miss Emily Gresser Applauded by her First Audience Here.

In Aeolian Hall last night Miss Emily Gresser, a young American violinist, gave her first recital here after a few years' absence. She played in a straightforward manner, followed it with a fine line.

ble to tell them what wild animals he had met in its depths. But he told them not to be afraid, as behind the trees were only the members of the New York Symphony Orchestra. To be sure, they were carnivorous, but he could assure all present that they were only a harmless, peace loving body, whose kindness had been manifested throughout the winter in the cooperation they had shown in giving the programmes of these concerts.

Mr. Damrosch then spoke of the afternoon's subject, saying it was one needing no mental concentration and would be made delightful through the music and rhythms of dancing accents. He also spoke of the happiness afforded by the dance and said that unhappy people are unable to dance, as with those the arms hang listless and the feet are heavy. In closing he excited interest through leading up to what seemed would be an announcement of next year's subject to be taken up at these concerts, and then he suddenly broke off by saying: "But why should I tell you all my secrets? I shall not tell you what we are going to do next year." Here applause followed.

After this the orchestra played Berlioz's "Roman Carnival" overture, Chabrier's "Rhapsody Espana" and two Slavonic dances of Dvorak. The other numbers for orchestra were Beethoven's "Polonaise," dances from Massenet's "Le Cid" and Strauss's waltz "Roses From the South." The dances included a Louis XV. waltz of Galimberti, Bach's gavotte in D, Linche's "Pavlova Gavotte" and German's "Gypsy Dance." Eva Swain's numbers were the "Pizzicati" from Delibes's "Sylvia" and the waltz from the "Hamlet" of Thomas.

At Carnegie Hall in the evening the Philharmonic Society was heard in a programme of music by Tchaikovsky. The principal numbers were the "Romeo and Juliet" overture and the "Pathetic" symphony. The audience was much moved by the brilliant and martial scherzo movement of the symphony, as is always the case. The music of Tchaikovsky is chiefly of the kind now regarded as popular. Those who go habitually to orchestral concerts probably hear the "Pathetic" symphony oftener than they wish, but its great hold on the general public continues.

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## Grieg to the Fore.

At his second recital in Carnegie Hall yesterday afternoon the eminent Russian pianist, Mark Hambourg, substituted Grieg's Ballade for Brahms's Variations on a Handel Theme, printed on the programme. Why? Was it because he had been impressed by the enthusiasm of the Philharmonic audience over Percy Grainger's playing of the Grieg concerto last Friday? However that may be, the audience did not demur to the substitution; Mr. Hambourg played it with spirit, and he was also heard to advantage in other numbers on his list, which included pieces by Chopin, Lucas, Wagner, and Tchaikovsky.

Grieg's music is very much to the front at present. Take the last four days, for example. On Thursday, Mme. Sembrich sang his superb song, "Ein Traum," in a way that stirred the audience. This was in Carnegie Hall. At Aeolian Hall on the same afternoon Harold Bauer and Pablo Casals enchanted their audience by a beautiful performance of Grieg's sonata for piano and violoncello. On Thursday evening the Musical Art Society sang a wonderful "Psalm" by Grieg, which made new converts to the cause of the "Greater Grieg." Friday afternoon came the poetic interpretation of the concerto by Grainger and Stransky; and yesterday afternoon Hambourg played the Ballade, while at the Metropolitan Opera, in the evening, when Aline van Barentzen made a successful debut as a pianist, the first "Peer Gynt" suite was included in the orchestral list. Albert Spalding, who gave his third or fourth recital at Aeolian Hall on Saturday, missed the chance to enchant his audience with one of the superb Grieg sonatas for violin and piano; perhaps he will make up for this some other time. David and Clara Mannes also did not pay tribute to Grieg at their sonata recital last night; but they did so on a previous occasion.

When Percy Grainger made his American debut, a few weeks ago, attention was called in this journal to an almost incredible instance of injustice in the musical world. Grainger was the first pianist to play publicly in New York (at least so far as the present writer's thirty-four years' experience goes) any of Grieg's arrangements of Norwegian folk-tunes. Yet for several decades the musical journalists had led the public to

believe that Grieg owed all his fame and popularity to his settings of such folk-tunes! They did so, not from malice, but from sheer ignorance, as they believed that all his songs and piano and orchestral pieces were derived, as to their melodies, from national sources. As a matter of fact, all these melodies are his own—absolutely his own. Now, the gift of creating new and charming melodies is the divine gift in music, and Grieg, who possessed it as none but Schubert, Chopin, and Wagner possessed it, got no credit for it, but was labelled and belittled as a mere borrower! He suffered cruelly from this injustice—it helped to shorten his life.

He is original—wonderfully so—even in those pieces of his which are based on national melodies, for in these (they are published in separate volumes) the harmonies, at any rate, are all his own; and what harmonies! Their charm is individual, for folk music has no harmony except such as comes from the use of the drone bass. In these harmonies of Grieg there is not only an amazing novelty and variety, but a boldness in the use of dissonances that puts him in line with the latest of the cacophonous "innovators"—with this difference, that his dissonances have a logical and a musical reason for their existence, and do not wound the ear. He felt quite conscious of his audacious originality in this field. To his friend Roentgen he once wrote with reference to his harmonizing of some Norse folk-tunes: "I have indeed seen on paper some hair-raising harmonic combinations. By way of excuse, I may say that they did not originate at the piano, but in my brain. When one has the Voringfos [a famous waterfall] at his feet, one feels more daring and independent than one does down in the valley."

These daring dissonances differ from those of certain composers who are now getting the attention in this direction that Grieg should have received a generation ago, in this that Grieg uses dissonances only for epicurean flavoring, and that he never flings handfuls of cayenne pepper or "pots of paint" (as Ruskin would say) in the public's face.

Grieg's music is the music of the future, which will combine, as his does, euphony with cacophony, melody with harmony, in proper proportions. The day is at last coming when his colossal genius will be fully appreciated. Among those who are helping to bring about this recognition none is so prominent as the two men who together gave such a superb performance last week of the Grieg concerto. Grainger is his high priest among pianists, Stransky among conductors. One of the memorable occasions in the history of our Philharmonic Orchestra was the concert at which Stransky for the first time conducted the orchestral versions of the two songs, "Heart Wounds" and "The Last Spring," on which occasion the audience simply insisted, in defiance of all rules, on hearing the second of them again. It was a performance which suggested what that one must have been which Grieg himself conducted at Weimar in 1883, in the presence of Liszt, and concerning which Grieg wrote to his friend Beyer: "You should have heard the 'Heart Wounds' and 'The Last Spring' last night; they played the crescendos and pianissimos with a wondrous art such as one hardly dreams about, and their forte was like a whole world of sound—and how the Germans did enjoy it! Besides the applause of the audience I heard bravos from the orchestra and the best places, and from the box at my left (I was conducting on the stage) the grunting of Liszt—that well-known sound which you hear only when there is something he likes."

March 16, 1915

## MR. COPELAND'S RECITAL.

A Boston Pianist Who Is a Specialist in Debussy.

George Copeland, pianist, of Boston, who gave a recital here a few weeks ago, gave another in Aeolian Hall yesterday afternoon. Mr. Copeland is said to be especially devoted to the music of Debussy and to play it with especial skill and authority. He gave evidence of this in his concert yesterday. His program included six of Debussy's pianoforte pieces—"La Soirée dans Grenade," "Poissons d'Or," "La Terrasse des Audiences du Clair de Lune," "Danse de Puck," "Berceuse Heroïque," and "L'Isle Joyeuse." His playing of them was in some ways the best

that he offered. It showed a familiarity with their delicate and poetic qualities, an extreme facility in the special technical demands they make upon the performer—for there is obviously a "Debussy technique" as there is a technique for others. There seemed to be a fuller merging of the performer's spirit in that of the composer than in the other pieces he played, a more successful recapturing of the elusive and sometimes wayward quality of the music.

Mr. Copeland had to repeat the brilliant and amusing "Danse de Puck." To be sure, Berceuse Heroïque is the composer's homage to King Albert of Belgium and his soldiers, and is presumably, therefore, one of Debussy's latest utterances; it is also hardly one of his most successful. There is a snatch of a trumpet call, a snatch of the Belgian national air to suggest the purpose of the music. Otherwise its appropriateness is not evident. Mr. Copeland gave a beautifully finished and purposeful performance of a sarabande and two passepieds from one of Bach's suites for the clavier, and earned gratitude for thus presenting Bach's music as Bach wrote it. His playing of the adagio from one of Mozart's sonatas had grace and the peculiar kind of "sensibility" needed. His interpretation of Chopin had somewhat less of the individual flavor of the music; and Schumann's "Etudes Symphoniques" are conceived in a somewhat larger mold, and need a more rhythmic power than was evident in his playing.

## Another Copeland Recital.

George Copeland, the Boston pianist, gave a second recital in Aeolian Hall yesterday afternoon, and again he excelled particularly in the music of Debussy. Schumann's "Etudes Symphoniques" and Chopin's music did not seem quite in his line, but he played some Bach and Mozart pages well, and his Debussy was charming. One may not agree with Romain Rolland that Debussy "is bringing back to French music its true nature and its forgotten ideals—its clearness, its elegant simplicity, its naturalness, and especially its grace"; for to most of us Debussy's pieces seem neither clear nor simple nor natural. Graceful, however, they are, and elegant, and fanciful, and original; and for the sake of this originality one pardons their mannerisms and lack of melody. After all, melody is getting scarce everywhere, including Germany, which, to cite Romain Rolland once more, "is fast losing her chief musical endowments. Her melodic charm has nearly disappeared. One could search the music of Strauss, Mahler, or Hugo Wolf, without finding a melody of any real value, or of any true originality, outside its application to a text, or a literary idea, and its harmonic development."

George Copeland, Pianist, Plays New Work by Debussy at Recital 16 in Aeolian Hall, March 16, 1915.

Out of respect for King Albert of Belgium, Debussy, generally considered the greatest of French composers of the present day, has written a piano piece called "Berceuse Heroïque" and dedicated it to the King of the Belgians and his soldiers. It was presented for the first time yesterday afternoon in Aeolian Hall by George Copeland, who came from Boston to make his second appearance in this city. He is a specialist in the music of Debussy, which he plays with charming results. The "Berceuse Heroïque" is a dirgelike piece with slow moving majestic chords of the characteristic Debussy coloring. Dark and in modern dissonant style, the chords are interrupted from time to time by a strain resembling the sound of a far off trumpet call. Debussy has a remarkable talent for painting tone pictures, for causing impressions of a more or less definite nature in his piano music, and in the new work the skill in suggesting the idea of war in a quiet way without ever using a fortissimo was remarkable. It was impressively played by Mr. Copeland.

Several other Debussy pieces and modern music of Enesco and Chabrier were played, as well as works of Bach, Mozart, Chopin and Schumann. Mr. Copeland is a player with a fine command of lights and shades. His touch is light, but in modern French works and certain of the works of Chopin it is very effective.

## MR. COPELAND'S RECITAL.

Playing by a Pianist Who Has Characteristic Style.

George Copeland gave his second piano recital yesterday afternoon in Aeolian Hall. His programme was not of the conventional order inasmuch as it omitted the customary sonata, substituting for it Schumann's "Etudes Symphoniques." The recital began with a sarabande and two passepieds of Bach, which the pianist played as the composer wrote them and without improvements by Taussig or Busoni. Purists in music prefer to hear them thus, especially when they are played as smoothly, clearly and unaffectedly as Mr. Copeland played them.

The adagio from Mozart's sixth pianoforte sonata followed, and here again the artist gave pleasure by his sim-

ple and easy playing. The Chopin group, which came next, comprised the "Fantasie Impromptu," a valse and a nocturne, all of which were presented with technical skill and much beauty of tone. It is possible that some hearers may have wished for more aggressiveness in the impromptu, but there was much to admire in its treatment, which had a certain charm of style.

Mr. Copeland's programme included a group of five numbers by Debussy, including "La Soirée dans Grenade," "Poissons d'Or" and the "Danse de Puck." These pieces are not often played here, and without doubt the audience enjoyed the pianist's manner of interpreting them, which was characterized chiefly by what is called "atmosphere." Not a player of commanding temperament nor of imposing utterance, Mr. Copeland is in some ways interesting.

## "TOSCA" IS BILL AT THE METROPOLITAN

### MR. SCOTTI THE SCARPIA

Puccini's "Tosca" was the opera at the Metropolitan last night. The work has been heard many times on the same stage, and the most careful listening does not now disclose anything new in its familiar score. Its popularity continues to be large, but it is unquestionable that it depends greatly on the impersonator of the Roman singer. While Miss Farrar remains a member of the company the role will probably be her exclusive property, unless she falls ill when Miss Destinn is available. If Miss Farrar sets out on that long concert tour of which much has been said another Floria Tosca will doubtless be discovered, though it might do no serious harm to give the opera a season of rest.

In last evening's performance Lucia Botta sang the role of Cavaradossi. This young tenor's voice seemed particularly well suited to the music and to be in very fresh and vibrant condition. His singing, especially of the air in the first act, was very commendable. Mr. Scotti was, of course, the Scarpia. Nothing need be said of him except that it was himself. Mr. Toscanini conducted the performance, which in its general features was one of much merit.

March 7, 1915

## LAST OF SYMPHONY

### 'MASTER' CONCERTS

### RUSSIAN MUSIC HEARD

The Symphony Society's series of "master composer" concerts came to an end yesterday afternoon at Carnegie Hall. The concert was furthermore the final one of the organization's season in this city, a season which Walter Damrosch in a brief speech after the performance of the symphony pronounced "our happiest in New York." In the same speech he thanked the patrons of the concerts and said he would give as an encore number at the close of the programme the "Marche Slav."

Musical lovers will know from this that the composer represented yesterday was Tchaikovsky, and the scheduled numbers were his fifth symphony and his B flat minor piano concerto. It was a most enjoyable concert, for the music was all played with brilliant virtuosity and communicative temperament. Mr. Damrosch has done nothing better than his conducting of the symphony, which had its full value with the audience.

The solo player was Ossip Gabrilowitsch, the Russian pianist, whose art is now in the splendor of its maturity. His reading of his countryman's concerto was an inspiring publication of all that was worthy in the composition, as well as a brilliant exhibition of piano playing of the most dazzling type. The concerto does not call for the deepest probing of interpretative art, but it gives scope for musicianship, and Mr. Gabrilowitsch played like a thorough musician as well as with temperament and delightful technical skill.

His treatment of what is called tone color was extremely beautiful and his display of crisp and powerful finger work was equalled only by his masterly employment of the combinations of touch with pedal effects. It was a performance of a pianist who without reclame and with modest dignity has possessed himself of a position in the foremost rank. The accompaniment provided by Mr. Damrosch and the orchestra was of the first order.

# CLOSING SYMPHONY IS TSCHAIKOWSKY'S

The Symphony Society gave the last of its concerts in the series of master composers yesterday afternoon in Carnegie Hall, thereby closing the orchestra's New York season. Tschaiowsky was the composer, and his symphony was the Fifth, which Mr. Damrosch conducted most admirably, the band never having played with greater precision or resonance of tone. The only other number on the programme was the concerto in B flat, played by Ossip Gabrilowitsch. The pianist gave it a spirited, yet delicately adjusted reading, while Mr. Damrosch and his orchestra furnished a sympathetic accompaniment.

The "1812 Overture" was originally on the programme, but whether because the Russian national hymn is now supporting rather than obliterating the "Marseillaise," or for some other reason, it was omitted at the concert. The audience was large and enthusiastic, giving to Mr. Damrosch in no uncertain manner proof of its loyalty to the orchestra and encouragement for the coming season.

## LENTEN CONCERTS SLIMLY ATTENDED One Song and Three Piano Recitals, with Symphony Concert, in One Day.

## SURFEIT OF MUSIC CAUSED BY WAR

Few of the 110 Single Offerings  
So Far This Season Have Had  
Paying Audiences.

By H. E. KREHBIEL.

There was a somewhat sparse sprinkling of amiable people with musical inclinations in the Princess Theatre yesterday afternoon, when Mr. Rudolph Ganz gave a pianoforte recital; also in Aeolian Hall, where Mr. Paul Reimers sang songs to very admirable accompaniments played on the pianoforte by Mr. Kurt Schindler, which were far and away the most interesting part of the entertainment. At the same hour Mr. Leo Ornstein played some sound and good music, and some which shall receive no epithets, on the pianoforte in the Bandbox Theatre.

In the evening a second audience gathered in Aeolian Hall, in numbers about half as many as the room would hold, to hear a concert of music played in part and composed in whole by Mrs. H. H. A. Beach, of Boston.

Such were the concerts of a Tuesday in Lent; and though Mr. Ornstein's listeners filled the little playhouse, and even shared the stage with the player, it was evident to the experienced eye that the musical agents are having considerable difficulty in rounding up a sufficient number of auditors to keep up appearances for their artists.

And small wonder. A hurried glance through a reviewer's datebook shows that outside of joint recitals and concerts in which orchestras have taken part, about fifty singers have given about sixty song recitals, and about forty pianists over fifty pianoforte recitals, since the season began, five months ago.

Only a tithe of the 110 recitals have had paying audiences, and these were given by artists of first class merit. Meanwhile scores of singers and players are waiting between hope and fear, to be heard. It is thus that the mad bloodletting in Europe has affected the musical season in the American metropolis.

We are concerned in this article only with yesterday's recitals; the last of the Symphony Society's concerts, which took place in Carnegie Hall in the afternoon, has received attention elsewhere. From a serious point of view, there was not much to exercise the mind or satisfy the taste of the music-lover in the recitals of the day. Mr. Ganz played some Chopin pieces, and compositions by Brahms, d'Albert and Dohnanyi before and after Beethoven's Sonata in C-sharp minor—the sonata which writers who deal in sentimental moonshine still persist in calling the "Moonlight Sonata." Mr. Ganz gave the familiar work the place of honor in his scheme of pieces, and played it with entire absence of the sentimentality which so often renders the first movement mawkish. All his playing, in fact, was musically sound and emotionally healthy, though not profoundly practical. It was manly, and in this respect in strong contrast to the singing of Mr. Reimers, which once sounded a virile note. The precious were his pieces

seen in numbers as "The Song of the Geyser" by Hugo Wolf, Schubert's little known "Alinde," in which ought to be heard the voices of a husbandman, a fisherman and a hunter, besides the lover and her whom Walter Scott's little sweetheart, Margery Fleming, would have called the singer's "loveress."

Mr. Reimers, following a number of other song singers, took a leaf out of Mme. Sembrich's book, and concluded his recital with a group of folksongs, Russian, German, Swedish, French, Welsh, Breton and Swiss were the peoples mentioned on the house bill, but the song credited to the first was the old "Vesper Hymn" of our school days, with its refrain of "Jubilate, Amen." If that familiar composition ever got into a collection of Russian folksongs it would be interesting to learn how it happened. Our impression is that the melody was taken from the slow movement of Beethoven's Sextet for strings and two horns. The other songs were probably genuine folk products; with other recitals calling for attention there was no time to hear them all.

Many of Mrs. Beach's songs have been heard here, and we have recollections of other compositions in the larger forms—even a symphony, for there is nothing in the field of composition that daunts the soul of this most admirable lady. If her inspiration would but keep pace and hold together with her zeal, her industry and her technical and intellectual equipment, her music could command very high respect indeed. It seemed as if it might in the first movement of the sonata for pianoforte and violin, which she played with Mr. Spiering, but the amiable expectations were dashed to the ground with the progress of the work. She played some pianoforte pieces (adding two to the set number of the programme—a prelude and fugue); Mr. George Shephard, a gentle tenor, sang some songs to her accompaniment, and the Olive Mead Quartet joined her in a performance of a pianoforte quintet, marked as the sixty-seventh of her numbered works. From none of the compositions did we derive as deep an impression as from some of her music written years ago.

## MRS. BEACH'S MUSIC.

A Boston Composer Produces Her Own Compositions in Aeolian Hall.

Mrs. H. H. A. Beach of Boston has long ranked well among American composers, and she has contributed works of consequence to the body of American compositions. She gave a concert of her own last evening in Aeolian Hall, in which she appeared both as composer and as pianist—for before she was known as a composer she had gained an excellent reputation as a talented player. The program was entirely devoted to her own compositions; a severe test, as has before been remarked, for any but the greatest.

The compositions presented were a sonata for violin and piano, Op. 34, played by Mr. Theodore Spiering and Mrs. Beach; a quintet for piano and strings, Op. 67, by Mrs. Beach and the Olive Mead Quartet; a prelude and fugue for piano, still in manuscript, played by the composer, and four songs, sung by George Shephard, tenor. It may be said of Mrs. Beach's music that it is the product of a genuine talent, well schooled; that it is, on the whole, well made; that there is not lacking an individual note. It is serious, most serious, dignified, and commands respect. Its individuality, however, is not carried to the pitch of a striking originality, and it may be said that much of it lacks true distinction. There are certain striking reminiscences to be noted in it. The sonata for violin and piano is in many respects interesting, with a substantial first movement, a Largo with a persistent "Tristan" figure, a finale that is perhaps the most successful of the four in warmth and brilliancy, and in spontaneity. Mr. Spiering played the first movement much better than he did the other three.

The string quintet is one of Mrs. Beach's latest compositions, apparently, and attempts to reach a higher pitch of eloquence than her earlier ones; perhaps the attempt is too evident. The adagio movement, conceived in a rhapsodic vein, has certain moments of deep expressiveness. The performance by the young ladies associated with Miss Mead was admirable.

Mrs. Beach's prelude begins with a reference to Rachmaninoff, almost amusing in its obviousness. The fugue is naturally in a modern and not a strict style, though the elder formality is kept up for a considerable time, and the piece is a praiseworthy attempt to fill the old bottle with new wine. Mrs. Beach's playing of it had sweep and brilliancy; she added two more pieces. The songs would have made a better impression if Mr. Shephard had sung them with more freedom and flexibility of style and more warmth of voice. He added the quite familiar one, "The Year's at the Spring." The audience was friendly and showed much interest in Mrs. Beach's work.

## Mrs. H. H. A. Beach at the Piano to Theodore Spiering's Violin.

Mrs. H. H. A. Beach, the distinguished American composer, gave a concert of her own music in Aeolian Hall last evening. The works heard were her sonata for piano and violin, opus 34; a prelude and fugue for piano, still in manuscript; four songs and the

67. Mrs. Beach played the piano herself. The violin part in the sonata was given to Theodore Spiering and the strings in the quintet were provided by the Olive Mead Quartet.

Mrs. Beach, who began her career very early in life, has long been known as a musician of high ideals and honorable ambitions. Her music is almost invariably of a scholarly cast and frequently displays structural skill of no small order. In her treatment of instruments too she shows knowledge as well as taste. The sonata heard last evening dates back to 1897 and her Gaelic symphony was produced by the Boston orchestra in 1896. Her piano concerto was played by her with the same organization in 1900. She wrote a "Festival Jubilate" for the opening of the Chicago exposition and recently brought out a "Panama Hymn," written for and performed at the opening of the Panama-Pacific Exposition in San Francisco.

In the composition of massive works of this character Mrs. Beach is at her best, though it must be said that there are admirable pages in the sonata heard last evening. They would have been more delectable if Mr. Spiering had brought to their exposition a more finished art. The new prelude and fugue bore an unfortunate resemblance in its opening measures to a familiar prelude of Rachmaninoff, but in its development was individual and brilliant.

These are unhappy days for any recorder of musical doings who essays to report the deeds of an American composer. Wrath will certainly fall on the head of him who ventures to intimate, however delicately, that all is not the product of supreme genius; but the interests of truth compel the admission that nothing in last evening's concert called for more than respectful admiration. Taste and skill, together with a vigorous manner, were more conspicuous than fertile imagination.

## Mrs. Beach's Concert.

Music publishers say that they get far more manuscripts of songs from women composers than from men. It must be a great deal more fun to write these songs than it is to listen to them, else so many would not be penned. One of the most prolific of American song writers is Mrs. H. H. A. Beach, of Boston. Many of her effusions have become very popular in recital halls and women's clubs; they are effective and well written. But she has also essayed more ambitious works, including a concerto for piano, which she herself played with the Boston Symphony Orchestra in 1900, and a symphony which that orchestra played in New York as well as in the Hub—a work of unpardonable dimensions and dullness. *Post*

Last season Mrs. Beach gave concerts in some of the cities of Germany, where she got some encouraging and even flattering press notices. Last night she gave a concert of her own compositions in Aeolian Hall. It began with an unpardonably long and dull sonata for piano and violin, in the playing of which Mrs. Beach distinguished herself more at the piano than Mr. Spiering did at the violin. To be sure, it is not written "gratefully" (as the Germans say) for that instrument. The weakness of the work lies less in its formal structure than in its total lack of original ideas.

The next piece, a Prelude and Fugue (still in manuscript) also lacks original ideas, but there is a broad allusion to Rachmaninoff's familiar prelude which tickled the risibilities of the musicians in the audience. Mrs. Beach played this piece so well that the applause following it sufficed for two encores. Then Mr. Shephard sang five of her songs, and the concert closed with a smooth performance of Mrs. Beach's quintet for strings and piano, opus 67, in which she had the able assistance of the Olive Mead Quartet, whom one is glad to welcome back to the stage.

## Paul Reimers's Recital.

The recital given yesterday afternoon by Mr. Reimers in Aeolian Hall must be classed with the most interesting events of this unusual season. The programme was well chosen and of just the right length. It showed him to be master of lieder, chanson, and folk-song. The Schubert group was so delightfully sung that he was forced to give an encore, and the audience was rewarded with a perfect rendering of "Die Forelle." "La Fille du Roi de Chine," by Hue, had to be repeated, and there was applause enough to warrant a second repetition. The final group, styled "International Songs," was the supreme test of his artistry, for each number required the most individual treatment, with art concealing art. *Post*

There are few singers who have the diversity of gifts and attainments that give Mr. Reimers distinction—intelligence

of a high order, healthy temperament and sound musicianship dominating a perfectly schooled voice. After hearing him do "Eifersucht und Stolz" one wants to hear him sing the entire cycle.

## MR. REIMER'S RECITAL.

A Tenor Singer Heard in German, French, and English Songs.

Mr. Paul Reimers, a tenor singer who has been heard in New York several times in the last two seasons, gave a recital yesterday afternoon in Carnegie Hall, in which he displayed the qualities that have been noted before in his singing—an agreeable voice, small in power and limited in its range of color and expressiveness, losing something in quality in its highest ranges, and a nicely finished style, tending toward sentimentality. He has for songs of a certain character taste and feeling; but not much vigor or robustness. He chose interesting songs for his program; thus his group of Schubert's comprised some charming ones that most lieder singers know not, as "An die Laute" and "Alinde," Reynaldo Hahn's "D'une Prison" and some of the folksongs in his last group.

He gained some pleasing results in many of these songs through the finish of his singing and the excellence of his diction, which is excellent in English and French as well as in German. But the limitations of his voice and temperament brought a certain unavoidable monotony into the performance, notwithstanding an obvious intention to introduce variety of expression into his interpretations.

## Gabrilowitsch Plays Tchaikovsky.

The great Russian pianist, Ossip Gabrilowitsch, provided a rare treat for his many admirers by playing Tchaikovsky's B flat concerto in Carnegie Hall yesterday afternoon with the New York Symphony Orchestra. Some years ago, when he played this great work in the same hall, he created a sensation with it, and he does it even better now, fully justifying the enthusiastic applause bestowed on him. All his ripe musicianship was brought to bear on this enchanting score, combined with a virtuosity that made its technical difficulties seem mere child's play. He played the soft strains with tender delicacy, and in the grander sweeps of sound he fairly took one's breath away with the rhythmic dash and impetuosity of his performance. It was great playing. The Concerto was preceded by the same composer's fifth symphony, in which Walter Damrosch and his men gave a good account of themselves. The "1812" overture, originally announced, was left off the programme, but in its place the conductor played, as an "encore" for the symphony, the Slavic March. *Post*

Two other pianists played yesterday afternoon in the Princess Theatre. Rudolf Ganz gave pleasure to his audience by his rendering of Beethoven's "Moonlight" Sonata and pieces by Chopin and Brahms; while Leo Ornstein, at the Bandbox Theatre, again paid homage to the cacophonists and others.

## MR. ORNSTEIN'S MODERN MUSIC.

Leaning over the piano until his nose almost touched the keys, getting closer as the dissonances became more harsh and withdrawing gradually as they resolved into less ear splitting harmonies, Leo Ornstein played music of the modernists and futurists for two hours in the Bandbox Theatre yesterday. A sonata of Vincent d'Indy, three Debussy pieces, three Impressions of London, by Grovlez, Albeniz's "Iberia," and from his own compositions he played "Three Burlesques," "Three Preludes," "Three Moods" and his "Wild Mens Dance."

Mr. Ornstein's face becomes dreamy and moody, like the music he plays, but it seldom changes expression, even when bowing to the applause. Yesterday the house was filled and some had to sit on the stage.

## Leo Ornstein Gives His Last Recital.

Leo Ornstein gave the last of the series of recitals of modern pianoforte music he has been engaged in at the Bandbox Theatre yesterday afternoon. His program comprised Vincent d'Indy's Sonata, Op. 63; three pieces of Debussy, his own Three Burlesques, Three Preludes, and Three Moods; Grovlez's "Three Impressions of London," and three pieces by Albeniz. As before, there was a large audience. The program was typical of the others he had given, and it was made plain once again that the audience was divided in its allegiance when it came to following the performer into the regions of his "ultra-modern" excursions. The compositions of his own, which were the most "advanced" on the program, had been heard before.



means that it filled the hall completely. It showed great pleasure in the performance, and before it was through expressed its gratitude and appreciation to Dr. Muck and his men in an unmistakable manner.

The program contained but two orchestral pieces, Schubert's C major symphony and Dvorak's overture "Carneval," a combination which by the strange fatality that appears to rule such things, appeared on the program of a New York orchestra hardly more than a week ago. Dr. Muck's performance of the symphony was a singularly fine one, full of life and buoyance, of romantic vision; a performance that so engaged the interest of the listeners that the work no more seemed long.

Between symphony and overture came a fantasia for oboe and orchestra by Vincent d'Indy, played by Mr. Georges Longy, the distinguished first oboist of the orchestra. It is a fantasia on French folk tunes, from the Cevennes, a part of France said to be especially dear to the composer. These tunes are of contrasted character; there is charm in them all, and in the pastoral suggestion that is given them by the sound of the oboe. Perhaps this suggestion is more or less conventional, from the usual association of the oboe with the pastoral, but its tone and expression seem to become them peculiarly. The treatment is not characteristic of d'Indy's latest style, it is somewhat mild in its use of dissonant harmonies. Nor is the music profoundly significant; but it gives real pleasure. Especially its performance by Mr. Longy gave pleasure, so exquisite in its finish, its phrasing, its delicacy and subtlety of tone.

## SCRIABINE'S 'COLOR MUSIC.'

"Prometheus" Played by the Russian Symphony with the Help of Colored Lights.

At the last concert of the Russian Symphony Orchestra last evening in Carnegie Hall, Modest Altschuler, the conductor, produced what is apparently supposed to be the crowning triumph of Russian art, the "Poem of Fire, Prometheus," by Alexander Scriabine. It was not the first performance, strictly speaking, in this country, for the music of it had been played by the Chicago Orchestra a fortnight ago. But Mr. Altschuler is understood to claim the greater honor of giving the composition for the first time anywhere complete—that is, with the accompaniment of "mobile lights," as effected with the aid of the "clairer à lumières." This is, in the composer's intention, as much a part of the work as the music itself, and the lights are said to be as completely written out in the score as the parts of the several very numerous musical instruments that he employs.

The piece was performed in darkness, the electricity in the hall being turned off. Behind the orchestra, on the rear wall, was a screen. On this the "clairer à lumières," operated by an invisible performer, threw changing, merging colored lights. The composition, which is in one movement but is not brief, was given twice in order that the listeners, or the spectators, might have an opportunity to take in fully the revolutionary significance of it. The idea is not wholly new and is said to have been carried out some years since with another composition in Paris, with the additional resource of changing odors. If we may believe all we are told, Mr. Scriabine's purpose is to expound various philosophical matters in his composition. A note upon the program explained that Prometheus is the representative of the native energy of the universe, the creative principle of fire, light, life, conflict, activity, and thought. Various transcendental developments of this idea ensue, through which Prometheus, starting from languor, returns to that state.

At music the composition is on a level with some of the most recent developments of cacophony and impotent invention. Only the barest outline of thematic material is to be discovered, and that of a quality that bears little relation to what has hitherto been understood as musical. The composer has invented a scale of his own, of which he makes great use. The harmonic substance is of the same order, and is even to ears inured to modern practices, practically unintelligible throughout. To the composer's meaning it is impossible to find a clue if there is one.

So far as the lights were concerned, it could not be discovered how they added to or intensified the meaning of the "music." They were continually shifting and melting, but without visible relation to the sounds. In one phase the lights would change half a dozen times. There was no variation in intensity as the music grew more emphatic; at the height of its proclamation there was the same pleasing variety of yellows, oranges, violets, purples, and emeralds as there was in the beginning. The composer's clue was not entrusted to the lights, and to the first bewildered beneficiaries of the new art it seemed still to be a sealed book.

The orchestra also played Glazunoff's fantasia, "The Sea," for the first time, a pretentious but impotent attempt to interpret an allegorical program; a leading "Allegro Moderato Pastorale" from a new symphony by Ippolitoff-Ivanoff, which Mr. Altschuler repeated, and Moussorgsky's "Night on the Bald Mount," which has before appeared on the society's programs. Miss Louise Cox sang the "Lettor Scene" from Tchaikovsky's opera "Eugene Onegin"; a selection ill adapted to concert performance, that did not show Miss Cox's powers, except an intelligible English diction, to good advantage.

## Colored Lights with "Music"

For years Modest Altschuler has striven industriously to make American audiences acquainted with Russian music. When he founded the Russian Symphony Orchestra the intention was to omit from its programmes the familiar works of Tchaikovsky and Rubinstein, as these needed no "boosting." Some of Rimsky-Korsakoff's works also were quite well known, and deservedly so, but of the other Russians—Arensky, Balakireff, Borodin, Cui, Dargomijsky, Glazunoff, Glière, Glinka, Ippolitoff-Ivanoff, Liadoff, Liapounoff, Lvoff, Moussorgsky, Rachmaninoff, Scriabine, Stravinsky—little was known, until Mr. Altschuler began his propaganda. He has brought to light some real gems (among them Ippolitoff-Ivanoff's "Caucasian Sketches") for which he deserves credit; yet he soon found that a strong leavening of the melodious and popular Tchaikovsky was needed to induce the public to listen to the minor Russian composers.

In their effort to attract attention, these minor composers, not having the gift of melody with which Tchaikovsky and Rubinstein were so richly blessed, have tried various devices, the one most in favor (perhaps because it is the easiest) being that of running amuck with dagger and pistol among the musical rules and practices of the past. For a time this worked tolerably well, but soon the public tired of the ridiculous racket and senseless cacophony, and something else had to be done to distract attention from the lack of melody and euphony in this "advanced" music.

A few years ago it occurred to one of the most "advanced" of the minor Russians, Alexander Nicolaievitch Scriabine, that a musical composition might be made more attractive to the public by associating with it colored lights. It was by no means a new thing in the realm of artistic experimentation, but there were novel and individual features in Scriabine's plan. He wrote a piece of the dimensions of the usual symphonic poem, which he called a "Poem of Fire," "Prometheus." In his score he introduced as many as eight horns, five trumpets, with harp, celesta, piano, and organ. The novelty consisted of an additional instrument, a *tastiera per luce*, which, instead of tones, plays colors, that are thrown on a screen back of the orchestra—not at random, but in accordance with a definite plan. There is, for instance, "the characteristic mystical chord"—the ninth with the augmented fifth—which is accompanied by a complementary bluish-lilac haze.

When this "Prometheus" was first performed in Moscow, four years ago, the color instrument did not work. In London and Chicago, no attempt was made to use one, but Mr. Altschuler made up his mind to produce the work in strict accordance with the composer's intentions. The ceremony took place in Carnegie Hall on Saturday night, in presence of an audience which was quite excited when the house was darkened, and gave Mr. Altschuler an ovation when he came to open the proceedings. The curtain in the background was drawn, the band began to play, and lo and behold, diverse colors, sometimes alone, but usually mixed, chased one another across the screen. The composer designed these as "a color commentary" on the harmonic scheme in the orchestra. It is possible that in his theosophic mind there is a connection between these colors and the unearthly noises the orchestra makes, but one is surprised to find fortissimo associated with a grayish purple, instead of with scarlet or glaring yellow; to find, also, that similar passages in the music are accompanied by different colors.

The whole thing seemed childish, and it certainly was a bore long before it was over. In the music, the composer carefully avoided tones and chords agreeable to the ear. If he had a sense of logic, or of humor, would it not have occurred to him that the colors on the screen should have been as discordant and disagreeable as the "music"? Barber-pole effects and that sort of thing would have been in order. Perhaps Scriabine will see the force of this argument, and when he completes his new work, in which odors are to be added to the tones and colors, he will surely realize that, for the kind of "music" he is now writing, the odors of diverse decayed vegetables (there are glorious possibilities in this direction!) would be far more appropriate than the perfumes of flowers.

When the nose and eyes be flattered when the ears are insulted with hideous cacophonies?

## 3,700 Hear Mr. McCormack, Manager Smiles

John McCormack's special "all ballad recital" in the Century Opera House attracted thirty-seven hundred hearers last night, the largest audience that ever has assembled there for a regular attraction. It is said. Not only was the house filled and every seat that could be placed upon the stage occupied, but in every little open space in the upper part of the house they were standing to hear the tenor sing favorite selections.

"Less than a half a dozen years ago," said Charles L. Wagner, his manager, all smiles, as his habit when viewing New York audiences, "I couldn't get a manager in New York to share half of the expense of hosting McCormack. For myself, I had heard him sing one little Irish ballad and had never heard him in opera when I made up my mind that he would be very popular. But I could convince no one else at first."

"The first season I paid out \$37,000 thousand dollars. And now—well I don't make quite as much as some people think, but out of sixty-four concerts this season we lost on five, all of them in places where John McCormack was practically unknown. But it is getting so that the concert halls in some cities are charging us twice the regular rental. They think we are making too much money, I suppose."

Just then De Wolf Hopper came in to get a seat. "There is none," said Mr. Wagner. "They were all sold three days ago."

"Well, I guess I can stand," said Mr. Hopper. "I've got to hear him somehow." Philharmonic Ends Sunday Music—Boston Symphony Heard.

The Philharmonic Society, under the leadership of Josef Stransky, conductor, gave its twelfth and final Sunday afternoon concert yesterday at Carnegie Hall. It was a Wagner afternoon, ten selections from his works being given. The programme included the overture to the "Flying Dutchman," the "Entrance of the Gods into Walhalla" from "Das Rheingold," the "Good Friday Spell" from "Parsifal," the prelude and "Liebestod" from "Tristan und Isolde," the preludes to "Die Meistersinger" and to "Lohengrin," acts 1 and 2; the "Siegfried Idyll," the "Tannhäuser" overture and the "Ride of the Valkyries" from "Die Walküre." These compositions afforded the orchestra rich opportunity for a display of finish and tonal resonance and its playing earned much merited applause.

At Aeolian Hall, also in the afternoon, Josef Malkin, who is the second violinist of the Boston Symphony Orchestra, gave a recital in which he had the assistance of his brother, Manfred Malkin, pianist. The programme consisted of Beethoven's A major sonata, the C major suite of Bach for cello alone, Beethoven's sonata for piano in F minor, opus 57, and a group of compositions for cello that included Boellmann's "Variations Symphoniques," opus 23, and two pieces, a Sarabande and "Fileuse," by Josef Malkin.

Both artists in their playing commanded attention for good taste and musicianly skill. The performance by Josef Malkin of the Bach suite might have contained more variety of style in the different movements, but here as in other work his tone was good and his technical finish of much excellence. The pianist's playing of the Beethoven sonata was noteworthy for a clearness of both technic and phrasing rather than any remarkable breadth in interpretation.

## JOSEF HOFMANN SOLOIST.

Novelties at the Metropolitan's Sunday Night Concert.

At the Metropolitan Opera House last night there was a slight departure from the usual custom of Sunday night concerts there in the appearance on the program of three novelties: Three pieces for string orchestra, by Victor Herbert; "Saturnale," by Buzzi-Peccia, and an orchestration of Kullak's "Lutzow's Wilde Jagd," by Hermann Ditschke. Josef Hofmann was the special soloist. He played Rubinstein's Concerto in G and a group of pieces by Chopin, Dvorsky, Moszkowski, and Liszt.

The other soloists were Mme. Gadske, who sang "Dich Theure Halle," from "Tannhäuser," and the Liebestod from "Tristan und Isolde," and Arthur Middleton, who gave the prologue to "Pagliacci," and an aria from Gounod's "La Reine de Saba." The orchestra played the overture to "The Bartered Bride," besides the novelties.

Of these the most extended was Victor Herbert's composition. The pieces, called respectively "Sunset," "Forget-Me-Not," and "Air de Ballet," were in the composers' best vein, flowing, graceful, melodious, and characteristic. Mr. Buzzi-Peccia's composition was vigorous and animated and also pleased the audience.

## Philharmonic Gives Varied Program of German Master's Works.

The Philharmonic Society added one more to the number of Wagner concerts that have been given this season by this and other orchestras by devoting its program yesterday afternoon at Carnegie Hall to the German master. The numbers comprised the Overture to "The Flying Dutchman," the Entrance of the Gods into Walhalla, from "Das Rheingold"; the Good Friday Spell from "Parsifal," the Prelude and Liebestod from "Tristan und Isolde," the Prelude to "Die Meistersinger," the Siegfried Idyll, the Overture to "Tannhäuser," the Preludes to Acts I. and II. of "Lohengrin," and the Ride of the Valkyries from "Die Walküre." That there is public interest in such a program was again demonstrated by the size of the audience which came to hear it.

There was nothing to be observed in the playing of the orchestra essentially different from what it has done before with these familiar numbers. The "Tristan und Isolde" numbers and the Prelude to "Die Meistersinger," which can be considered among the most important of those played, were very well performed, especially the "Tristan" excerpt. Though there were a few slight instances of faulty intonation among the wind instruments, which can be held as nothing worse than bad luck, the number as a whole was performed with a high level of technical excellence and deep emotional significance.

## MALKINS GIVE A RECITAL.

Cello and Piano Bring Out Musicians' Merits.

Joseph Malkin, cellist, assisted by Manfred Malkin, pianist, gave a recital yesterday afternoon in Aeolian Hall. The cellist's program consisted of Boccherini's Sonata in A and Bach's in C for cello alone, and a group of smaller pieces, including a Sarabande and "Fileuse" of his own composition. Manfred Malkin played as a solo number Beethoven's Sonata Appassionata, Op. 57.

The cellist played with technical surety, both as to the bow and the fingering. His tone has a somewhat muffled quality which works against brilliant effects even when, as in Françoise's Rigaudon, arranged by Kreisler, he is playing with all the other attributes of brilliance. In general his work shows solid accomplishment and musicianship, although it is lacking in the direction of imagination and vividness. Manfred Malkin's accompaniments were excellent, except at the few times when he was too vehement.

## MISS VAN DRESSER A GERMAN SINGER

Some years ago, it would be ungallant to say how many, Miss Marcia Van Dresser was a singer of the operetta stage, with ambitions which reached beyond the boundaries which farce makers and complacent composers have set for that species of entertainment. So she joined the junior forces of the Metropolitan Opera House, and in time attracted attention as the loveliest flower in Klingsof's magical garden of girls. But the opportunities offered by the big Broadway institution did not suffice her. She went to Germany, sang in some of the municipal theatres of which we hear so much as promoters of musical culture, and reach out toward the ideals which they set.

That she has reached some of these she made plain when she gave a recital of German songs in Aeolian Hall yesterday afternoon. Whether or not her old admirers felt gratified over her achievement is a question which shall not be discussed.

She went from us a charming young American woman and agreeable artist; she returns a thoroughly Teutonized dramatic singer, with an enlarged voice and a diminished art. Her programme of German songs exclusively was fairly interesting, and there was an element of novelty in a group of Mahler's songs; but there was a great sameness in all that she did, little sentiment in her readings, and strange doings with her voice in respect of omission.

The chief merit of her singing was her enunciation of the text. Three songs by Mozart, five by Franz, four by Mahler "Lieder eines fahrenden Gesellen" and six by Brahms made up her printed list.

Wagner's comedy "Die Meistersinger" had a repetition at the opera last night. The singers were the same as those concerned in its first representation last week, and Mr. Toscanini made the orchestral instruments sing with the transporting eloquence which is heard only when he reads a Wagner score.

The season's high water mark is surely reached in this production, Miss Hempel's Eva is surely without a parallel for poetical charm and musical loveliness in the local history of the opera, and if Herr Sombach's Walther and Herr Braun's Pogner have had fellows in the past they have been few and cannot be called to mind while this hasty note is writing. Of Mr. Goritz's Beckmesser, a matchless impersonation, it has long been needless to write. Praise for it has been, exhausted. The audience was a success in all its details.

## MUSIC IN TONES OF COLOR

It has been declared that the varying colors of flowers are due to the harmonic principle; that yellow and blue mixtures, for instance, come of the ratio of the harmonic thirds, and that the fuchsia is an illustration of the natural harmony of the fifth. The full diapason is represented in the white blossom, a composite reflection of all colors.

The theorists have gone further, and have told us that tones and color are, in fine, the same, colors being tones of tremendous height of pitch, while tones are colors of tremendous depths. And from these assumptions many things have been written about the effects of music on meals, on morals, on madness and on the run of human emotions. It remained for a Futurist composer to provide a first elaborate test of some portion of this mass of theory, and it was the fortune of a New York audience to witness last Saturday evening the first co-operative performance by a great orchestra and a "clavier lumière."

The music of this occasion was Alexander Scriabine's "Prometheus," described as "a Poem of Fire." The Russian Symphony Orchestra officiated. Part of the audience remained for a repetition of the Poem. The critics seem quite frankly to confess to having taken more of colored lights to the eye, from the noiseless clavier, than of message to mind or heart from M. Scriabine's radical score. Out of the echoes of the concert evening the only harmony appears to be that of bewilderment among the gentlemen who went to write of what they should hear as affected by what they should see.

This outcome of practice against a wealth of theory is disappointing, but need not be disheartening. There is already a disposition to blame it on Futurism, that cult having a well-established name for playing tricks on perfectly good colors. It would not be surprising to find that the clavier lumière can be played to "Tipperary" or "I Hear You Calling Me" with excellent effect.

## WAGNER AT THE OPERA.

"Die Meistersinger" Well Performed at the Metropolitan.

"Die Meistersinger" was repeated at the Metropolitan Opera House last evening. The cast was the same as at the previous representation of the work, and the brief comment made at that time might serve again this morning, for in purpose, in spirit and in general manner the performance was essentially the same. It is unfortunate that the figure which should be the vital and general sun around which all the others revolve as planets is the least adequate of all. Mr. Well has the necessary intelligence and voice for Hans Sachs, but he lacks the suavity of vocal style needed to sing the music beautifully and he has not the mellowness needed by the role.

On the other hand the Metropolitan is unusually happy in its present Eva. Occasions has been taken here before to speak of the loveliness of Frieda Hempel's impersonation, but it must be reiterated that her Eva has charm, beauty of vocal style, diction and above all dramatic significance altogether admirable. Mr. Sembach's Walther, Mr. Braun's Pagner and Mr. Gortz's Beckmesser are other prominent characterizations, the last familiar through many seasons, the second newer and the first new this winter. These three men understand Wagner's ideas, they know the German ideals and they have the skill to communicate both to an audience.

Taking it all in all, last night's performance of "Die Meistersinger" was one to command warm praise, and it seemed to give pleasure to a large audience. Mr. Toscanini conducted and apparently with nothing in his heart but an artist's love for a work of genius, no matter by whom created.

## MISS VAN DRESSER SINGS.

American Soprano Returns With Germanized Style.

Marcia van Dresser, soprano, gave a song recital yesterday afternoon in Aeolian Hall. Those who went to "comic opera shows" on Broadway in—it matters not what year—will recall a beautiful and slender girl who was a popular figure in one. Later she disappeared from the Broadway "shows" and it was reported that she was engaged in studying the art of singing. The report proved to be true and she emerged as a member of Maurice Grau's company at the Metropolitan, singing secondary roles very acceptably and continuing to be good to see.

In recent years Miss van Dresser has been engaged in German opera houses and occasionally giving evenings of songs. Her entertainment yesterday was a replica of some of those she has offered in Germany, where according to all accounts concerts are going on

just as if there were no war but, who nevertheless numerous musical artists have hastened hither.

Miss van Dresser's voice has altered. It is no longer the light and airy soprano to which we used to listen, but has become thick, dark and not always faithful to the pitch. Her tone production is vitiated by a bad attack and her chief material assets seem to be the beauty of the voice itself, for it has much beauty in spite of its change, and a remarkable command of the effect technically known as messa di voce.

Her interpretation of some songs by Franz showed intelligent design and genuine musical feeling, but there were so many exaggeration of manner and so much straining after dramatic accent that the delivery failed of much of its purpose. Sincerity and careful preparation were to be found in Miss van Dresser's singing, but in matters of taste she frequently raised questions. Her enunciation was unusually clear.

## Marcia Van Dresser Gives Recital.

Marcia Van Dresser was famous when on the operetta stage for her beauty and her speaking voice. In these past years she has been making a name for herself in Germany as a soprano, after having sung for a short time in opera at the Metropolitan. Yesterday she made her first New York appearance as a full-fledged concert singer at Aeolian Hall. Her voice proved to be a rich mezzo-soprano, which she controls well, as a rule, but which suffers from the popular demand for volume rather than beauty of tone. She has dramatic feeling, and a gift of emotional expression; she has, moreover, such a charming personality as well as beauty, that an audience will frequently listen to her with its eyes more interested than its ears. She has large ringing high notes, which are most effective in such songs as Franz's "Im Herbst," but these same high notes, when sung mezza-voce, sound somewhat pinched. It is a pity that she did not learn perfectly the art of *bel canto* before she was called upon to express all that her heart and brain demand.

Her programme was interestingly varied, beginning with Mozart and ending with Brahms. Between these two came a most welcome group of five songs by the immortal Franz, and a song cycle by Gustav Mahler. The audience was especially pleased with songs which showed Miss Van Dresser's smiling archness, such as Franz's "Liebchen ist da," and "Das Mädchen spricht," by Brahms, but it was in the deeper songs that Miss Van Dresser was at her best. She sang interestingly Mahler's long cycle, which, as a whole, did not prove to be a valuable addition to her programme, except as it gave her the possibility of expressing a wide emotional range.

The audience was of good size and very friendly to the singer. A number of her colleagues from both the musical and dramatic stages were present.

## Yesterday's Recitals.

Miss Nicola Thomas gave a violin recital at the Little Theatre yesterday afternoon, playing, among other things, a sonata by Dohnanyi, the "Hungarian Brahms," with Herbert Fryer at the piano. She gets an agreeable tone from her instrument, and plays with skill and taste.

Another violinist was heard at the Princess Theatre in the afternoon—Roderick White, a younger brother of Stewart White. Whether he is likely to become as prominent in music as his brother is in literature, cannot be safely predicted, but he certainly made a good impression yesterday, giving proof that he has not studied in vain with some of the leading European masters. He was at his best in the familiar Tartini-Kreisler Variations, a difficult work that calls for high artistry.

Aeolian Hall also had a recital audience in the afternoon, when Ernest Hutcheson played again. His programme was made up of compositions by Schumann and Brahms. In the evening, Pietro A. Yon, organist of St. Francis Xavier, gave a concert in the same hall, the programme being made up of organ pieces and vocal numbers by the Gregorian Club, which sang well.

## English Woman Appears at the Little Theatre—American Artist at the Princess.

Two new candidates for recognition in the department of violin playing gave public concerts yesterday afternoon—Miss Nicola Thomas at the Little Theatre and Roderick White at the Princess. Miss Thomas comes to us from Eng-

land and is an American who has also studied with Herr Auer. Both played the prelude to Bach's sonata in E major (No. 6) and the Tartini-Kreisler variations. Had it been possible for a reviewer to be in the two pretty playhouses at the same time he would have had an excellent opportunity to make a comparative study of the two players. But it would scarcely have been worth while since neither has a message to convey as yet of greater urgency than twenty other of the violinists who preceded them in New York's public rooms this season.

In three things they formed strong contrasts: Miss Thomas played with a reposefulness of demeanor which was a genuine delight to contemplate; Mr. White swayed like a tree in a wind-storm; Miss Thomas produced a small tone of little sensuous beauty from her instrument, Mr. White played upon a superb violin, obviously capable of giving out a large and opulent tone; Miss Thomas played with suavity and suggestions of elegance, but with little warmth; Mr. White with a dash, energy, even brilliancy at times, not always with purity of intonation and with very little appreciation of the style demanded by the rich violin classics or the compositions of Tartini, Bach and Corelli.

The concerts were alike in that the audiences numbered from 100 to 150 persons each. George Falkenstein played Miss Thomas's accompaniments, but Herbert Fryer joined her in her first number, which was Dohnanyi's sonata for pianoforte and violin. Mr. White's accompanist was Ludwig Schwab.

H. E. K.

## New Violinist, Novelist's Kin, Makes Debut

At the Princess Theatre yesterday afternoon a Lenten recital served as the American debut of an American violinist, Roderick White. He is a brother of Stewart White, well known as a writer of such novels as "The Blazed Trail" and "The Silent Places," but apart from literary introduction into his performance at the Princess Theatre, he does not stand as a movement of Bach's first organ sonata, "brother of a novelist," since his playing alone entitles him to earnest consideration. Abroad he studied at Brussels and Petrograd and appeared in concert in Berlin. He has good technique, a brilliant and plays with excellent intonation. That he is a serious musician was proven by his programme yesterday, which was made up of pieces by Tartini, Bach, Spohr, Corelli, Sarasate and Tartini-Kreisler. What seemed to lack was compelling depth of feeling, for while his tone was large and volume it was not always charged with great sentiment. He played the Tartini-Kreisler variations admirably, was heard to good advantage in a Bach prelude, and his playing of the Tartini D minor concerto for piano and violin, by Ernst von Dohnanyi, in which the recital giver had his debut he acquitted himself with much credit and held forth promise for the future. Yesterday's audience was not large in numbers, for the theatre is a tiny one, but the frequent applause seemed genuine. Ludwig Schwab played sympathetic piano accompaniments.

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GREGORIAN CLUB GIVES CONCERT  
Chief Feature of P. A. Yon's Organ Recital—Mr. Hutcheson's Second Appearance.

Ernest Hutcheson, whose piano recitals are now well known in New York, gave his second this season yesterday afternoon in Aeolian Hall. Mr. Hutcheson is a musician well grounded in his art, sincere, and equipped with an admirable technique. His tone is not especially warm, nor is his playing filled with temperament, but what ever he does he does in a workmanlike manner. He played yesterday Schumann's "Papillons" and "Etude Symphoniques," the Brahms's Ballad in D minor, the Intermezzo in E flat, the Capriccio in B minor, and the Variations and Fugue on a Theme of Handel. The audience was of moderate size, but showed much interest.

Aeolian Hall, in the evening, held a concert of some novel interest when Pietro A. Yon, the organist of St. Francis Xavier, gave a recital, assisted by the New York Gregorian Club, of which he is the leader. Mr. Yon's ability as an organist is well known, and it is enough to say that his solo numbers were most admirably given. It was the appearance of the Gregorian Club which gave chief interest to the occasion. This club is a small choir of tenors and basses, most of whom are soloists in the various Catholic churches of the city, where the Gregorian chant is used. The music which they sang was exceedingly difficult, but, on the whole, it was exceedingly well sung, a distinct tribute to Mr. Yon's careful training. The volume of tone was good, their attack precise, and their singing incisive and well controlled. It is true that once or twice, notably in the "Christus factus est," there were slips from the tune pitch, but, on the whole, their intonation was

praise should be given to the singing of the "Puer natus est" and the "Halleluia." A Gradual and Alleluia for Easter Sunday.

The Gregorian Club is a distinct and welcome contribution to New York's musical life, and gives music lovers an opportunity of hearing the church music amid lay surroundings.

## CONCERT PLAYERS OF VARIED KINDS

Of the several concerts of yesterday that which was most interesting to the student was the organ recital of Pietro Yon in Aeolian Hall in the evening. Mr. Yon had the assistance of his own Gregorian Club of twelve male voices, which sang some of the admirable music of the Roman Church as it is now used in obedience to the "Motu Proprio" of the last Pope. Two of the numbers heard were in the approved Gregorian with organ accompaniment, while others were in arrangements made by Mr. Yon.

The two Gregorian chants were of the fully developed neumatic or florid type and called for no small degree of skill in their execution. There was perhaps some exaggeration of the portamento in the singing of these two chants, by which an approach to the sternly forbidden theatrical style was made; but the treatment of accent and the phrasing in extended passages requiring the taking of breath before the completion of a word were in accord with the rules laid down by the Solemes Fathers.

It would be pleasant to comment equally the organ playing of Mr. Yon. It cannot be done, however, for while the player showed much facility in his treatment of the manuals and the pedals, his registration was distinguished by remarkably bad taste. His combination of stops were in some instances almost fatal, and his fondness for the vox humana introduced into his performance a regrettable element of effeminacy. This in private life he does not stand as a movement of Bach's first organ sonata, "brother of a novelist," since his playing alone entitles him to earnest consideration. Abroad he studied at Brussels and Petrograd and appeared in concert in Berlin. He has good technique, a brilliant and plays with excellent intonation. That he is a serious musician was proven by his programme yesterday, which was made up of pieces by Tartini, Bach, Spohr, Corelli, Sarasate and Tartini-Kreisler. What seemed to lack was compelling depth of feeling, for while his tone was large and volume it was not always charged with great sentiment. He played the Tartini-Kreisler variations admirably, was heard to good advantage in a Bach prelude, and his playing of the Tartini D minor concerto for piano and violin, by Ernst von Dohnanyi, in which the recital giver had his debut he acquitted himself with much credit and held forth promise for the future. Yesterday's audience was not large in numbers, for the theatre is a tiny one, but the frequent applause seemed genuine. Ludwig Schwab played sympathetic piano accompaniments.

## Miss Thomas's Playing Pleases.

In the afternoon Nicola Thomas, a young English violinist, gave a recital in the Little Theatre, while Roderick White, an American player of the same name, was heard in the Princess Theatre. Miss Thomas's programme included numbers by Bach, Mozart, Saint-Saens, Kreisler variations admirably, was heard to good advantage in a Bach prelude, and his playing of the Tartini D minor concerto for piano and violin, by Ernst von Dohnanyi, in which the recital giver had his debut he acquitted himself with much credit and held forth promise for the future. Yesterday's audience was not large in numbers, for the theatre is a tiny one, but the frequent applause seemed genuine. Ludwig Schwab played sympathetic piano accompaniments.

## Mr. White Shows Excellent Qualities.

Mr. White, a brother of Stewart Edward White, the author, was heard for the first time here and made a favorable impression. His most important number was Tartini's D minor sonata, in which he displayed probably the best qualities of his art. His tone was large and good, though not as fine in texture as it is likely to become. His finger-board work showed admirable dexterity and certainty. His intonation was rarely at fault and his performance of difficult double stops was facile. His bow arm was free, though not always elastic in lighter touch. He showed a fine sincerity in his attitude toward whole undertaking, and while it would be too much to say that Mr. White is already a virtuoso of high rank or an interpretative artist of commanding power, his promise is large and earnestness may be expected to carry him far. His playing of a Bach prelude showed good schooling and he made good effect with Kreisler's Tartini variations.

At Aeolian Hall also in the afternoon Ernest Hutcheson, pianist, who had been heard in recital earlier in the season, gave another entertainment. His programme comprised Schumann's "Papillons" and "Etudes Symphoniques," four numbers by Brahms, including Handel variations. Mr. Hutcheson is an artist whose playing always commands respect, even when it does not arouse enthusiasm. His intelligence and sound musicianship are always shown, but his piano touch wants some of the more delicate and caressing qualities needed to give charm to his performances.

# ORATORIO SOCIETY CONCLUDES SEASON

The final concert of the Oratorio Society's season took place last evening in Carnegie Hall. The programme comprised two works, Bach's "Magnificat" and Wolf-Ferrari's "La Vita Nuova." The former calls for a quartet of solo voices as well as chorus, orchestra and organ. The solo singers were Marie Sundelius, soprano; Rose Bryant, contralto; Albert Shaw, tenor, and Clarence Whitehill, bass. The soprano and bass were heard also in the Wolf-Ferrari composition. Louis Koemmenich, conductor of the society, directed the concert, and the orchestra was that of the Symphony Society.

No comment is needed by the Bach composition. It is not heard often enough, and when it is heard it should be given much better than it was last evening. The chorus sang acceptably and in the last two numbers excellently; but no one of the soloists approached the possibilities of the music and all of them made numerous and afflicting departures from the pitch.

With the work of the modern composer matters were vastly better. It is not an easy composition to perform well, but minor defects in its presentation are not subject to the relentless exposition made by Bach's rigorous polyphonic method. It is a subject for thought and a cause for regret that Wolf-Ferrari has not equalled this production of his young manhood. When he wrote it he was an enthusiastic youth of 25, with lovely ideals and a beautiful faith. But doubtless the sad necessity of making music pay fell upon him and his transition from the contemplation of Dante's great inspiration to the study of stage effects was not one to give joy to lovers of the best in musical art.

"La Vita Nuova" was introduced to New York by the Oratorio Society on December 4, 1907. Since then we have made the acquaintance of the composer's "Le Donne Curiose," "Il Segreto di Susanna," "I Gioielli della Madonna" and "L'Amore Medico." These are all good operatic works, and stand among the best additions to the Italian theatrical repertory in recent years, but while some of them have exquisite lyric beauty, especially "Il Segreto di Susanna," while the operas of the buffa type show exquisite finesse in the treatment of humorous dialogue and orchestral delineation, and while the painful story of the theft and the Madonna's jewels discloses great mastery of stagecraft and the application of musical structure to its needs, no serious music lover can help lamenting the fact that there has been no second embodiment of such lofty ideals, no repetition of such high and moving musical speech, as are found in the early cantata.

Wolf-Ferrari was 31 years of age when this work was first given here and THE SUN then said: "It will be evident to connoisseurs that the world has received the gift of a new talent, endowed with originality of conception, boldness of methods and imagination, and capable of embodying high poetic thoughts." A rehearing of the work last evening did not ask for any reconsideration of the estimate placed upon it by these comments; but it did serve to remind one that the promise had not been adequately fulfilled, and manifestly because of the transfer of the composer's activity to the theatre.

To complete the record of last evening's performance it should be noted that Charles Baker played the important piano part in the score and Frank Sealy the organ. The necessary body of boys' voices was supplied by a chorus trained by Dr. Nicholas Eisenheimer, choirmaster of St. Ignatius's Church.

## Oratorio Society Concert.

The first performance of Verdi's "Aida" was delayed a year because the scenery had been painted in Paris, which was besieged by the Prussians. The New York Philharmonic Society had to omit several works that were on its list this season because the scores could not be brought over from Europe. The Oratorio Society also had to change its plans on account of the war. A new choral work by an Italian composed named Enrico Bossi had been promised for its last concert, but the score did not arrive in time, wherefore Mr. Koemmenich substituted for it Bach's "Magnificat" and Wolf-Ferrari's setting of Dante's great poem, "La Vita Nuova."

Bach's work is extremely difficult, and for a perfect rendering of it more rehearsals would have been required than it had evidently received, especially as far as the orchestral part was concerned. The players did not seem particularly interested, leaving the task chiefly in the hands of the chorus, which, on the whole

performed its part admirably. The last chorus was sung with thrilling effect, all its grandeur being brought out.

Wolf-Ferrari's "Vita Nuova" is far more inspired than any of the operas of his which had a brief vogue on this side of the water. Even in those works it was evident that choral composition is his specialty. There are splendid ensembles in his oratorio, the first chorus being one of the most impressive numbers in the whole realm of choral music. Like a surging sea of sound, the vocal waves rose and sank—it was superb singing, for which Mr. Koemmenich and his choir cannot be praised too highly. The "Dance of the Angels" had to be repeated, and there were other fine climaxes.

## Metropolitan Opera House.

Verdi's tuneful "Il Trovatore" had its third performance last night before an audience the size of which showed that it pays to produce the old masterworks in a worthy manner, after thorough rehearsal, instead of pitchforking them on to the stage. The cast included Destinn, Ober, Mattfeld, Martinelli, Rothier, and Amato. Toscanini conducted with spirit, but there were times when he seemed to have in mind the refined style of the later Verdi instead of the more robust and virile style called for by the full-blooded "Il Trovatore." It is also to be regretted that he eliminated some effective touches which, though not in the score, were undoubtedly sanctioned by Verdi. The chorus of nuns is always sung too softly under his baton.

To-night Mme. Gadski, whose Elizabeth is one of her greatest rôles, both vocally and dramatically, makes her last appearance this season. Next week's Saturday night opera, which was not included in the list printed yesterday, will be "Madame Sans Gêne," with Farrar, Sparkes, Martinelli, Amato, De Segurula, Althouse, Leonhardt, Toscanini.

# "DANTE" OF LISZT BY PHILHARMONIC

The last of the Philharmonic Society's Thursday concerts took place last evening in Carnegie Hall. The programme comprised Haydn's C minor symphony, Spohr's violin concerto in D minor and Liszt's "Dante" symphony. The soloist was Efreim Zimbalist. The most important work on the programme (in certain senses) was that of Liszt, whose name, it will be noted, figures largely in the doings of this organization. With the note may perhaps properly go the comment that compulsory education in Beethoven, Liszt and Wagner has certain disadvantages, despite the fact that it glorifies a conductor.

The "Dante" symphony of Liszt was revived by the Philharmonic Society on December 21, 1911, after a silence of twenty-seven years. It is astonishing that a work of which distinguished musicians have written with so much admiration should be permitted to dwell in oblivion for so long a time; but since Mr. Stransky has restored it to use it will doubtless be heard from time to time, at least as long as Philharmonic policy is under the present guidance.

Wagner and Weingartner are two of the musicians who have given us praises of this composition, and even those who find much less in it than they must nevertheless discern the grounds for their enthusiasm. Wagner declared that the inferno and purgatory, which are the first two movements, are of great value. They certainly have much splendor of orchestral description and all of Liszt's mastery of orchestral color. There is no small amount of force in these movements and the hearer will readily subscribe to Wagner's opinion that in this and the "Faust" symphony Liszt gave us the best that he could give. Weingartner ranks the "Dante" with the works of the great masters.

Mr. Stransky is sincere without doubt in his Liszt enthusiasm and some of his greatest successes have been made in the interpretation of this composer's music. He prepared the "Dante" symphony with loving care for the production of four years ago and he renewed his labors for last evening's repetition. The St. Cecilia Club, of which Victor Harris is the conductor, sang the choral parts and Elizabeth Tudor, soprano, was the soloist.

The Spohr concerto sounded somewhat antiquated, but its suave and fluent slow movement still has sufficient melodic grace to enable a fine violinist to interest an audience, and even to excite enthusiasm. Mr. Zimbalist's performance was one of rare and exquisite beauty.

Especially in the slow movement of the show forth in all its eloquence and reposeful dignity of style the slinging power of the violin. It was a masterly piece of playing.

# VIOLINIST PLEASES WITH PHILHARMONIC

Last night the Philharmonic Society gave its last Thursday night concert in Carnegie Hall. A repetition of the same programme and a popular concert on Saturday night will close the season's work.

The orchestral numbers last night were Haydn's Symphony No. 9 and Liszt's long and somewhat noisy symphony to Dante's "Divina Commedia."

Applause followed each movement of the Liszt work. Josef Stransky is an excellent Liszt conductor and the orchestra handled the brilliant difficult music effectively. The St. Cecilia Society sang the vocal part and the soprano solo at the beginning of the Magnificat was sung by Miss Elizabeth Tudor. The soloist of the evening was Efreim Zimbalist, violinist, and his selection, a novelty, Spohr's concerto No. 9, not a new work, but one that almost has ceased to be performed in the last ten years. It was played brilliantly and long applause followed its performance.

This has been a good year for the Philharmonic Society. In a year a national prejudice it has maintained strict impartiality. To be sure, Wagner and Beethoven, both German, have been the most performed composers at Philharmonic concerts this year, as in the past, and the symphony performed the most often was the New World Symphony of Bohemian Dvorak, not all, on tour and in this city, it has had eighteen presentations. Russian, Polish, English and French music has been performed liberally at Philharmonic concerts, and the American composers have come in for their share of the season's honors.

## PHILHARMONIC SOCIETY.

Mr. Stransky reserved for the last concert in the Philharmonic Society's Thursday evening series, to be repeated today for the afternoon subscribers, Liszt's symphony after Dante's "Divine Comedy," the most important or the most extensive of Liszt's works given by him this season. It was preceded on the program by Haydn's symphony in C minor, No. 9, (according to our system of numbering Haydn's symphonies,) and Spohr's ninth concerto for violin in D minor, played by Mr. Efreim Zimbalist.

By the terms of the great bequest left to the Philharmonic Society by the late Joseph Pulitzer, the society is compelled, morally if not legally, to give Liszt's works prominence on its programs, together with Beethoven's and Wagner's. Hence it is not surprising that Mr. Stransky should make a feature of this symphony at the last concerts of the season, as if effecting some sort of a climax in that way; for it is regarded by Liszt's admirers as one of his greatest and most important compositions. It is not at all unfamiliar to New York concert-goers. It has been given from time to time in New York without legal or moral compulsion, but its repetitions have not been numerous, and they find in it an eloquent interpretation of the scenes from the "Divine Comedy" which inspired it. There is unquestionably an ambitious striving after eloquence, after an original and dramatic mode of expression; the music is thoroughly characteristic of Liszt when he is undertaking to express great, imposing, poetical, poignantly beautiful things in music. And those who find these qualities in the "Dante" symphony derive great enjoyment and edification therefrom. Mr. Stransky last evening expended all his powers and directed the greatest efforts of his players toward achieving a notable performance of the work, which had the qualities necessary. The chorus for women's voices in the "Magnificat" the last section, was sung by the St. Cecilia Club, of which Mr. Victor Harris is conductor, and the soprano solo was delivered by Miss Elizabeth Tudor. Those who heard Bach's treatment of the "Magnificat" the night before, had an opportunity for some instructive comparisons.

Mr. Zimbalist gave a performance of Spohr's concerto in many ways fine; especially fine in its repose and breadth of style, its simplicity and directness, the absence in it of any tricks or display. His fine tone and his command of the bow arm were again to be admired. Haydn's symphony was played with spirit and grace. The solo for violincello in the trio of the minuet pleased the audience especially, and Mr. Schulz, who played it, had to bow his acknowledgments.

# FRANCES WOOLWINE IN SONG RECITAL New Mezzo Soprano Gives Italian and German Programme at Rumford Hall.

Miss Frances Woolwine gave a concert yesterday afternoon under the management of Charles Precotti Poore in the delightful and restful little lecture room of the Chemists' Society, named after the celebrated Pennsylvanian, Rumford Hall. It resembles neither a parlour nor an infirmary.

Miss Woolwine's voice is better than its training, or at least its use, which betrays some very serious faults. She has fine notes, but they are not always secure. Her delivery is mechanical and undistinguished, as if she did not quite grasp the dramatic issues of the songs she was interpreting and was giving them by rote. This is serious, seeing the number of interpreters of unusual ability now before the public. It is the more regrettable because she has a far finer vocal endowment than many who

are parading purely dramatic gifts. Her programme was divided into three parts. The first contained those two trusties, "Voce di Donna," from L'Onchelli's "La Gioconda," and "Che Faro Senzo Euridice," from Gluck's "Orfeo," which all contraltos love. There were three Schumann and three Schubert songs. Sae ended with the usual Anglo-American "olla podrida," which one has learned to dread and to flee.

# Mme. Gadski Sings Farewell for Season Receives Much Applause as Elisabeth in "Tannhaeuser"—Matinee for Emergency Fund Also Held.

Farewells at the Metropolitan are beginning to come as the season wanes. Last night as Elizabeth, in "Tannhäuser," Mme. Johanna Gadski appeared for the last time this season. She was warmly applauded between the acts. The usual cast, with Jaques Urlus in the title rôle and Mme. Matzenauer as Venus, was seen, and Mr. Hertz conducted a spirited performance.

In the afternoon a special matinee was held for the benefit of the Metropolitan Emergency Fund, in which acts from several operas were presented. Mr. Polacco conducted the first act of "La Traviata," with Miss Hempel and Mr. Botta in the principal rôles; the second act of "Madame Butterfly," in which Mr. Tegani replaced Mr. Scotti, who was indisposed, in the rôle of Sharpless, and Miss Farrar sang her usual part of Cio-Cio-San, and the first act of "I Pagliacci," with Mme. Bori and Messrs. Martin and Didur in the leading parts. Mr. Hageman directed the second act of "Der Rosenkavalier," sung by Mme. Ober, Mr. Goritz and the usual cast.

## Philharmonic Applause for Liszt.

One of the most tumultuous outbursts of applause ever heard in this metropolis rewarded the Philharmonic Orchestra and its great conductor, Josef Stransky, in Carnegie Hall last night after the first part of Liszt's "Dante" symphony. It was not like the dutiful, forced hand-clapping one hears so often after symphonies, but a spontaneous outburst on the part of the large audience, kept up for a long time, fortissimo, without a shade of diminuendo. Stransky bowed, and bowed, and bowed, but still the fortissimo continued. He made the men rise, and the applause rose to fff. They sat down, and it continued till Stransky had done some more bowing.

It was a well-deserved tribute to a superb performance of a masterwork. By an odd coincidence it happened that compositions inspired by Dante poems were sung in Carnegie Hall on two consecutive evenings—Wolf-Ferrari's "Vita Nuova," by the Oratorio Society on Wednesday, and last night the choral symphony which, with the exception of "Faust" and "Tasso," is Liszt's crowning achievement. The first part, which aroused the great enthusiasm just described, depicts in tones the terrors of the Inferno. Horns and trumpets proclaim the "all hope abandon ye, who enter here." An orchestral storm tosses to and fro the two hell motives with diabolical glee. A lull brings the exquisite episode of Francesca da Rimini and Paolo; then the storm breaks out again with redoubled fury. One of the Liszt's notes in the score reads: "This whole passage should be understood as sardonic blasphemous laughter, and most sharply defined as such."

It is quite safe to say that Liszt himself never heard a performance of this "Inferno" as thrilling as that which Stransky and his players gave last night; for in his day Germany had no orchestras equal to our New York Philharmonic; nor could Liszt himself have conducted with more enthusiasm or authority. No less impressive, but in a different way, was the second half of the "Dante," including the "Purgatorio" and the "Magnificat," in which the orchestra was assisted by Victor Harris's admirably trained St. Cecilia Choir, with Miss Elizabeth Tudor as soloist. Not only was the intonation perfect, but in beauty of sound the choir equalled the orchestra—a compliment which can rarely be paid a

choral organization.

There was more applause of the most cordial kind after this part. The soloist of the concert, Efrem Zimbalist, also got an ovation, especially after the slow movement of the Spohr concerto in D minor, which he played with exquisite purity and beauty of tone. The concerto is antiquated, but the great Russian violinist made the most of it. The concert began with a bright performance of a Haydn symphony.

It may be worth while to call attention once more to the fact that to-morrow night's popular Philharmonic at Carnegie Hall will be the last first-class orchestral concert to be heard in New York for seven months. The programme is most alluring. Zimbalist will again be the soloist, playing the great Tchaikovsky concerto. Weber's "Oberon" overture will be followed by Dvorák's wonderful "New World" symphony, and the concert will conclude—all's well that ends well—with Liszt's second Hungarian rhapsody for orchestra.

#### Metroplitan Opera House.

Thursday was one of the busy days at the Metropolitan Opera House. In the afternoon half a dozen of the company's leading singers were heard in acts from four operas—"Traviata," "Rosenkavalier," "Butterfly," and "Pagliacci." In the evening "Tannhäuser" drew a large audience, which was privileged to hear Mme. Galski at her best in what was her last appearance this season. There was much applause, for the best of reasons; few singers now on the stage combine beauty of song with fervor as she does.

#### Grainger Heard Yesterday.

The Music-School Settlement concerts have enlisted many great artists. No occasion of this kind has been more enjoyable than Percy Grainger's appearance yesterday afternoon as a soloist, and also with the senior orchestra of the settlement, a band of young string players who surprised agreeably many of the audience who had not expected as much smoothness and certainty of attack as they showed.

Mr. Grainger played, by special request, the Bach-Busoni organ prelude and fugue in D major, with which he had thrilled his listeners at his own recital. It was on the same high level yesterday. A group of three Chopin numbers was interesting and very individual. Particularly beautiful were the Polonaise and a study which was added as an encore. The orchestra played Mr. Grainger's Irish tune, and with him the fascinatingly rhythmic and fresh clog dance, "Handel on the Strand," which had its first public performance in America. It was given at the MacDowell Club some weeks ago in its correct form, as a quartet with piano and three stringed instruments. The balance was different yesterday, but the effect was almost as good, although the superior number of strings eclipsed the vivid piano part almost too much. The audience would have gladly heard this number again, but instead of repeating it Mr. Grainger added a Ravel number which he played charmingly.

The orchestra, beside other things, played Grieg's marvellous song "The Last Spring" in a very creditable way, under its conductor, David Mannes.

#### Isadora Duncan Dances.

Isadora Duncan opened her month's engagement last night at the Century Opera House, but it is a vastly different performance from the tedious waving of hands which disappointed her audiences earlier in the season, when one was inclined to say, "Poor Greece," if this was the form of entertainment to which the tired business man of that time was reduced. Her students were the same lovely creatures then as now; the perfectly formed children were the same incarnation of grace, but the central motif was missing. Then Isadora Duncan herself could not be said to dance. Now, in spite of her mature appearance, so in contrast to the slim youth of her students, she is the centre of interest as indisputably as is the concentration of light in a Rembrandt portrait. She dances with a rhythm that is more satisfying than the mere grace of youth, connecting the lovely but disconnected dances of the choruses into a unit, justifying her reputation as the reincarnator of the Dionysian

stage art.

For the month's engagement, the stage has been built out until only a few seats are left in the rear of the orchestra floor, the auditorium itself being draped entirely with hangings of gray. The balconies justified this special appeal to them by an enthusiastic response, while the influence of the sensuous performance could be traced into the subway, where young ladies with "Castle clips" and full skirts were trying to walk with the trailing grace of Grecian nymphs.

#### MISS LAWLER'S RECITAL.

Young American Soprano Sings for First Time in New York.

In the Little Theatre yesterday afternoon Miss Kathleen Lawler, a young American soprano, was heard for the first time here in a song recital. Her programme was made up of a wide variety of songs—Italian, German, French and American.

Her voice is of a pleasing quality. It is not large nor is its range great. Her high notes were not satisfactory, nor was her coloratura voice in such songs as "Voci di Primavera" of Strauss as smooth or as accurate as could be desired. Her selections were presented in a really musical way, and without doing anything strikingly dramatic she kept her audience interested.

Of the German songs the best was Schumann's "Mondnacht." From the French she sang a group of Debussy selections, and at the end she presented a group of American songs.

Jean Verd, young French pianist, not only played the accompaniments well, but contributed a group of piano solos, including Debussy's "Clair de Lune" and Liszt's "St. Francois Walking on the Waves." He has a delicate touch and a good command of tonal colorings, and his playing is not lacking in forcefulness.

#### CATHOLIC ORATORIO SOCIETY.

S. Coleridge-Taylor's "The Atonement" Given at Carnegie Hall.

The Catholic Oratorio Society gave a concert last evening in Carnegie Hall. The work performed was S. Coleridge-Taylor's "The Atonement." This sacred cantata was produced here by the Church Choral Society in St. Thomas's Church on February 24, 1904. Richard Henry Warren was the conductor. It is a very melodious composition and shows mastery of method in the treatment of the forces employed. But it must be admitted that it contains many dreary pages and too many episodes of which the style approaches dangerously near to effeminate sentimentality.

The solo singers last evening were Marie Louise Wagner, soprano; John Finnegan, tenor, and Frank Croxton, bass. The orchestra was that of the New York Symphony Society, and the conductor was Arthur Mees, who has been absent from local musical activities for some time and whose return was welcome.

#### MR. TRNKA'S RECITAL.

Violinist Who Played Pieces Not Often Heard.

Alois Trnka, violinist, gave a recital last evening in Aeolian Hall. His programme, which began with the slow movement and fugue from Bach's A minor sonata, unaccompanied, advanced with a movement from Ernst's F sharp minor. Mr. Trnka demands praise for his ingenuity in finding things not played by the other numerous violinists of this busy season, though possibly no great joy can be gained in these days from Ernst's music.

Mr. Trnka's playing was characterized by earnestness of purpose rather than by brilliancy of achievement. His tone was only tolerable and his finger work frequently inaccurate, while his bowing was wanting in those more delicate shadings which make the life of violin touch.

#### BOWERY IS PLEASED

#### WITH VERDI'S "AIDA"

Taking advantage of the Metropolitan Opera Company's absence in Atlanta, the Zuro Grand Opera Company stepped into the local unoccupied operatic field last night and opened a short season at the People's Theatre in the Bowery. Verdi's "Aida" was a big enough attraction to draw a full house and, if the succeeding performances are as good, there should be no complaint on the part of operagoers of the lower east side.

The cast, which included as Amneris, Mme. Niessen Stone, a singer and teacher of considerable reputation was quite satisfactory; the chorus evidently had been brought up on "Aida," and the scenery and accessories, though on a miniature scale,

were adequate. The audience was appreciative and attentive and refused to allow applause except at the proper moments. The one inconsistency seemed to be the libretto sellers. Ignacio Castillo conducted the small and zealous orchestra, and though he had a score before him, refused to consult it after the manner of his confrere, Toscanini.

To-night "Rigoletto" will be sung and will serve to introduce Theodoro Kittay, the young tenor discovered two years ago by The World. Carlo Edwards, the only American, it is said, who has conducted opera in Italy, will be in charge of the performance.

#### Miss Destinn Sings at Concert in the Biltmore

William Hinshaw, Barytone; Riccardo Martin, Tenor, and Andre Tourret, Violinist, Also Appear at Musicale.

Following the rule established at its opening musicale, the management of the Biltmore Friday musicales presented at its sixth concert in the ballroom of the Biltmore Hotel yesterday morning stars from the Metropolitan Opera House. There were three of them, one of the past, William Hinshaw, barytone, and two of the present, Miss Emmy Destinn, soprano, and Riccardo Martin, tenor. Each presented a group of songs and operatic arias.

To close the concert Miss Destinn and Mr. Martin sang the duet at the close of the first act of "Madama Butterfly." There was a fourth artist, Andre Tourret, violinist, who played several short violin pieces of Bach, Leclair and Brahms. The services of four accompanists were required to carry out the programme.

#### FIFTH JOHNSTON MUSICALE.

Emmy Destinn, Riccardo Martin, William Hinshaw Heard.

The fifth in the season of Friday morning musicales organized by R. E. Johnston was given in the ballroom of the Biltmore yesterday before a large and interested audience. The artists were Miss Emmy Destinn, soprano, and Riccardo Martin, tenor, of the Metropolitan Opera, and William Hinshaw, barytone, and Andre Tourret, violinist. Miss Destinn sang arias from Puccini's "Madama Butterfly," "Tosca" and compositions of Grieg and Liszt.

Mr. Martin sang several Italian songs, an aria from Leoncavallo's "Pagliacci," and with Miss Destinn a duet from "Madama Butterfly." Mr. Hinshaw sang a group of German songs and Rossini's "Largo al Factotum." Mr. Tourret played compositions of Bach, Leclair, Brahms, Schwab and Kreisler. After the musicale several informal luncheons were given. The next concert will take place on April 9, when Miss Frieda Hempel and Pasquale Amato of the Metropolitan Opera Company will be among the artists.

#### "L'AMORE" SANG AGAIN

Montemezzi Opera Enjoyed by Large Audience.

"L'Amore dei Tre Re" was sung again last night at the Metropolitan Opera House, and the hearts of all who love the best in opera were made glad. The audience was a fine one, a happy omen for the future success of this work; a work so sincere, so vital, so simple and direct in its appeal, so filled with melodic charm, that it seems as if a young Verdi is about to appear in the form of Italo Montemezzi, and a new Alfieri in that of Sem Benelli. Whatever the future may bring forth, let us be thankful for "L'Amore dei Tre Re."

The cast was the same as that which has always appeared in the opera. Mr. Ferrari-Fontana's Avito is a superb impersonation, both vocally and dramatically; Miss Bori has made of Fiora a figure of winsome pathos; Mr. Didur has steadily improved his Archibaldo until it now rivals his Boris, and Mr. Amato brings sincerity of treatment and his splendid voice to Manfred.

What Mr. Toscanini brings out from the score only a poet can fittingly describe.

#### CHANGE IN "LA BOHEME."

Martinelli Will Take Botta's Place in Cast To-Night.

A change has been announced in to-night's cast of "La Boheme" at the Metropolitan Opera House. Martinelli will replace Botta, whose rehearsing for the coming production of "Iris," making it necessary for him to conserve his resources.

There was a big audience present at the Sunday night concert, the one musical event of the day. Mme. Alma Gluck, soprano, was the added attraction. She charmed everybody with her finished work. Mme. Ober, contralto, and Herbert Witherspoon, basso, also

#### Mme. Gluck Sings Songs Husband Wrote

Soprano Heard at Sunday Night Concert at the Metropolitan.

March 29, 1915

At the Metropolitan Opera House Mme. Alma Gluck was the special "Quest Artist" at the Sunday night concert. Mme. Margaret Ober and Herbert Witherspoon, of the company, and the orchestra under the direction of Richard Hageman also participated in the programme.

For some reason Mme. Gluck has taken to singing coloratura arias of late. Last night she sang "Bel Raggio Lusingheri" from Rossini's "Semiramide." She is not at her best in coloratura work and the Rossini aria runs higher than Mme. Gluck is capable of singing with the best results. In a group by her husband, Mr. Zimbalist; Mr. Rubinstein and Mr. Rimsky-Korsakoff she gave a much better account of herself. The beauty of her voice when kept within its proper range and the smoothness of her singing were responsible for several encores.

With dramatic force Mme. Ober sang an aria from Goetz's "The Taming of the Shrew" and another from "The Prophet" and Mr. Witherspoon sang arias from "Don Giovanni" and from Haydn's "The Seasons."

#### Saturday and Sunday Music.

Mr. Gabrilowitsch gave another interesting recital at Aeolian Hall on Saturday afternoon, the programme being made up exclusively of works by Chopin and Schumann. The great pianist was at his best in the third movement of the Schumann Fantasie, in the waltz in C sharp minor, and in the G major nocturne of Chopin, all of which showed him in his most tender and poetic mood. The other numbers on his programme were very enjoyable also, but those mentioned were the high-water mark of the afternoon's performance.

Schumann's "Carnival" received a varied and sympathetic interpretation. That Mr. Gabrilowitsch failed to reach the effect he wished in the sonorous climaxes of this and other numbers was not his fault. He added as encores the "rain-drop" prelude of Chopin, one of the most delightful features of the afternoon, and Schumann's poetic "Nachtstück." The house was jammed, and there was an overflow audience which filled the stage, leaving only sufficient room for the pianist and his instrument. Mr. Gabrilowitsch must be as glad that he came as the music-lovers of this town are.

In the evening the Philharmonic Orchestra closed its seventy-third season with a concert in Carnegie Hall, which was popular in the best sense of the word, the programme consisting of Weber's "Oberon" overture, Dvorák's "New World" symphony, the Tchaikovsky violin concerto, and Liszt's second Hungarian Rhapsody. All of this music was warmly applauded by a large audience, the enthusiasm reaching its climax in connection with the symphony, in the performance of which no orchestra in the world equals our Philharmonic under Stransky. After the exquisite slow movement, the applause could not be stopped till after all the players had got up to make their bow; and the same happened at the end of the symphony. The concerto was played brilliantly by Efrem Zimbalist.

Last night the usual popular concert was given at the Metropolitan Opera House, the soloists being Alma Gluck, Margaret Ober, and Herbert Witherspoon.

March 30, 1915  
Clara Gabrilowitsch's Recital.

That Mark Twain's daughter has been as lucky in the choice of a husband as of a father, was once more made evident at the recital she gave in the Little Theatre yesterday afternoon. No other singer can regularly command, as she can, the services of a pianist of the first rank. It was a delight to listen to the backgrounds. Mr. Gabrilowitsch provided for the nineteen songs on her programme—accompaniments which in some cases, notably Schubert's "Die Post" and Schumann's "Frühlingsnacht," amounted to revelations.

From her father, Clara Gabrilowitsch inherited a keen sense of literary values which is most agreeably manifested in her interpretations of great songs. She

man styles. Yesterday's programme included a group of songs in Italian by Scarlatti, Gluck, Paisiello; in German, by Schubert and Schumann; in French, by Duparc and Fauré; in English, by Grainger. There were also two Russian songs, "The Beetle," by Moussorgsky, and Arensky's "The Little Fish's Song"; but these were given in English though the singer's pianist and husband is a Russian.

A fine climax was wrought in Paisiello's "Chi vuol la zingarella"; but on the whole there was less that was of interest in the Italian group than in what followed. The tragic import of Schubert's "You love me not" was finely revealed, and much pleasure was given by his "Die Post" from the cycle which contains the greatest songs ever composed ("Winter Journey"). Schumann's "Wenn ich früh in den Garten geh" was sung archly; his "Frühlingsnacht" with such splendid rhythmic swing and animation that it had to be repeated.

There are singers who have more mellow and more highly trained and equalized voices than Clara Gabrilowitsch, but few if any who could equal her art of reproducing the contemplative and at the same time rapturous spirit of the fine song, "Extase," by the French composer Duparc, who, although his activity as a composer was cut short by nervous troubles a quarter of a century ago, anticipated some of the favorite effects of contemporary French composers. Of the three Fauré songs on the list the last, "Ponours," missed fire because it was somewhat too high for the singer's compass.

It will soon be considered very bad form to give a recital of any kind without a composition by Percy Grainger. Mr. Gabrilowitsch has incorporated some of this vivacious young Australian's pieces in his piano recital programmes, and yesterday two of his songs were heard, the folk-tune, "Died for Love," with a quaint accompaniment and an oddly abrupt ending, and "A Reiver's Neck-Verse," beginning "Some die singing, and some die swinging," the music of which is wonderfully bright and in harmony with the verse, one line of which was painfully timely: "and some die under sea."

The audience clamored for more when the end of the printed list was reached; so the singer added "Coming through the Rye," which she rendered with much feeling, and one of Rubinstein's superb Oriental songs, "Suleika," which was really the climax of the whole recital, showing how surprisingly sonorous, flexible, mellow, and emotional this voice can be when properly warmed up. For these Rubinstein songs there is a great future.

MRS. GABRILOWITSCH SINGS.

#### Two Songs by Percy Grainger Are the Novelty of Her Recital.

Mrs. Clara Gabrilowitsch, daughter of Mark Twain and singer of songs, entertained almost a capacity house in the Little Theatre yesterday afternoon at her postponed recital, the third here this season. Italian, German, French, English and Russian songs were presented. In Schubert's "Einsamkeit," Schumann's "Frühlingsnacht" and Duparc's "Extase" she sang at her best.

Vocally Mme. Gabrilowitsch is not so proficient as in the art of interpretation. There was much unsteadiness in her tone production and in her breath control, but the purely interpretive side of her work was excellent and at times her voice was effective. The novelty of the recital was the singing of two songs of Percy Grainger, the Australian composer. His orchestra works, choral works, piano pieces and even his chamber music have had performances in this city, but little has been heard of his songs. The first to be heard, "Died for Love," one of his arrangements of English folk songs, was a charming composition. The other, "A Reiver's Neck-Verse," was not suited to the singer's requirements. Ossip Gabrilowitsch, pianist and husband of the singer, played the accompaniments with as much care and skill as he would put into the playing of a solo. Practically the whole audience waited for two encores after the recital was finished.

### 'LA BOHEME' STARTS 20TH WEEK OF OPERA

Puccini's Most Popular Work  
With Mme. Alda as  
Mimi.

Twentieth week of the season at  
Metropolitan Opera House began

the most popular work, "La Bohème." To say that this is the composer's most popular work does not necessarily mean that it is his best. But hardened opera-goers must have noted that it is always received with pleasure no matter who sings in it, while other creations of the same writer depend largely on the cast. "Tosca," for example, has become so closely associated with Miss Farrar that it seems to lose its identity when she is absent.

If this is true of "Tosca" it is still more emphatically so in the case of "Madama Butterfly." But no one role in "La Bohème" is at present encumbered with any one's proprietary rights and the company is well stocked with impersonators of every one of them. Last evening the sorrows of the unfortunate Mimi were once again delineated by Mme. Alda, while the Rodolfo was Giovanni Martinelli. Mr. Botta was originally scheduled for this representation, but rehearsals of "Iris" made him so tired that he could not be a Bohemian last evening, and Mr. Martinelli was summoned to the rescue.

Mr. Amato was the Marcello and sang the solo near the end of the second act very loudly. Mr. Amato's Marcello has certain merits, but lightness of touch is not one of them. A similar comment might be made on the Musetta of Miss Schumann. But on the whole the performance was close to the best standard of to-day at the Metropolitan. Mr. Polacco conducted and extremely well.

Miss Mary Carson and Miss  
Elsa Alves Heard  
Yesterday.

Two young singers of pretty present performance and more than pretty promise for the future were heard in recital rooms yesterday afternoon. At Aeolian Hall Miss Mary Carson, who was on the verge of an operatic career in Europe when prudence and the war turned her face hitherward, gave a concert of her own, encouraged by some enthusiastic friends. At the Princess Theatre Miss Elsa Alves, a daughter of Mrs. Carl Alves, who lives pleasantly in the memory of local concertgoers of two decades ago, sang two groups of songs composed by Rudolph Ganz, who gave the last of his Lenten recitals and played music by Liszt, Alkan, Ravel and Debussy. Miss Carson sang the rôle of Gretel with the Century Opera Company in the early part of the season, but her performances left no mark. Her recital gave her a better opportunity. Her voice is a light one, in calibre and color much like that of Miss Lawlor, who introduced herself last week at the Little Theatre. It is pure and ingratiating in quality, and to the extent of the training which she has received makes a welcome appeal to the judicious. But neither voice nor training measures up to the demands of the aria "Bel Raggio" from Rossini's "Semiramide," which ended her first group of songs. This group began with the so-called "Church Air" beginning "Pietà, Signori," which the house bill, following a custom which ought to be abandoned, attributed to Stradella. It is not known who wrote the air, but every one who knows anything about the style of music written at the period in which Stradella lived knows that that singer and composer could not have written it. It is a nineteenth century product with which Fétis certainly mystified if he did not purposely hoax the world. Miss Carson had not sufficient control of her breath, nor had she enough breadth of style to do it justice. Her best qualities came out in Martini's "Plaisir d'amour," which she sang with delightful suavity and charm.

Miss Alves seemed older in knowledge, riper in temperament and finer in musical instinct than she looked in years. She has a very vital style as well as a lovely voice and an artistic intelligence which will keep her out of dangerous waters. She sang a dozen of Mr. Ganz's agreeable and more than clever songs very agreeably, indeed, and met with cordial appreciation.

H. E. K.  
MR. GANZ GIVES RECITAL.

Songs Written by Pianist Also Sung  
by Miss Elsa Alves.

As a composer as well as in the rôle of a pianist, Rudolph Ganz appeared in his second Lenten recital in the Princess Theatre yesterday afternoon. Two Liszt numbers, the variations on a theme by Bach and the sonata after a reading of Dante were heard, together with an etude of Alkan, descriptive of a railroad, and some French compositions of Ravel and Debussy. The Debussy numbers, including "The Girl with the Flaxen Hair" and a prelude, were the most satisfactory selections which Mr. Ganz played.

Two groups of Mr. Ganz's songs were sung by Miss Elsa Alves, American soprano. The first group, which was sung in German, was composed of songs of a modern character written with quickly changing dissonances in the accompaniment and somewhat chromatic treatment in the vocal part. Not strikingly original or moving, they had some appeal. They were admirably enunciated and sung with a dramatic effect that was of a higher order than the purely vocal part of her singing.

## CONCERTS OF A DAY IN THIS SLACK WEEK YOUNG SINGER NEW HERE

The business of giving concerts always slackens in the midst of the week immediately preceding Easter. On Tuesday of the week before the present there were four concerts, while yesterday there were only two and both of them in the afternoon. Without doubt the more interesting of the two was that given by Rudolf Ganz, the Swiss pianist in the Princess Theatre. He appeared not only as a virtuoso, but also as a composer and accompanist. The programme embraced two groups of Mr. Ganz's songs, five in German and seven in English.

Some of the songs were new and as in the instances of "Nachtgesang," "Ammersee" and "Reiseblatt," worth while. The SUN's reviewer did not hear those with English text, but doubtless some of these too were well made songs, for Mr. Ganz has skill in this form of composition. The songs served to introduce a singer new to local platforms. Elsa Alves, soprano, was the young woman, and old concert goers will recall the name of Alves as one with an honorable record in this town. Miss Alves possesses a good voice, taste, intelligence and temperament. We could wish that her tones were less affected by vibrato and of a softer texture. But much may be done when one has youth and ambition.

Mr. Ganz gave a stirring display of his piano virtuosity in a performance of Liszt's "Weinen Klagen" variations, with which he opened the concert. Mr. Ganz played the number in a joint concert with Mr. Ysaye two years ago and the comment made then is pertinent now, to wit, that it might be heard oftener for the sake of the opportunities it gives to the player.

The other concert of yesterday afternoon was that of Mary Carson, soprano, in Aeolian Hall. Miss Carson sang Gretel once at a Century Opera performance and made no impression. Her recital yesterday showed her to better advantage. Entirely without control of her voice in her first number through nervousness she recovered while singing Martini's "Plaisir d'amour" and showed her best qualities in "Voi che sapete."

The voice is of very light timbre, but it is pretty. The young woman sang the Mozart number very well indeed, though the style was small. She sang "Bel Raggio" with a tolerable amount of extra decoration and with much facility. Her ascending scales were especially well done, and every singer knows that they are not easy to do well. Miss Carson's equipment seems hardly suited at present to ambitious ventures, such as recitals. The range of expression open to a voice such as hers is very narrow. But there may be a useful field for her in salon performances.

Isadora Duncan. 1911

An elaborate deckle-edged libretto provided (for a consideration) to the patrons of her performance at the Century Opera House, contains among other things an assertion of George Gray Barnard to the effect that Isadora Duncan is art itself—that true "intuition" of plastic beauty of which Greek sculpture furnishes a notable (if preliminary) expression. The question whether any art quite so self-conscious and complacent as that which this deckle-edged libretto proclaims is entitled to wholly serious attention becomes even more acute after one has seen a performance like Miss Duncan's "Iphigenia in Aulis"—which was last night's offering. The prevailing impression seemed to be that there was a deal more of Isadora Duncan than there was of art in the programme—an impression which, it may be observed, automatically destroys Mr. Barnard's identification of the two as one. The impression went further. It was that, quite apart from the question of art, there was too much Duncan.

For supposing all the things which she tried to express are in fact expressible in pose and posture, there still remains the consideration whether a dancer who no longer has a dancer's figure, can adequately convey either the poetry of motion or quite all the poetry of repose. There were those who said that Miss Duncan's pupils (whose dancing part in the programme was of the smallest) might have served as instruments of the interpretation of more of Miss Duncan's plastic art—with distinct gain to the art. At all events, what little the pupils had to do was charmingly done, and won hearty and deserved applause. Louis Ans-pacher furnished the rendering of the lines from Euripides—a very creditable rendering indeed—and Witter Bynner and Robert Henri were other contributors to the deckle-edged libretto.

The things that have been done to the

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Century Opera House to make it a temple of Dionysos are, it seems necessary to say, ridiculously inadequate to the purpose, and utterly unworthy of an art so tremendously pretentious as Miss Duncan's. The ornate and dignified, if conventional, permanent decorations of the house rise accusingly above the flimsy makeshift hangings, and the position selected for the orchestra results in an arrangement of lights peculiarly trying to the eye of the beholder.

## Society Applauds as "Butterfly" Is Sung Again

Mr. Tegani Sings Role of Sharpless  
for First Time in Metropolitan  
Opera House.

When Mr. Tegane heedlessly tossed a lighted cigarette into the stage grass in the first act of "Madama Butterfly" in the Metropolitan Opera House last night some one might have thought it would start a fire, but Mr. Bada, who sang the rôle of the marriage broker (Goro), picked it up and threw it into the wings. Anyway, the stage grass is fireproof.

The performance was a repetition of several presentations of the exotic Japanese opera given here this season, save that Mr. Tegani sang the part of Sharpless, one usually taken by Mr. Scotti. He was quite acceptable in it. Miss Farrar in the title rôle sang excellently and acted with unusual dramatic intensity. Mr. Martinelli, as Pinkerton, also sang well.

Mr. Polacco conducted a thoroughly interesting performance, and the large audience gave proof of its approval, calling the principals before the curtain with enthusiasm after each act.

## ISADORA DUNCAN DANCES CHOPIN

George Copeland of Boston Plays  
Lead in Score, Not Score

in Lead.  
By ALGERNON ST. JOHN-BRENON.

The Dionysion!  
What is it? It is the Isadoradunkation. It was the Abornion. It became once the Johnny-Corbinion. It became for a space and a measure yesterday the Copelandion. It has been heard of as the Century Opera House and as the New Theatre.

But why the Dionysion? Well, Dionysos, as the very particular call him, was that god of imaginative excitement in whose honor theatrical ceremonies were performed at the time of the dawn of literature.

Some say that the theatre was actually invented out of regard to him. If so he is responsible for much.

At these primitive performances, a goat was sacrificed. The Greek for a goat is "trages." The Greek for a song is "oidia." That gives us "tragoidia." Hence we have the word "tragedy." Even in the earliest days then, the serious drama involved the presence of a goat.

The principle has never changed. Nowadays we have increased the number of goats and spell the animal differently that is all. In Chicago, for instance, they spell it opera-guarantor. In New York, with our cynicism, well, we adhere pretty much to the original term, with a possible variation toward "patron" or even "director," and peculiarly enough "angel."

But I am getting away from the Dionysion. As I entered it I noticed that parts of the carpets were torn up, and that the walls were bespattered with blood, and other evidences of a horrible physical struggle.

Augustus Explains.

At this moment Augustus Duncan came along clad in the garb and justice of Aristides. I asked him what the mess meant. "Critics," said he. "They have been here fighting."

"Fighting?" I said, in pain, surprised. "Yes," said he, with an expression of fatigue: "fighting—over the ground."

Don of Iphigenia, played by my sister yesterday.

"Who lost?" said I.

"Every one," said Augustus. "They were all wrong."

Then he moved away, taking a baby lyre from beneath his cloak or chlaina. On this he accompanied himself softly to a little thing by Anacreon. I remember the first verse very distinctly. It ran:

"Thelo legein Atreidas,  
Thelo de Kudmon oipein.  
Ha barbitos de chordais  
Erota mououn chei."

It took me to Sunium's marble steep at once.

But it was now time to enter the inner part or the aduton of the Dionysion. Let it be said in all seriousness that Miss Duncan has worked wonders with the interior of the Century Opera House and, as is always the case, with the simplest and most direct means. I have been in many plays "done in the Greek manner," but there were usually ten reasons why the performances were absolutely incorrect, not to say absurd. The first reason was that the part of the theatre which the Greeks and ourselves alike would call the orchestra was filled with seats and spectators. In the next place, no one knows exactly how a Greek play was done, except Mr. Clayton Hamilton, and he will not reveal it. The other eight reasons are then immaterial.

#### A Greek Orchestra.

Now Miss Duncan has avoided the first blunder. She has cleared the "orchestra" entirely of seats and spectators and made it the thing that the word means etymologically and actually, that is "a dancing place." This was bold and correct, while to those who have made a study of that wondrous marvel of human creative imagination, the Greek drama, it was something more than impressive.

The band of musicians, though yesterday its services were in abeyance, is placed in a sector of the orchestral semicircle. This is correct to the spirit of the Greek theatre so far as we know it. The ancient Greek musicians did not know the instruments we use, any more than they knew "harmony," the word or the thing in the sense that we use it. Miss Duncan has draped and concealed the boxes. The two great screens on both sides of the stage suggest the prisms which stood in similar positions in the Greek theatres and on which were painted conventional scenes. The great space and the solemn sobriety of coloring gave one a rough idea of the way a Greek theatre may have appealed to the inner eye of its frequenters.

The programme yesterday was different from those usually given by this artist. She appeared in conjunction with George Copeland of Boston, and the entertainment consisted of the works of Chopin.

#### Head in the Score.

Unfortunately, the pianist played, at least for the portion of time that the writer was in the house, with his sheet music in front of him. This is disastrous, in any case. It is the more so when some of his attention should certainly have been devoted to the dancer, so that he might have given her all legitimate and artistic assistance as to elasticity of rhythm, and in those moments of natural inspiration felt by all artists in the crisis of actual execution.

I must leave it to professional musical bluffers to say how far the graceful movements, postures as of finely conceived sculptures, poetic gestures and vivid facial expression of Miss Duncan, interpret the vague and shimmering emotions of a Chopin. At any rate music is indeterminate. The overture to the "Barber of Seville" has often been praised for its light and airy gaiety, and therefore its illustration of the nature of Rosina. Rossini whose admirers found it so apt an introduction to a comedy about a barber of Seville had used it once before as a prelude to a tragedy about a Queen of England. So Miss Duncan has a large license.

## MME. DUNCAN INTERPRETS

### CHOPIN

Dancer, Assisted in Third Programme at Century by Distinguished Pianist, George Copeland, Produces "Feast Fit for Poets."

THE third of La ora Duncan's programmes was presented

Century Opera House and enjoyed by something like two thousand people.

It was devoted to the interpretation of one great composer—Chopin. Or (to be strictly accurate), so far as Mme. Duncan had to do with the scheme, it was devoted to the revelation, by means of poses, gesture and dancing, of moods and fantasies inspired by Chopin's music.

George Copeland, the distinguished pianist, was associated with Mme. Duncan in the performance, which was, perhaps, in some respects, the strangest—as it surely was the most dainty—of all the Dionysian efforts so far as seen here.

From time to time the programme was diversified by readings from poems due to the genius of our own Edgar Allan Poe. These exercises might have been curtailed without serious loss, and probably with very real advantage. For, enchanting though it seemed in certain parts, the performance was quite half an hour too long.

The entertainment had been conceived for epicures. And whether it will have the popularity of other schemes on Mme. Duncan's list or not has still to be settled. The alliance of the charming dancer and gifted pianist may outweigh the drawbacks of a somewhat mysterious and elusive plan. Mr. Copeland was at all times in full sympathy with the composer, whose immortal works he illustrated. And, like Mme. Duncan, he was nothing if not delicate. The "interpretation" of the preludes, etudes, nocturnes, impromptus, waltzes and other examples of Chopin's music by both artists was a feast fit for poets. But now and then it baffled plainer folk by its subtlety no less than by its sometimes weird serenity.

Mme. Duncan seemed to have had a dread of even a hint at violence in the expression of her moods. Her self-restraint, indeed, went rather far. Chopin had passion, besides charm and grace and languor, in his music.

The lighting of the stage (due equally to the art of Mme. Duncan and to the skill of Mr. Hawkes, a master electrician) again filled one with delight.

During the performance of the Nocturnes, above all, this lighting greatly helped one to respond to both the music and the dancing.

To-morrow night a sacred programme will be presented at the Century Opera House, including the Schubert numbers seen last week and, possibly although not certainly, an interpretation of Hector Berlioz's beautiful cantata, "The Childhood of Christ."

April 21 1905

#### Mascagni's "Iris" Revived.

It takes some courage to revive an opera which on two occasions failed to persuade the public of its merits. When Mascagni himself, in 1902, produced his seventh opera, "Iris," in this city, its failure was inevitable, as he had no great singers in his cast. But when, five years later, the same work failed to achieve more than four performances, although it had a star cast, including Emma Eames, Caruso, Scotti, and Journet, it seemed as if it were doomed. But, as Pope has said, "hope springs eternal in the human breast: man never is, but always to be." And so it came to pass that at the Metropolitan last night "Iris" once more was brought forward by an optimistic manager, with a cast including two bright stars, Lucrezia Bori and Antonio Scotti, besides Luca Botta, Adamo Didur, and Raymonde Delaunois.

It was probably hoped that with Arturo Toscanini at the helm the ship might be steered successfully this time. The 1902 performance was, indeed, conducted by Mascagni himself, but his orchestra was no better than his singers, which explains why it was easy for Toscanini last night to make much more of the orchestral score, than the composer himself had made of it. Given two or three good singers, splendid scenery, a first-class orchestra, and all the rehearsals he wants, a good conductor can produce results with almost any material. Yet for those who can distinguish between a dazzling performance and the merits of the work sung and played, "Iris" remains a bore.

After the original performance in 1902, the present writer remarked: "The vocal parts for the most part mander along in the most monotonous fashion. One longs wildly for a fresh melody, if only a 'Donna è mobile' or other street tune. Where did Mascagni get all the tunes he has scattered through his 'Cavalleria Rusticana'?" Five years later, when Eames, Caruso, Scotti, and Journet were in the cast: "If there was anything of value in the music, these were sure to bring it out."

One thing was proved beyond doubt, that the silly libretto of Luigi Illica has not improved with age. The narrative of the Japanese maiden, Iris, who is abducted by Kyoto for the pleasure of the wealthy young man about town, Osaka, and is taken to the Yoshiwara, which she escapes by leaping into a sewer basin, from which she emerges unsoiled—all of this does not harbor the ring of tragedy. In addition, the librettist has indulged in poetical fantasy, not as having the song sing, and, in the case when it revives after her

new melody, for a single gem to brighten the monotony of this deadly dull music." As for last night, the writer confesses, with profuse apologies that, during the second act, he was thrice rudely awakened by the tremendous brazen blasts which Mascagni has inconsiderately introduced in this score.

The first act is much better than the second, musically and otherwise. The awakening glory of the sun was beautifully pictured on the stage, with admirable management of the crescendo of light. Here there is a splendid outburst of song, well climaxed; it is so impressive that one overlooks and forgives its being (like a part of Richard Strauss's "Zarathustra") an obvious imitation of the glorious prologue in Boito's "Mefistofele," an opera which is better than a whole bunch of Irises. For the sake of this choral and orchestral passage one feels tempted to advise music-lovers to go and hear "Iris." After all, few of them are as easily bored as the critics. Following that chorus there was a tremendous outburst of applause.

There are other reasons for attending a performance of this opera. Lucrezia Bori's impersonation of the Japanese girl who is stolen and taken to the Yoshiwara, where her blind father finds and curses her, because he believes she has voluntarily chosen a life of shame, and who thereupon commits suicide by throwing herself into a deep sewer-basin, where, in the last act, ragpickers find her dying—her impersonation of this maiden is one of the loveliest things ever seen or heard at the Metropolitan. Her voice, like her person, has the rare charms of youthful beauty called for, and she succeeded wonderfully in portraying the feelings of the innocent girl placed amidst such surroundings. Scotti's Kyoto is another of the masterly impersonations which have given him a place in the front rank of operatic actors and singers. As for the tenor, Luca Botta, he was heard to better advantage than before, and he may be pardoned for not making much of a part which even Caruso failed to make interesting.

In appearance, none of the impersonators excepting Scotti suggested Japan to any great extent, but this it would perhaps be unfair to dwell on, as the music also has but few touches of local color. The Yoshiwara building is realistic, but Fuji is a caricature. Why call it Fuji-Yama in the programme? That is a hyphenated name applied only by foreigners to Japan's great mountain. The Japanese themselves say Fuji, or Fuji-san, just as they say hara-kiri, and not hari-kari, which is a meaningless word concocted by foreigners.

METROPOLITAN OPERA HOUSE.—IRIS, opera, by Pietro Mascagni.  
Blind Man..... Mr. Adamo Didur  
Iris..... Miss Lucrezia Bori  
Osaka..... Mr. Luca Botta  
Kyoto..... Mr. Antonio Scotti  
Geisha..... Mrs. Raymonde Delaunois  
A Shopkeeper..... Mr. Pietro Audisio  
A Ragpicker..... Mr. Angelo Bada

After having slumbered peacefully in the Metropolitan archives and storehouse for seven years Pietro Mascagni's Japanese opera "Iris" was revived at the Metropolitan Opera House last night. A very large audience expressed enthusiastic approval of opera and singers by interrupting the course of the music from time to time with prolonged applause and indulging in a demonstration of seven curtain calls after the first act and a dozen after the second, in all of which Miss Bori, who sang the title rôle, was singled out for special notice. This was merited, for it was without doubt the best presentation of "Iris" ever seen here.

The opera was produced here first with the composer conducting in 1902 and did not meet with success. Then it was given by the Metropolitan forces in 1907-8, and after five performances once more disappeared from the repertoire. Last night it was produced as the final novelty or revival of the waning season, taking the place of the Russian opera, "Prince Igor," which is postponed until next season. The scenery used was that of the production of 1907, but all the principals were new in their respective rôles here save Mr. Scotti, who had sung the rôle of the scoundrelly Kyoto in the earlier Metropolitan performances.

One thing was proved beyond doubt, that the silly libretto of Luigi Illica has not improved with age. The narrative of the Japanese maiden, Iris, who is abducted by Kyoto for the pleasure of the wealthy young man about town, Osaka, and is taken to the Yoshiwara, which she escapes by leaping into a sewer basin, from which she emerges unsoiled—all of this does not harbor the ring of tragedy. In addition, the librettist has indulged in poetical fantasy, not as having the song sing, and, in the case when it revives after her

plunge the song, it is probably the most ambitious composition from the pen of the composer, who won fame with his "Cavalleria Rusticana." It has moments of theatrical impressiveness, melodies of effective invention, and it has stretches of tedium that seem endless, particularly in the second act.

The biggest musical moment of the entire opera is the very beginning, depicting the dawn of day, the stage scene first being shown in complete darkness, while the music grovels in the lowest tones of the basses. From this emerge light and climax, the red dawn streaking the sky, the music striving toward a huge climax in the apex of which the chorus is effectively employed—the chorus of the dawn until the stage is dazzling and the music has attained a big thrilling moment. It was at this point that the audience interrupted the opera with applause and cries of bravo.

The first act has other moments of charm, such as the chorus of the dawn, the ballet music during the performance of the puppet show. But the second act is almost devoid of musical interest save the humming song of the geisha at the very beginning. The third act is no interesting, but the total impression is that of an uneven work. And the influence of the imposing opera is a booming, for it dwells all day follows.

Miss Bori, as Iris, was admirable, and deserved all the success she attracted. She sang extremely well, particularly in the first act, and acted with more grace and with a deeper show of tragic pathos than is her wont. As Osaka, Mr. Botta was excellent. He was at his best in the first act. His singing combined brilliancy with sentiment.

Mr. Scotti, in a make-up that did recognition, acted Kyoto with superb craft of impersonation which is his own secret, and Mr. Didur was capital as the blind father of Iris.

Greater than the individual work of any of the singers was the conducting of Mr. Toscanini, who, in the beginning of the opera, reared a climax that was nothing short of thrilling. The singing of the chorus was very fine, and the lighting of the picturesque scenery was effective.

If "Iris" will ever interest the public, this is its chance, for the performance leaves nothing to be desired. If the opera were as good as the performance it would be one of the opera season's successes.

The Blind Man..... Adamo Didur  
Iris..... Lucrezia Bori  
Osaka..... Luca Botta  
Kyoto..... Antonio Scotti  
A Geisha..... Raymonde Delaunois  
A Shopkeeper..... Piero Audisio  
A Ragpicker..... Angelo Bada  
Under the direction of Arturo Toscanini.

The last of the new productions of the season at the Metropolitan Opera House was given there last evening, Mascagni's opera of "Iris." It was by no means new to the Metropolitan; but it was newly studied under Mr. Toscanini's direction, who can make many old things seem new or give them a new interest; and all the characters but one in the opera were taken by singers who had no part in the previous productions. That one is Kyoto, then, as now, represented by Mr. Scotti.

This was first heard here on Oct. 16, 1902, under the composer's direction, at the beginning of his disastrous American tour, that brought many difficulties to him and his managers. This was about four years after its first production at the Costanzi Theatre in Rome, in 1898. Like most of Mascagni's other post-Cavallerian works, it did not give much satisfaction when it was first heard, and the composer promptly withdrew it for revision; and having revised it, produced it again at La Scala in Milan, in 1901. It was then conducted by Mr. Toscanini.

After that, however, it attracted some attention in Germany, and did something, apparently, to revive the flagging fame of Mascagni, who had been trying by a rapid succession of new operas to recapture some of the success that "Cavalleria Rusticana" had brought him. There was enough prospect of it to induce Mr. Corried in his last season to produce the opera at the Metropolitan on Dec. 6, 1907. The cast included Mme. Eames as Iris, Mr. Caruso as Osaka, Mr. Scotti as Kyoto, and Mr. Journet as the blind father, and Mr. Rudolfo Ferrari conducted. It had four performances then, and disappeared till last evening.

#### An Artistic Production.

It is needless to say, perhaps, that the performance last evening was in many respects better than those heard here before. It was prepared with all the thoroughness and artistic beauty that mark everything undertaken by Mr. Toscanini, who was responsible for the entire production. It was an intelligent and forceful representation of the work, that brought out all its best points and that made the composer's intentions all that more admirably sung by every one who took part in it; the orchestral part was played with a delicacy, a brilliancy, and an imposing effect in the climaxes that made it assuredly seem something different from what it had ever seemed before.

The prologue with its chorus, music that really signifies little, was given with such sonorous effect that it was greeted with prolonged applause. There were other scenes that aroused cordial approbation.

The opera was listened to with attention by a large audience; but with the exception of the few scenes that made their special effect it is not to be said to

have given more brilliant than its past has been.

#### A Japanese Fantasy.

"Iris" is one of the several operatic attempts of recent years to extract local color and musical suggestions from Japan. It has little in common, however, with the realism aimed at in Puccini's "Madama Butterfly." It is a fantasy with certain traits of frank unreality, purporting to be based on Japanese mythological motives or certain Japanese ideas of poetry and following some of the psychological turnings of the Japanese mind. It would be rash for the unskilled Occidental to say whether Luigi Illica, the librettist, has or has not found an accurate expression for these things. It can only be said with certainty that he has evolved a drama that presents few points of contact with the notions of the West.

The story is rather squalid and pitiful, and it makes little really sympathetic appeal to the sensibilities and emotions or to the feeling for dramatic requirements. The poet and the composer have between them succeeded in creating an atmosphere of singular and exotic quality; the piece is quaint; it has a certain bric-a-brac charm. But there is little potent dramatic motive in it little that touches the imagination. The schemes of a pander and his employer, the wretched lists of a libertine, the bewilderment of a pitiful little simple maiden who knows naught of what it is all about or what is expected of her, her wretched maltreatment, the unjustified anger of an old father whose acquaintance we are scarcely allowed to make upon the scene—these are its elements. There is rarely a depth of emotion sounded, rarely a sincere sentiment touched. The opera moves for the most part aloof from any human interest other than pity and disgust; and the dramatist who has nothing further to work with than these motives has little with which to make an appeal.

#### Treatment Thickly Involved.

The treatment is thickly involved with symbolism at several stages of the story: in the opening scene, with its elaborate choral and orchestral prologue; in the singular puppet show, at once the means of the heroine's sad undoing and suggestive of her fate; and in the entire last act, with its "egoisms" and its apotheosis of the sun, glorifying itself. The sun sounds in the prologue a proclamation in praise of love—but of love there is no gleam throughout the whole opera. The three "egoisms," or representatives of the three characters, Kyoto, Osaka, and the blind father, expound a hopeless fatalism. The sun again proclaims, through a swelling chorus, his own omnipotence, and ends the opera with a summons to the soul of the hapless Iris. It is all impassively remote from the real world of experience and passion, as it is from any idealization or poetical transfiguration of that world.

In his music, Mascagni has got far away from the blatant musical style of "Cavalleria Rusticana," by which alone he is still known to most American music lovers. The later opera is the product of a more refined and sensitive feeling than the earlier, a more delicate skill in orchestration, a subtler harmonic sense. But of the rude vitality of "Cavalleria" "Iris" shows little; little of its red blood of passion, little of the capacity to invent tunes, even though commonplace ones, that every page of the earlier opera reveals. There is little of the turbulent directness, tunefulness and hot-blooded impulsiveness that has kept the vitality in "Cavalleria Rusticana." In spite of its egregious faults, for so many years.

#### Little Passion in the Music.

There is little passion in the music of "Iris," and little heart. The musical texture is made up largely of short strands, wisps of semi-melodious phrases, declamatory passages, with now and again a larger development in the orchestra. A good deal of the thematic material is commonplace, inexpressive. There are echoes of Mascagni's predecessors and contemporaries to be heard in it. There is a striving for harmonic originality that has come upon him since his Cavallerian days. This seems tentative, and often fails of the significance of the effect aimed at.

Mascagni has made little use of Japanese local color in his music. A few passages in which Japanese tunes are suggested and Japanese instruments used—the shamisen, gong, tambourine—during the puppet show in the first act, at the awakening of Iris in the second, and in certain other places still more briefly, gain a certain value as fleeting points of color. They are so brief as scarcely to be noticed; and yet it is said that certain native melodies were given the composer for this purpose by some of the attachés of the Japanese Legation in London.

The most effective passages are the orchestral introduction with the chorus accompanying the breaking of dawn, representing the sun glorifying himself, and the final apotheosis. The outbreak of Il Ciccio's despair at the end of the first act, when he finds that Iris is gone, is one of the few places where a poignant human feeling comes to the surface. Osaka's serenade in the puppet show has some melodic grace. His singing of his lecherous desires to Iris in the second act is in the guise of an impassioned love song—but the note does not and cannot ring true, and the music only celebrates the degradation of love.

#### The Performance.

The performance enlisted some of the finest powers that the Metropolitan can command. Miss Bori's impersonation of the artless and innocent Iris has a peculiarly touching artlessness and innocence that succeed in giving an impression of the pitiful bewilderment of the little maiden in her tragical experiences and in presenting a more or less plausibly Japanese aspect. The part is not otherwise a sympathetic or interesting one, and its possibilities are not great. Miss Bori's singing, at a

time when the growth of this admirable young artist is making. As the disolute young nobleman, Osaka, Mr. Luca Botta did also some remarkably good singing, and showed the quality of his voice to his good advantage as he has at any time since he became a member of the company. Mr. Scotti has more opportunity for characterization in the part of the pander Kyoto, and takes the fullest advantage of it in an impersonation of remarkable skill. He is a master of stagecraft, and this is a companion piece, though different in kind, to his more subtly villainous impersonation of the Oriental in "L'Oracolo."

The stage decorations are elaborate. The first scene, representing the Japanese house, with Fujiyama in the distance, is pretty, and the puppet show, with the grotesque dance of the geishas, is quaintly exhibited. The interior of Osaka's house is rich, though hardly fine in color, and the last scenes, showing the outskirts of the city, with the sewer outlet, are effective.

## MASCAGNI'S 'IRIS' AT METROPOLITAN

Opera Revived Brilliantly After Seven Years of Retirement.

BORI AS JAPANESE GIRL

Mascagni's "Iris" was revived at the Metropolitan Opera House last night with apparently more prospects of being received into popular favor than it had when it was given here on previous occasions. The work was first heard in this country in Philadelphia and in New York it was introduced by the composer at the Metropolitan on October 16, 1902, in a disastrous season mismanaged by himself. Mr. Conried revived it in the season of 1907-08 for the gratification of Mme. Emma Eames, who was enamored of the title role. Mr. Caruso and Mr. Scotti were associated with her in the production, but the public remained cold.

"Iris" is an ambitious work and perhaps flies in regions somewhat too rarified for stage purposes. Certainly it is exceedingly difficult to make the mechanism of the lyric drama support the complication of emotion, philosophy and craft which unite in the story of the play. The story is tragic, and if stripped of its poetic and symbolic decorations might lend itself to direct expression. It has its points of excellence and there are pages which barely miss greatness.

The action consists of the attempt of Kyoto, a yellow slave, to deliver the innocent Iris to the lust of Osaka, a rouse. There is an imposing choral prologue representing the sun as proclaiming "I am life. I am light. I am the infinite beauty." When Iris appears we learn that she is engrossed in a doll. A puppet play is acted in which the maiden Dhai is wooed by Jor, the son of the Sun, impersonated by Osaka. Geisha dancers presently surround Iris and suddenly she is seized and carried away.

In the second act we find her in a palace of vice. Osaka comes to woo, but finds her so innocent that he loses all interest in her. Kyoto now places her on the balcony, hoping that her beauty may draw custom. Her blind father, who believes that she went away willingly, appears and curses her, whereupon she throws herself into a sewer.

Her body is found by ragpickers and she revives sufficiently to ask the profoundest of all Japanese questions, "Why?" The voices of Osaka and Kyoto answer her with brutal truths. Then the Sun chorus returns and Iris gets a glimpse of paradise as she passes away.

In the beginning and the ending of this opera lights play almost as important a part as they do in Scriabine's "Poem of Fire" and a more significant one. At the first production of the opera this matter was lamentably bad; in Mr. Conried's it was better; last evening it was admirable. But after all, just as in the Scriabine affair, the music is more important than the lights. The Sun episode is treated with massive effects and reminds one of the prologue of Boito's "Mefistofele." The picturesque value and theatrical brilliance of this part of the score are noteworthy.

The composer has treated the lyric parts of his opera in much the same style as he employs in his other operas, but he has not reached the directness and real tragic note of his "Cavalleria Rusticana." The music of "Iris" is very singable and at times it becomes genuinely beautiful, but it fails for want of clearness of design and for lack of characterization. A more serious discussion of the creation may be set aside for the present. If it shall seem to be worth while something more may be said after a second performance.

It seems more to the purpose this morning to consider certain qualities of last evening's representation. It has been necessary on many previous occasions to invite attention to the results brought about by competent conducting of an opera, but seldom have they called for more note than in the present in-

stant. Mr. Toscanini has literally transformed "Iris."

It will probably never be regarded as a work of the first importance, but it has grown greatly through an intelligent disclosure of its content, and this is due first of all to Mr. Toscanini's attention to detail. The nice adjustment of every phrase in the parts, both instrumental and vocal; the broad view of developments and the unerring plan of the climaxes published adequately all that is excellent—as well as all that is impotent—in this ambitious score.

Mr. Toscanini was fortunate in having the cooperation of good operatic impersonators in Miss Bori as Iris, Mr. Scotti as Kyoto, and Mr. Didur as the blind father. Mr. Botta as Osaka was the weak member of the cast, but his impersonation was commendable for its sincerity and for some well sung passages. Miss Bori was lovely to see interesting in her action, and sang her music for the most part beautifully. The chorus had been admirably trained and the orchestra thoroughly rehearsed. The scenery was only tolerable.

## "IRIS" REVIVED AT OPERA HOUSE

Beautiful Art Displayed by Miss Bori in Mascagni Work.

## SUNSET SCENERY OPERA'S CHIEF CHARM

Excellent Work by Conductor and Singers Unavailing, with Score Lacking in Vitality.

When Mascagni's "Iris" was revived after a slumber of five years in the season of 1907-1908 (it had been brought forward by the composer in his calamitous visit in October, 1902) the only reason that could be found for it was that Mme. Eames wanted a Japanese part to set against Miss Farrar's Cio-Cio-San. With the aid of her beautiful face (albeit it looked a little maternally when pressed against that of her doll) and the popularity of Caruso and Scotti, the management succeeded in giving the opera four times. Then the sunset, which was its chief charm, paled its ineffectual fires and the brilliant scenery went into the Metropolitan's lumber room.

It might profitably have been permitted to remain there; but the need of an opera to take the place of "Prince Igor" turned the attention of Mr. Conried's successor to the work. Mr. Toscanini seems to have been amiably disposed toward it, there was the most perfect representative of the principal character conceivable in the company, in the person of Miss Bori, and so it was "revived" again last night.

A deplorable waste of time and energy, we fear. Not even Mr. Toscanini's genius, though, exerted in the stage management as well as in the direction of the music, can put vitality into a lifeless score. The symbolism of its opening and closing sun sets in poor dramatic material, because it is incomprehensible to the multitude.

The second act, with its reproduction of a bawdy house scene, which is none the less inexcusable because it is Japanese in its externals, lacks the poor palliation which good music might give it, and, lacking good music, is insufferably dull; and the third act is no better, despite the recurrence of the opening chorus. The music of the scene in the first act of the mousmé, otherwise the Japanese blanchisseuses, is pretty, and the puppet play holds the attention largely because of the fascinating play and song of Miss Bori, but with this the catalogue of the opera's merits is exhausted.

The story invites local color, and there is a suggestion of it in the parade of exotic instruments of music and some tinkling sounds which are supposed to proceed from samisens; but there isn't a note of Japanese music from beginning to end in its score.

It was a pity that such beautiful art as that displayed by Miss Bori was wasted upon the work, and only a little smaller pity that Mr. Botta, Mr. Scotti and Mr. Didur should have labored so zealously and well in a cause bound to be futile.

## Good Friday Brings 'Parsifal' to Metropolitan

Large Audience Applauds Impressive

Performance of Opera—"L'Oracolo" and "Pagliacci" at Night.

No Good Friday in recent years has been

considered complete without a presentation of "Parsifal" at the Metropolitan. Yesterday was no exception, and this festival play by Richard Wagner was begun at about one o'clock and lasted until dinner. The audience was very large and applauded the singers heartily after the second act and at the end.

Mme. Kurt again sang the muslo of Kundry admirably. Mr. Sembach's impersonation of the title rôle was satisfying historically and he sang it acceptably. Mr. Whitchill's Amfortas was well nigh ideal, his voice and diction arousing expressions of high praise. Mr. Braun was an imposing Gurnemanz and Mr. Goritz a dramatic Klingsor. Mr. Hertz conducted a dignified, impressive performance, and the flower maidens sang well.

In contrast to the afternoon's "Parsifal" was the evening's double bill, consisting of "L'Oracolo" and "Pagliacci." In the first Miss Bori, who the previous night in "Iris" sang the rôle of a Japanese maiden, now took the part of the Chinese maiden, and Mr. Scotti, who had been a Japanese villain in "Iris," was converted into a Chinese scoundrel, while Mr. Botta, who was a rake in "Iris," was a lovelorn Chinese youth. Mr. Didur was excellent as the soothsayer. In "Pagliacci" Miss Destinn, Messrs. Martin, Didur and Tezani filled the leading rôles, and Mr. Polacco conducted both operas.

Incidentally "L'Oracolo" was the third Oriental opera to be sung at the Metropolitan this week, the others being "Madama Butterfly" and "Iris"—a fill of musical Orientalism for one week.

## "Parsifal" Had Reverent Audience at Customary Matinee.

"Parsifal" has become a Good Friday institution at the Metropolitan Opera House, and it was performed yesterday afternoon before a large audience. The public disposition toward the sacred festival play continues to be one of reverent kind, and each repetition of the work is regarded as a semi-religious function. That the performances are kept on a high plane of excellence is to the credit of the Metropolitan and to the artists concerned in them. It may be that those who hear "Parsifal" often note moments of heaviness in the representations, but the interest is generally well sustained.

Those who appeared yesterday were heard in the last previous performance. Mme. Kurt as Kundry, Mr. Sembach as Parsifal, Mr. Braun as Gurnemanz and Mr. Whitchill as Amfortas were again the principals, and Mr. Hertz conducted. In the evening there was a very different entertainment in the shape of the latest double bill, "L'Oracolo" and "Pagliacci."

In the former work what has come to be known as the Oriental section of the company went through the maze of yellow perils. Miss Bori, Mr. Botta, Mr. Scotti and Mr. Didur, all of whom had officiated in Mascagni's Japanese "Iris," were heard again in Leon's tragedy of San Francisco's Chinese quarter. In "Pagliacci" the chief singers were Miss Destinn, Mr. Martin, Mr. Tegani and again Mr. Didur.

Mme. Melanie Kurt made an appearance yesterday afternoon as Elisabeth in "Tannhaeuser" at the Metropolitan Opera House. She had not been seen in the role before in New York.

Elisabeth is a part that most operatic songstresses like to undertake. The range of its passions is sufficiently varied and no actress can resist the temptation of wearing the habit of the nun.

Some of the Italians hold that the sphere of song is limited to love and prayer. Well, Elisabeth has opportunity for both.

The heroine of "Tannhaeuser" is generally presented to audiences as a sort of paragon of decorous emotion, filtered respectability, a royal deaconess whose fancy has been touched by a poet of ability and inspiration, but disreputable life. Few interpreters of the noble part of Elisabeth have dealt with the natural impulsiveness, the real womanhood of the character, which, if they care, they can see emphasized in certain stage directions set down very explicitly by Wagner himself.

#### The Real Elisabeth.

I shall mention one of these without reference to what Madame Kurt did or did not do at the moment alluded to. It will be remembered that the poets in the song contest of the Wartburg are called upon to give a definition of love, Wolfram, who has the cautious respectability of the husband of Mrs. Grundy, starts upon a fallacious explanation of love, taking circumspect care like the writer of a best seller, to avoid any references to its basis or real ties. He speaks lyrically and dishonestly some shams about shedding the last drop of his blood rather than have the beams of love's purity diminished. Whereupon Tannhaeuser, who has not sipped cool pellucid and hallowed fountains, but drunk of the hot and feverish potions of love in all its fierce strength, starts up poet-like

ad protests against the dishonesty of Wolfram's definition as some phantom and conventional reverie, some pallid, dress-dimension of the mightiest force in human nature.

Elisabeth, who is not only a strong, fervent, but very natural young woman, gives an almost instinctive gesture of assent when Tannhauser begins to utter the truth.

Young people do not swallow conventional lies quite as easily as we think. She is forced, however, to check her gesture of agreement when she sees the Thuringian bourgeoisie and Comstockery wearing on their countenances that expression of dull and stupid shock that you might see on the faces of Presbyterian elders when they are confronted with one of the facts of physical existence with which they were more than familiar with all their lives.

#### Idea in Schubert.

I have never seen this episode in "Tannhauser" sufficiently emphasized. The reason may be that audiences who like simplicities wish her to be a saint from the first, though if they would study the Prayer in the third act they would find that Elisabeth has gone through the same struggle described by Schubert with such glowing intensity in the short compass of his dramatic song, "The Young Nun."

Nor did Madame Kurt do anything in disagreement with the conventions that have now crystallized about the part, but within them she bore herself very beautifully, with her regal figure and her face so generally responsive to the play of those feelings that she chose to connect with the actions and situations of this most affecting tragedy in music.

Her voice is one that will afford general gratification for its sweetness, freshness and eloquence. Her style is smooth, tranquil and measured, rather than tempestuous. It has all the "kultur" and none of the "atrocities."

All this is due to her, though the present writer must refuse to take part in the ranting and raving chorus of corymbant encomiasts who spoiled so much of the precious and holy product of the spruce with inky hysterics when she made her debut here. No artist, with the possible exception of Apollo himself, could deserve such eulogy. Suffice it to say that now in Madame Gadski and Madame Kurt we have two artists fully equipped in understanding and natural endowment to impersonate the heroines of Wagner's dramas.

#### MUSIC OF MANY NATIONS.

Herold April 5, 1915  
Curious Mixture of Compositions and Musicians at Opera Concert.

At the Sunday concert of the Metropolitan Opera Company last night there was a curious mixture of French and Russian music and musicians. Of the orchestra numbers the most interesting was Tchaikowsky's overture, "1812," perhaps the most warlike of musical compositions. In it the Russian national hymn drowns the strains of the "Marseillaise." Since the French and Russians are fighting on the same side now this composition has not been a favorite this season, but last night it was applauded vigorously.

The other feature of the evening was the playing of the "Symphonie Espagnole" of Lalo, French composer, by Efrim Zimbalist, Russian violinist. Mr. Zimbalist played one other French work, Oul's "Orléans," and short works of Bowen, Godowsky and Albert Spalding, as well as several encores.

True to her own country, Miss Frida Hempel, German soprano, sang a group of familiar songs of Schumann, Schubert, Hugo, Wolf and Strauss. Wolf's "Eifentheil" had to be repeated in response to applause. Arthur Middleton, an American basso, sang "Largo et Facotum," from "The Barber of Seville," and Miss Sophie Breslau, American contralto, sang an aria from "Orfeo." The orchestra, under the direction of Richard Hageman, played.

#### Fritz Kreisler at His Best.

If Fritz Kreisler were not directly antipodal to a certain popular preacher who draws even bigger audiences than he does, he would no doubt have ended his Carnegie Hall recital on Saturday afternoon by playing, as one of his encores, "Spring, Spring, Beautiful Spring," by way of sarcastic comment on the record April snowstorm raging outside. Hans von Bülow once did play a sarcastic comment at a Boston recital, not on the weather, but on a bad singer who had preceded him. Walking to the piano, he sat down and, to the great amusement of the knowing ones, preluded his piece by playing a few bars from Beethoven's choral symphony, to the words: "Oh, friends, not those tones!"

The snowstorm did not keep a single seat in the hall vacant, nor did it prevent Kreisler from being at his very best.

The first acts of the opera, which showed that he was in exceptionally fine form; and when it was all over devotees exchanged opinions, and agreed that it was the most enjoyable and perfect recital he has ever given in this town; a remarkable circumstance in view of the unusual trials of daily playing and travel to which he has been subjected.

His playing of Bach's E-minor suite for violin and piano must have proved a revelation to those in the audience who did not know that Bach was one of the most human and emotional of composers. In the adagio of this suite there is an ineffable tenderness of feeling, as touching as the final airs in the same master's "St. Matthew Passion"; but no one has ever before revealed the deep feeling in that adagio as Kreisler did on Saturday. Equally delightful, in its way, was the splendid rhythmic energy he put into the two old-fashioned dances following it. These and the Adagio and Fugue for violin alone evoked applause such as poor Bach never heard in his life. He wrote entirely for the future.

Pugnani, whose Prelude and Fugue (which Kreisler has made famous) came next, was a virtuoso himself, but it is safe to say that it would have taken his breath away could he have heard this twentieth-century Austrian violinist play his eighteenth-century music, not only because of its astonishing virtuosity, but because of the way it had been edited and improved. In making this old music palatable to new audiences, Kreisler is but following the example of Bach and Liszt.

The Pugnani pieces were followed by one of the twenty-nine concertos written by his pupil, the famous Viotti. This was not hyphenated on the programme with Kreisler, but the best of it was Kreisler's, all the same. The dazzling cadenza in the first part was his unmistakably; and in the muted slow movement he produced exquisite tonal effects—suggestions of the flute, the oboe, the song of birds—that delighted his audience and amazed connoisseurs. How did he do it? That's what experts used to ask each other when they heard Paganini. Liszt was the first to show how the piano can suggest the tones of diverse orchestral instruments. To do so on the violin is still more of a feat and inspiration.

At his first recital Kreisler played as one of his encores his own Introduction and Scherzo. On Saturday it was on the programme, and once more its soulful melody and harmonics, followed by sprightly rhythms, enchanted all his hearers. It is a specimen of violin music of the future in the making. The Introduction should be marked "as in a trance." That was the way Kreisler played it.

Wilhelmj, who was Wagner's favorite violinist, made a paraphrase of "Siegfried," which was also on Saturday's programme. It is needless to say that it was played very much à la Wagner-Wilhelmj. Then came three of Paganini's caprices, as retouched by Kreisler. This is virtuoso music, yet, as played by him, it is genuinely musical. Everything he touches he turns to gold. It ends with a trill à la Melba.

Among the extras the great violinist had to add to his programme were Dvorak's exquisitely tender and languorous "Indian Lament," a Chaminade song, his own "Caprice Viennois" and "Liebesleid," and (right after the Paganini) a quaint Austrian popular song, "Du Alter Steffel," which is, like Kreisler himself, Viennese every inch, filled with the quaint charm of the ländler and waltz epoch. It was a great recital—one with which Kreisler himself was satisfied.

#### "IL TROVATORE" REPEATED.

Mme. Destinn Sings in Spite of a Slight Cold. April 6, 1915

The fact that the Lenten season had come to an end did not need any special demonstration, but doubtless it had its effect on the attendance at the Metropolitan Opera House last evening. There were many people in the auditorium. The standing room was crowded, and from these uncomfortable quarters behind the rail came much of the most vociferous applause of the evening. The opera was "Il Trovatore," which ought to have a certain power in these days to bring out people not interested in progress and fond of the old familiar tunes.

The present revival of the work at the Metropolitan has a vitality which has been missing in many repetitions of the opera in recent decades. "Il Trovatore" used to be regarded as a stopgap at times when newer things were not to be had. It was a tradition that it would "draw a house" when other works would leave many rows of seats

unoccupied. But as a matter of fact the box office receipts frequently showed a sad want of respect for tradition.

The work was revived at the Metropolitan with Mr. Caruso as *Manrico*, but even this failed to excite public interest to any great degree. Mr. Toscanini, however, believed that if the opera were carefully restudied it could be galvanized into life. It looked last evening as if his faith had some foundation. At any rate it can be said that the performance was one possessing spirit and musical worth. Mme. Destinn was suffering from a slight cold and was not singing as well as she can, but otherwise the performance went much the same as it had previously.

#### April 7, 1915 Fitzal Nysel Concert.

"Generosity, thy name is Kneisel!" one felt inclined to exclaim on looking at the programme offered by the Kneisel Quartet to its patrons in Aeolian Hall last night. In addition to the four bowmen making up the Quartet—Franz Kneisel, Hans Letz, Louis Svecenski, and Willem Willeke—there were two other members of the violin tribe, Samuel Gardner and Hyman Eisenberg, and besides all these, one of the greatest of pianists, Ossip Gabrilowitsch.

No less generous was the programme. It included a new quartet by Daniel Gregory Mason, a Haydn trio in G major, Beethoven's quartet, opus 132, and Schönberg's sextet, opus 4, which was repeated by request, and which, strange to say, is short. The same cannot be said of the Beethoven quartet; but it is a battle horse of the Kneisels, which their audience is always glad to see coming along.

Having secured so great a pianist as Gabrilowitsch, it would have been foolish not to have him give the audience as much to hear of him as possible. He played in the Haydn trio referred to and in the Mason quartet, adding much to the charm of the ensemble in both by his vivacity and admirable musicianship. As the Kneisels also were in particularly good form, it is no wonder that the audience was much given to applause.

Mr. Mason's quartet is in A major, and is marked opus 7. In the hands of ordinary players it might have fallen flat; but as played by the Kneisels and Gabrilowitsch, it made a good impression on the audience, which loudly applauded each of the four movements. It is agreeably free from foolish dissonances written out of sheer bravado; it has melody and there is agreeable euphony, especially in sustained chords. The instruments are treated with skill, and the composer has shown, on the whole, the mastery of the traditional form which, as his books and preferences indicate, he puts so high above content, or ideas. More ideas and less elaboration along formal lines would have greatly improved his quartet. It is discouraging to see an American of Mr. Mason's intellect adopt the foolish German custom of squeezing—or, rather, expanding—chamber music into the everlasting four unconnected movements. From the higher point of view, this sonata form is no form at all, for form implies coherence and organic unity. A dog has form in this higher sense. Cut off his tail, or his ears, or one of his four legs, and you mutilate him; but the Kneisels might have omitted any one of the four movements in Mr. Mason's quartet and nobody would have missed it.

#### Composition by Daniel Gregory

#### Mason Has First Hearing in New York.

The Kneisel Quartet gave the sixth and last of its concerts for the present season last evening in Aeolian Hall. The programme consisted of Daniel Gregory Mason's piano quartet in A minor, opus 7, a trio of Haydn, Beethoven's quartet in A minor, opus 132, and the Schoenberg sextet, entitled "Verklarte Nacht." The pianist was Ossip Gabrilowitsch. It was a concert of liberal proportions, but since it was the final one of the season no doubt most of those present did not find it too long.

The quartet of Mr. Mason was heard for the first time in this city. The composer is known as a musician of serious aims, a writer of books on musical subjects which have been of much help to students and amateurs, and a lecturer who has found welcome in many places. His quartet is for violin, viola, cello and piano, and its general form shows re-

classical models.

There are four movements, an all at the beginning and another at the end, while the second movement is the scherzo and the third the slow movement. Since the first movement is not an allegro of the fastest kind, the development leans toward the passionate utterance suggested by the temperamental character of its second principal subject, the cantabile theme. After this the composer sought a natural and effective contrast by imparting an elegiac tone to his slow movement.

Throughout the composition Mr. Mason has shown ingenuity in rhythm. Possibly he has at times overworked rhythmic device, but at any rate his object was commendable, because he was manifestly seeking for musical figure and a clearly defined melodic form rather than make puzzling excursions into the world of strange harmonies. His quartet is decidedly interesting. If perhaps it is a trifle deficient in closeness of structure and solidity of texture, it indubitably possesses artistic fibre and intellectual quality. The aggressive nature of the piano part, which has the dominating proclamation of most of the thematic material, caused the performance to sound somewhat unbalanced; but the temptation to play this part (to speak colloquially) "for all it was worth" was very great.

A lovely contrast was afforded by the Haydn trio in G which followed. The trio with the Hungarian rondo it was, and it filled the audience with joy. The simplicity of its ideas, the fluency of its long, suave phrases and the sunny temper of its moods all came like a fresh breeze after Mr. Mason's introspective modern composition, and it was played ravishingly. Again the transition to one of the last quartets of Beethoven, which have always been a field for the exercise of the finest art of the Kneisels, was a good one. The Schoenberg sextet was repeated by request. There was no question after its first performance that it would reappear in the Kneisel programmes, though probably no one expected it would arrive again so soon. But it is a composition of extraordinary beauty and it will be heard again and again. In its performance Mr. Kneisel and his associates again had the aid of Samuel Gardner, viola, and Hyman Eisenberg, cello.

Thus came to a conclusion a season of chamber music which has been noteworthy for the number and artistic value of the unfamiliar works brought forward as well as for the high level on which the performances have moved. A community which is privileged to listen to two such quartet organizations as Mr. Kneisel's and the Flonzaley is fortunate indeed.

#### SOPRANO AND PIANIST HEARD

April 7, 1915  
Belle Gottschalk and Hugh Hodgson Appear at the Bandbox.

Belle Gottschalk, soprano, and Hugh Hodgson, pianist, gave a joint recital yesterday afternoon at the Bandbox Theatre. Both are young Americans. Miss Gottschalk sang a group of songs in French; another in German, representing Franz, Schumann and Wagner, and a third made up of seven songs in English by Tchaikowsky, Robert Clark, Liza Lehmann, Purcell, Chadwick, La Forge and Schneider. Mr. Hodgson played Schytte's Sonata in B flat, a group of pieces by Rubinstein, Schumann, Olsen, Grieg and Chopin and a Concert Etude and Tarentella by Liszt. Miss Gottschalk's natural voice is of good power and generally of pleasing quality, but its use shows curious unevenness, due to an imperfect method of production, one factor in which seems to be a faulty breath control. When she has sung in public longer Miss Gottschalk doubtless will prove more interesting in the matters of tone shading and the variety of style.

Mr. Hodgson, although apparently the younger artist, showed a more sensitive appreciation. His manner is serious and his playing shows considerable merit. He played the singer's accompaniments also, and did them well.

#### WAGNER AT THE OPERA.

April 8, 1915  
"Die Meistersinger" Repeated Before an Audience of Large Size.

"Die Meistersinger" was given again at the Metropolitan Opera House last evening. The audience was one of large size and its attitude one of manifest interest and pleasure. The singers engaged in the performance were those heard at the last performance and Mr. Toscanini conducted. It is unnecessary to repeat comments already made on the current interpretation of the great comic opera, but something may be said about its continued hold on public affection.

It may not be out of place in a record of operatic art to call attention to the truly beautiful neutrality which dwells in the musical world in those warlike times. "Die Meistersinger" is of all Wagner's works the one most thoroughly alive with German feeling. It is a Teutonic creation and is Teutonic in all its artistic fibre. It deals with a phase of German life in its historical as well as its ideal aspects. It has the tint of local color more brilliantly applied than any of the other Wagner dramas.

Nevertheless an Italian maestro directs it with profound sincerity, and audiences composed of people whose sympathies are of many kinds to-day hear it with unaffected joy. Few indeed stay away from its representations as far as can be judged because of the feelings which it arouses in the pathetic

is a beautiful tragedy... work one of the masterpieces in lyric drama, and it is a brilliant demonstration of the fact, already proved by many other instances, that German music must always hold its place in the esteem of intelligent people.

## MISS WADE GIVES PLEASING RECITAL

*Traverse April 9-1915*  
**Young Violinist Distinct Addition to Ranks of Season's Welcome Artists.**

Miss Edith Wade, a violinist, whose youth does not appear to lessen her sound musicianly qualities, gave a recital yesterday afternoon in Aeolian Hall. The young artist proved to be one of the most pleasing of the host of violinists who have appeared before us this season.

Her technique was entirely sufficient, fluent and masterful. Her tone was firm and warm, her bowing broad in sweep and authoritative, and her interpretations always sincere and well considered. The Brahms Sonata in D minor, which she gave with André Benoist, was admirably executed, the reading being continent without being dry. The other numbers included Nordini's Concerto and César Franck's Sonata in A major. The audience was of good size and showed much appreciation.

In the evening the same auditorium held a piano recital, when Miss Henrietta Michelson, an artist who has been heard in past years, appeared before an audience of moderate size. Miss Michelson is a pianist of a very competent technique which stood her in good stead last night. Her playing of the Bach Toccata and Fugue in C minor did not reveal any great imaginative insight, but she was more successful in the Mozart Sonata in F major, playing it with considerable grace and much clarity. The other selections were the Beethoven Sonata in C minor, Op. 111, three Preludes of Debussy, and three numbers by Ravel.

## "IRIS" GIVEN AGAIN AT METROPOLITAN

The Friday evening subscribers at the Metropolitan Opera House had their opportunity last night to hear Mascagni's "Iris" and to witness Lucrezia Bori's charming impersonation of the title role. The opera was received with abundant applause, just as a contortion act or a speech on prohibition or a moving picture of the California exposition might be. Applause is always made a subject of newspaper record because so many people are of the opinion that the clapping of their hands moves the world. But universality does not necessarily signify perciousness.

Learned comment is sometimes made on the great difference between the style of "Iris" and "Cavalleria Rusticana"; but those who have passed some time in Sicily and kept their ears open are not greatly moved by this comment. Some of them even go so far as to say that they have heard most of the tunes in "Cavalleria" in Sicily, whereas it is perfectly obvious that Mascagni invented most of those in "Iris" and did not even take the trouble to consult a volume of Japanese music.

"Iris" is a pleasing opera, not great in musical content and narrow in style, but sufficient to furnish an evening of interest to those who do not expect highly serious artistic proclamations from a lyric drama. The present season's production of the work at the Metropolitan is one of much excellence. Occasion has already been taken to comment on the new life which Mr. Toscanini's interpretative skill has put into the work and a brief comment was made on Miss Bori's exquisite impersonation of the little Japanese girl.

This is indeed a creation of singular charm and of delicate musical beauty. The singer imparts to the role the full measure of innocence and delineates the fragile spirit with a gentleness and a certainty quite admirable. The wonder of the ebb and flow of the strange world into which she is thrust and her tender grief in the final hour of tragedy are eloquently portrayed. Miss Bori sings the music very beautifully, especially the important scene of the second act. Her "Iris" will add to her credit as an artist.

Mr. Botta is very successful in his disguise as a gentleman of Japan, and his *Osaka* is sufficiently good to meet the requirements of most of the situations. Mr. Scotti, whose fortunes have of late carried him into the darker haunts of the yellow perils, is admirable as Kyoto, and Mr. Didur makes a rugged figure of the father. Altogether "Iris" has been revived adequately, but the opera itself seems at critical moments to possess theatrical effectiveness rather than inspiration.

## "Witch" Falters on Gingerbread Hut at Opera

*April 12, 1915*  
These were two performances at the Metropolitan Opera House yesterday, "Hänsel und Gretel" in the afternoon and "Iris" at night. The former, as always, attracted its audience of children, some of whom experienced the most exciting moment in their operatic career when the dummy witch stuck on the top of the gingerbread hut for an instant.

The next crucial moment occurred when the witch exploded in her own oven, although it must be admitted that this explosion in "Hänsel und Gretel" has lost some of its thrilling terrors ever since subway blasting under the Metropolitan has become the favorite sport of the dynamite squad during opera performances.

For the rest it was a happy performance, with the usual principals in their familiar rôles, including Mmes. Mattfeld, Schumann, Messrs. Reiss and Schlegel, Mr. Hageman conducting. There were some ballet diversissements in which Miss Rosina Galli danced solo numbers, aided by Misses Smith, Burns and the corps de ballet.

At night Mascagni's Japanese opera "Iris" had its second performance of the year, with the same cast as its revival premiere last week. But it was a better performance than the last, both Miss Bori and Mr. Botta being in much better voice, while Mr. Scotti's impersonation of Kyoto was again a marvel of histrionic art, and Mr. Didur, the blind father, acted excellently. Mr. Toscanini conducted a performance of unusual interest. Both audiences were of fair size, and especially in the evening there was marked enthusiasm.

### SIXTH MUSICAL

#### AT HOTEL BILTMORE

The sixth of the Friday morning musicales in the Cascade ballroom of the Biltmore, under the direction of R. E. Johnston, was given yesterday morning before a large audience. The artists were Miss Frieda Hempel, soprano; Pasquale Amato, baritone, of the Metropolitan Opera Company; Rudolph Ganz, pianist, and Louis Siegel, violin. Miss Hempel sang several Italian, German and English songs, among them compositions of Verdi, Brahms, Schubert, and with Mr. Amato at the conclusion of the programme sang a duet from Verdi's "Rigoletto." Mr. Amato sang an aria from Massenet's "Roi de Lahore," as well as a group of songs by Italian composers. Mr. Ganz and Mr. Siegel played compositions of D'Albert, Strauss, Elgar, Chopin and Sgambati. Richard Hageman was the accompanist.

#### MR. POWELL'S RECITAL.

**American Pianist Makes a Favorable Impression at Aeolian Hall.**

John Powell, pianist, gave a recital yesterday afternoon in Aeolian Hall. This young man is a native of Virginia and has already been made known here as a composer of promise. His violin concerto was introduced to this city on December 14, 1912, by Efram Zimbalist, and on November 18 of the following year Mr. and Mrs. Mannes brought forward his "Sonata Virganesque." Mr. Powell's debut as a pianist unfortunately came toward the close of an overladen season and received less attention than it deserved.

The young man played Beethoven's beautiful and reposeful sonata in A major, opus 2, No. 2; Liszt's B minor sonata, Schumann's "Etudes Symphoniques" and Busoni's arrangement of Liszt's "Mephisto Walzer." This was an uncommonly interesting and commendable recital. Mr. Powell possesses many and large gifts and he has studied to good purpose. He is young and his talent is in certain respects immature, but his playing has none of the unbridled impetuosity and want of intellectual control so frequently found in the art of youth.

On the contrary, Mr. Powell's performances yesterday showed combination of technical skill and artistic temperament. His tone was generally beautiful and alive with color and delicate gradations, albeit in the Liszt composition it wanted something of power. But this may be overlooked in view of the excellences. Clarity, nice appreciation of melodic line, fastidious taste in pedaling, smooth and fluent finger work, and above all an unflinching perception of musical beauty were disclosed in most of his playing. His readings showed him to possess genuine musicianship as well as keen sensibility and poetic feeling, except in the Schumann work, which lacked elasticity. It will be a matter for astonishment, however, if this young man does not in time claim a position of importance among pianists, and since he is an American this should bring much gratification to all native music lovers.

#### OPERA STARS IN CONCERT.

*April 12, 1915*  
Mme. Garrison, Mme. Kurt and Mr. Amato at the Metropolitan.

With only stars of its own organization as soloists, the Metropolitan Opera com-

pany gave a concert at the Metropolitan Opera House last night. The stars were Mme. Mabel Garrison, Mme. Melanie Kurt and Pasquale Amato. The audience, while not so large as some of its predecessors have been, seemed to be quite satisfied with the "home talent" and gave especial applause to Mme. Garrison for her singing of the Strauss "Voce di Primavera," and to Mr. Amato for the cavatina from "The Barger of Seville." Mme. Kurt sang two Wagnerian numbers, "Dich theure Halle," from "Tannhäuser," and "Isolde's Love Death," from "Tristan und Isolde." Mme. Garrison sang also David's "La pelle du Bresil" and Mr. Amato was heard in an aria from "Un Ballo in Maschera."

Directed by Richard Hageman, the orchestra played the overture to "Die Meistersinger," a prelude and berceuse by Jarnfelt, Brahms' Hungarian dance, No. 8; the Rimsky-Korsakoff "Capriccio Espagnol" and Saint-Saëns' "Marche Heroïque."

## April 12, 1915 M'CORMACK SINGS

### FOUR GANZ SONGS

John McCormack gave his tenth concert in this city at Carnegie Hall yesterday afternoon. He is to give yet another on the night of April 25, when he will make a "request" programme. A feature of yesterday's concert was the final group, consisting of four songs composed for Mr. McCormack by the Swiss pianist Rudolf Ganz. These songs were called "Rise, O Star!" "Love and Song," "Love's Rhapsody" and "The Sea Hath Its Pearls." None of them is likely to add greatly to Mr. Ganz's reputation as a composer.

Mr. McCormack began his proceedings with the romanza from Puccini's "Le Villi." His second group comprised songs by Henschel, Wolf, Strauss and Liszt, all sung in English, according to the singer's rule. The second group was of Irish songs. Naturally there were numerous encore numbers and some of these were chosen in response to written requests sent to the stage.

Mr. McCormack was in very bad vocal condition yesterday. Perhaps he has sung too much in the course of the season and again it may have been that he had a slight cold. Certainly his voice never sounded rougher or less musical than it did in Henschel's "Morning Hymn." But later it warmed up and was better to hear. The tenor did some exquisitely beautiful singing and some that was astonishingly bad. But the latter may have been due to temporary causes.

Within the province which he has wisely chosen, Mr. McCormack is an artist and he is doing a good work for the development of a taste for music. He reaches a vast number of people who could not be persuaded to go to hear those whom they mistakenly regard as "highbrow" singers and he makes them acquainted with compositions by masters.

They do not like the songs by Hugo Wolf and Richard Strauss as well as "I Love You" and "I Hear You Calling Me," but Mr. McCormack's singing sugars the pills for them and in the end they learn that these things can be taken oftener and with more beneficial results than the others. Then Mr. McCormack sings the Irish songs delightfully. His humor is delicate, his brogue that of a Dublin University man, and his sentiment in the sentimental songs that of an Irishman. When he is at his best he is a singer whose technical equipment contains much that might well be studied by other artists, and his personal charm is irresistible. Perhaps, as has been said before in this place, his enunciation is as great an asset as his voice, for his hearers know what the songs are about and they listen with understanding as well as with ears.

## "Siegfried" Is Sung at the Metropolitan

"Siegfried," which except for "Die Walküre" has been the opera of Wagner's "Ring," most frequently heard this season, was repeated last night at the Metropolitan Opera House. It was a familiar cast that sang the music. Mme. Melanie Kurt was Brünnhilde, and Mme. Ober was Erda. Mr. Urlus as usual had the title rôle. Mr. Reiss was Mime and Mr. Braun the wanderer. Mr. Hertz conducted.

#### Elena Gerhardt's Recital.

Miss Elena Gerhardt gave a final recital for the season at Carnegie Hall on Saturday. Two of the most interesting songs of her programme, "Das Meer hat seine Perlen" and "Im Herbst," by Franz, were the first she sang. The first group, comprising these Franz songs and four by Schubert, were the artistic climax of the afternoon, and were therefore wrongly placed on the programme, although the singer delayed the beginning of her recital twenty minutes, presum-

ably so that the whole audience, which was not large, could be present to hear these gems. Not only were the songs the best she sang, but they inspired the singer's best work. It is to be hoped that she will continue the missionary work so well begun for Robert Franz, who has written some of the finest *Lieder* that the world possesses.

The place of honor was accorded to songs in English, two each by Marion Bauer, Roger Quilter, and Mrs. Beach, the final group being devoted to Jensen and Hugo Wolf.

#### Wagner's "Siegfried."

Last night's performance of "Siegfried" was notable as being the last that Mr. Hertz will conduct at the Metropolitan, and the first in which Mme. Kurt appeared here in the rôle of Brünnhilde. There was a scenic contretemps, which was not serious, as it came during an orchestral episode. Mme. Kurt did not efface the memory of former Brünnhildes. Mr. Hertz was at his best. Whatever his feelings may be, he gave the performance the emotional intensity of a swan-song. Urlus was in good voice, and his sincerity made one forget and forgive his physical disability in portraying the youth of Siegfried. Reiss as Mime was Mime, and Margaret Ober sang the Erda music beautifully.

#### A Concert of Negro Music.

The concert of negro music given in Carnegie Hall last night under the auspices of the Music School Settlement for Colored People did not in all respects come up to expectations. In place of the orchestra originally engaged a new one had to be formed at a date too late to ensure sufficient rehearsal; nor were the soloists as satisfactory as might have been expected, in view of the beautiful quality of many negro voices. The man who played a trombone solo should be told that "Old Kentucky Home" is most enjoyable when served strictly in time, without any sentimental or other embellishments.

The best feature of the entertainment was the Music School Choral Society, which was heard at the end of the concert in Coleridge-Taylor's "Hiawatha's Wedding Feast," and, earlier in the evening, in J. Rosamond Johnson's arrangement of "Southland" ("Go Down, Moses"), in which some splendidly dramatic climaxes were attained. This was real Southern music, sung with Southern fervor—the kind of music in which colored singers should specialize if they want to impress the whites. There was also genuine local color in some of the Negro Spirituals sung by the Settlement's Glee Club. Notable additions to the programme were Harry T. Burleigh's "The Glory of the Day Was In Her Face" and Will Marion Cook's "Exhortation." **Concert of the Music School Settlement for Colored People.**

The Music School Settlement for Colored People came before the public last evening in a concert in Carnegie Hall intended to give some illustration of the work of the organization. The Music School Choral Society, the Music School Settlement Glee Club, the New Amsterdam Orchestra, and several soloists, vocal and instrumental, took part. After the first part of the program Charles W. Anderson, the colored ex-Collector of Internal Revenue in one of the New York districts, made a speech in which he described the aims and objects of the Settlement as being, through music, to contribute toward better citizenship, to give the idea of the dignity of service, and to uplift the lives of the people who come under its influence.

The most ambitious number of the program was "Hiawatha's Wedding Feast," from S. Coleridge Taylor's cantata of "Hiawatha." This composition the Music Committee permitted the students to undertake on account of their great wish to study an important work by one whom they consider—and whom others consider—to be the greatest musician of their race, even though it might be beyond their present proficiency to master fully. It was also explained that the orchestra which was to play at the concert was unable to do so, and at the last moment another orchestra had to be formed and rehearsed by J. Rosamond Johnson.

There were numerous other compositions by negro and white composers heard; negro spirituals, a chorus with solo, "Exhortation," by Will Marion Cook; "Listen to the Lambs," by R. Nathaniel Dett, awarded second prize in last year's competition; "Southland," by Mr. Johnson; songs by Harry T. Burleigh, Coleridge Taylor, J. Rosamond Johnson. Miss Ethel Richardson played Liszt's eighth Hungarian Rhapsody. Under the circumstances, the results were often such as to deserve commendation and encouragement, even though there were defects, and sometimes seri-

ones. The audience was ready to commendation and encouragement freely and to overlook the defects. There was, indeed, much that was striking and suggestive of the significance and possibilities of the Colored Settlement's work.

## HARRIS RECITAL TAME

Singer Lacks Virility in Tone and Style—Diction Perfect.

George Harris, jr., gave a song recital yesterday afternoon at the Band-box Theatre, and pleased those who were willing to forgive a lack of virility in feeling and in style when there is a saving portion of good taste. Mr. Harris's good taste is well known, as are his clear diction and his musicianly qualities. Those virtues were present yesterday, also an absence of any power or beauty of tone.

This latter want was more apparent in the four characteristic Moussorgsky songs given for the first time in America than it was in the French group. Mr. Harris knows the requirements of the parlor style, and his diction is impeccable.

Closing the programme were four of Percy Grainger's songs, while the afternoon opened with a group devoted to Gluck, Beethoven and Bach. The audience was of good size and listened with attention.

## LAST "CARMEN" OF SEASON AT OPERA

April 14, 1915

Miss Farrar and Martinelli Fill

Chief Parts—Amato

Doesn't Sing.

## GOOD WORK BY CHORUS

The last performance of "Carmen" for the present season took place yesterday afternoon in the Metropolitan Opera House. There were features worthy of comment in the performance, but it is unnecessary now to discuss the Metropolitan revival of Bizet's opera in all its details. Miss Farrar has excited much interest by her impersonation of the heroine and has received both too much praise and too much censure. Hers is not a Carmen likely to become a tradition and it is not one of those tempestuous temperamental delineations which meet the heated desires of the vast majority of Carmen adores. On the other hand it has a degree of intelligence and a level of musical art which compel admiration for the sincerity of the singer's effort to assimilate a formidable role. If Miss Farrar is not a great Carmen she is just as certainly not a little one. She does very much that is excellent and some of her singing is decidedly beautiful.

Mr. Martinelli has given much pleasure to many opera-goers by his impersonation of Don Jose and it was better yesterday in some respects than at previous performances. This young tenor is still unripe and his stage craft is small. But he has two great merits, a beautiful natural voice and artistic modesty. He is willing to learn, and for that reason he is learning. He has the sort of material that is usually described as promising, even when personal intractability makes it improbable that this promise will ever be fulfilled. There is good reason, however, in the case of Mr. Martinelli to expect a happy future. His singing yesterday had much merit and some of it was of a really high order.

Mr. Amato was to have impersonated the bull fighter, but he was "indisposed," as the operatic dictionary terms it, and his place had to be taken at short notice by Riccardo Tegan, whose doings in these conditions shall be excused from description. It may be said in passing, that, despite the popular belief to the contrary, Escamillo is a most thankless role and very few singers have been successful in it. Mr. Rothier again deserved special mention for his admirable impersonation of Zuniga. Mme. Alda is always heard at her best as Micaela.

Mr. Toscanini, who is responsible for so much of the merit of the revival of "Carmen," conducted once again and showed himself to be thoroughly in accord with the score. The singing of the chorus was very good indeed. The members of the Metropolitan chorus are a hard working body of singers and apparently take pride in their work. Their singing in "Carmen" is real art. Giulio Setti, the chorus master, must receive the praise due for their training. That "Carmen" will be in the repertoire of next season is now certain and this is a subject for congratulation, because it is one of the great lyric dramas.

## Mr. Whitehill Pleases in Role of Don Pizarro in "Fidelio"

April 14, 1915

Sings for First Time Here the Part of

Don Pizarro—Brilliant Audience Hears Opera.

At the performance of Beethoven's "Fidelio" in the Metropolitan Opera House last night there was one novelty, the singing of the rôle of Don Pizarro for the first time here by Clarence Whitehill. Vocally he is well fitted for the part, and his performance was one of merit, both in his singing and in his portrayal of the character of the governor of the prison. Mme. Melanle Kurt again proved to be a popular Leonore, and Mr. Sembach was a good Florestan. Mr. Hertz conducted strenuously, as is his habit.

## A POLISH BENEFIT CONCERT.

Mme. Sembrich and Messrs. Hofmann and Zimballist Appear.

The names of Mme. Marcelle Sembrich and Mme. Alma Gluck, and Messrs. Josef Hofmann and Efram Zimballist, appearing together in a concert for the benefit of the American Polish Relief Fund, were potent to attract a very large audience to Carnegie Hall yesterday afternoon. Mme. Gluck unfortunately was overtaken by a sudden indisposition and was unable to appear; in her place Messrs. Hofmann and Zimballist both played additional numbers. The concert was one of unusual distinction, for all three of the artists were in their best vein and gave of their best.

Hofmann began with numbers that put the audience in a mood appropriate to the occasion. He played Chopin's polonaises in A and C minor, characterized by Rubinstein as representing, respectively, Poland's glory and Poland's sorrow over her downfall. He was even more successful in Chopin's B flat minor sonata, in which he reached a remarkable eloquence and exaltation of spirit, giving a new meaning and a new value even to the funeral march by the impressiveness of his performance. He added after it more Chopin; and for his additional numbers, not put down upon the program, he played Scriabin's "Etem" and étude in D sharp minor, and Liszt's transcription of Chopin's song, "The Maiden's Wish."

Mr. Zimballist played the andante from Spohr's ninth concerto in D minor, a work which he reanimated at a recent concert of the Philharmonic Society, and pieces by York-Bowen, Cul, and Albert Spalding; then Wilhelmj's arrangement for the G string of the air from Bach's D major suite for orchestra, and for his additional group a musette by Rameau, a gavotte by Gossec, and Hubay's "Zephyr." Mr. Zimballist's beautiful tone, the finish and repose of his playing, the grace with which he reproduced the spirit of the old music by Rameau and Gossec, the security and purity of tone with which he played the harmonics in Hubay's piece, were greatly admired.

Mme. Sembrich has hardly been in better voice for a long time. For the duet which she was to sing with Mme. Gluck she substituted the air "Non so più," from "The Marriage of Figaro," and added Mozart's song, "Das Veilchen." An interesting contribution to the Polish music of the program was an aria from Manuzsko's opera of "Halka," sung in Polish with great verve and dramatic power. Her group of songs came at the end: Rubinstein's "Es blinkt der Thau," Schumann's "Aufträge," a Polish song by Mr. Paderewski, who listened to it from one of the boxes, and the brilliant Norwegian cattle call, "Kom Kyra," in which Mme. Sembrich's voice has rarely sounded fuller or more vibrant.

There was the rush of enthusiasts to the edge of the platform, and Mme. Sembrich added for their benefit Massenet's "Ouvre tes yeux bleus," Schumann's "Nussbaum," and "Annie Laurie."

## BEAUTIFUL PLAYING BY TWO PIANISTS

Bauer and Gabrilowitsch Have Brilliant Success in Joint Recital.

## MUSIC NOT OFTEN HEARD

Harold Bauer and Ossip Gabrilowitsch gave a concert of music for two pianos yesterday afternoon in Aeolian Hall. Entertainments of this type are not numerous and when they do occur rarely give great pleasure. This is a pity, because some admirable music has been composed for two pianos, each played by one player. Some less admirable per-

haps has been written for two pianos. Naturally increased richness of texture, intricacy of polyphony, splendor of sonority and other effects, too obvious to need enumeration are obtained from the simultaneous use of two instruments.

Equally is it true that when the players are not artists of high skill the performance is likely to produce a confusion of sounds or to find its best accomplishment in the rigid clarity of the pedagogue. When two such men as Bauer and Gabrilowitsch, standing among the foremost pianists of our time, take the trouble to study works for two pianos and to play them with all the resources of their subtle and finely conceived art, with penetrative understanding and with polished ensemble, the hearers are to be congratulated.

If any one thing stood out more clearly than another yesterday it was the beautiful self-effacement which enabled these two artists to so assimilate their styles that their individualities became as one. Such ensemble is indeed rarely heard. It was not only remarkable in its precision and in its harmonious qualities of tone and style, but in this lovely subservience of the interpreters to the compositions. They played as one in almost every detail of the elements utilized in interpretative piano performance.

The compositions on the programme were Schumann's andante and variations, opus 46 (the only work he wrote for two pianos), Reinecke's Impromptu on the Alps fairy theme from Schumann's "Manfred," Mozart's D major sonata, Saint-Saens's variations on a theme by Beethoven, two movements of suite by Arensky and Chabrier's "España." The Schumann work has the boldness of its composer in making variations, and also his imaginative method of development. The very first variation, for instance, is merely a diminution of the theme, which immediately gives it a new character. The Reinecke Impromptu is more conventional, but it abounds in effective passage work.

Mozart's sonata in D major, opus 448, is the only one he composed for two pianos and dates from 1784. Old fashioned in its bravura, it is still a delightful composition, and in the hands of two such Mozart players as those of yesterday it was most refreshing. To many of the listeners it must have been a novelty, like the next number, the brilliant variations of Saint-Saens on the theme of the trio of the minuet of Beethoven's sonata in E flat major, opus 31, No. 3. Some of those present yesterday could recall hearing the work played by Rosenthal and Joseffy; but it was certainly never played more beautifully than by Messrs. Bauer and Gabrilowitsch.

The Chabrier work is one of at least three versions, one being the original, written for one piano. It was upon hearing this one that Lamoureux urged the composer to orchestrate the composition. In its orchestral shape it is best. A little variety in yesterday concert's appeared when as an extra number the two pianists played Schubert's "Marche Militaire" in a four hand arrangement for one piano. On the whole this entertainment was one of the most interesting and admirable of the entire season. It is a pity that it came so late. We do not often have so many distinguished pianists in town at the same time and shall not often have such an opportunity.

## MISS BREEN'S CONCERT.

Young Soprano Heard Together With Violinist Trnka.

Grace Breen, soprano, gave a concert last evening in Aeolian Hall, with the assistance of Alois Trnka, violinist. Miss Breen's numbers were of varied kinds, including airs by Gluck, Wolf-Ferrari and Puccini, old Irish songs and some originating in New York. One of these last was by Samuel Barlow, son of Magistrate Barlow.

Miss Breen has a soprano voice of good quality, which might be heard with pleasure in simple songs and ballads. She has some peculiarities of tone production which militate against the creation of a semblance of warmth in her delivery, and her execution is not at all times clear. She was heard with friendly interest by a good sized audience.

Messrs. Bauer and Gabrilowitsch Delight a Large Audience.

A new combination of pianists was tried yesterday afternoon in Aeolian Hall with great success. Messrs. Harold Bauer and Ossip Gabrilowitsch, two of the most accomplished and distinguished of the season's visitors, appeared together in a concert of music for two pianos. The undertaking is not a new one. There were several seasons when Messrs. Ernest Hutchinson and Harold Randolph of Baltimore gave similar concerts. The literature of music originally written for two pianos is not large, which is perhaps one reason why such a series of concerts cannot be continued indefinitely. But much of what there is excellent and worth hearing, especially at the hands of two such admirable artists. Their playing yesterday was notable for its unity of style and feeling, its singleness of purpose, its precision, accuracy, and brilliancy of ensemble.

Miss Breen's variations on a theme of Beethoven, Mozart's sonata in D major, Saint-Saens's variations on a theme of Beethoven, two movements from Arensky's Suite, Op. 15, and Chabrier's "España." Was this last composition, widely known in its highly colored and clangorous orchestral form, originally composed for two pianos? Saint-Saens's variations aroused rapturous applause, perhaps because most of the young ladies present had played it, and marveled greatly that two pianists could invariably "come out even" at the end of its several sections. The two responded to this applause by playing one of Schubert's "Marches Militaires" for four hands on one piano, a sublimation of a domestic scene that amused the listeners almost as much as it delighted them. Arensky's waltz is pleasing and gracefully decorated and was rewarded for being the feeblest piece on the program by a repetition. After a splendidly spirited performance of the "España," full of reminiscences—or was it foreshadowings?—of its orchestral color, Messrs. Bauer and Gabrilowitsch played another of Schubert's four-hand marches. They appeared to enjoy themselves as much as their audience.

## POLACCO TO CONDUCT "IRIS."

Toscanini Too Ill for Rehearsal—Last Night's Opera Concert.

While the audience at the Metropolitan Opera House last night was listening to the season's last Sunday night concert, which had been arranged to take the place of the scheduled symphony concert directed by Arturo Toscanini, it was being announced from the director's office that the conductor's condition forbade his conducting "Iris" tonight and rehearsing for his Friday afternoon symphony concert, wherefore that concert also has been abandoned. Mr. Polacco will conduct "Iris" tonight for the first time here.

The soloists at last night's concert were Frieda Hempel, Anna Case, Sophie Braslau, Giovanni Martinelli, Johannes Sembrich, and Hermann Weil. Miss Hempel sang Ardit's "Parla," Miss Case gave the mad scene from "Lucia," and Miss Braslau "O Mio Fernando," from "La Favorita." Mr. Martinelli's number was "Cielomiar" from "La Gioconda," while Messrs. Sembrich and Weil sang, respectively, the Prize Song from "Die Meistersinger," and the Evening Star air from "Tannhäuser." The orchestra, under Richard Hageman, played the "Freischütz" Overture, the Ballet Suite from Massenet's "Le Cid," Tchaikowsky's "1812" Overture, and Chabrier's "Rhapsody España."

## "DIE WALKUERE" REPEATED.

Mme. Kurt Again Is Impressive in Role of Sieglinde.

With the same cast of principals as at previous presentations, "Die Walkuere" was repeated last night in the Metropolitan Opera House and was applauded by an audience of fair size. April 14, 1915

Mme. Kurt's Sieglinde again was impressive. Mme. Matzenauer's Brunnhilde was acceptable and Mme. Ober's Fricka was superb. Mr. Urlus was vocally satisfying as Siegmund. Mr. Braun was a heroic Wotan and Mr. Ruysdael was admirable as Hunding. Mr. Hertz conducted excellently.

## SING PART OF BUTLER'S IRISH OPERA IN CONCERT

Melodious Airs from "Muirgheis" Given by Popular Artists—Sonata of Characteristic Themes

Most novel of the composers' concerts given in New York this season was that of O'Brien Butler's Irish music at Aeolian Hall on April 19. The feature of the program was found in the excerpts from Mr. Butler's Irish opera, "Muirgheis," pronounced "Mooreish." The concert was of importance in that it was an example of Mr. Butler's work in the preservation of Ireland's characteristic idiom in artistic form.

This purpose was most in evidence in the sonata "Fodhla," performed by Pietro Arna, violinist, and Josef Bonime, pianist. This work is decidedly Gaelic throughout, culminating in a rollicking reel, but the effect of the sonata was nullified by the rasping, harsh tone of the violinist.

In some sixteen excerpts from the opera the audience heard a continual outpouring of melody, some of it undeniably beautiful. Especially striking were the "Rose of the World," sung tellingly by William Simmons, baritone, and "My Mother Heard a Curlew Cry" and "The Night Is in the Dark Cloud of Her Hair," which were delivered with fine effect by Rose Bryant, contralto. John Finnegan, tenor, scored strongly in "The Heart That Set Upon a Rose," but in some of the concerted numbers he was compelled to sound almost baritone depths. Mrs. Nathania A. Kalish was the other soloist in the opera excerpts.

A hearing of this portion of the opera in concert form did not serve to convince the hearers that it would be interesting as an operatic performance, for it appeared to be a string of Irish songs, melodious, but almost all cast in the same plaintive mood. In the most intense passages, such as the scene between the contralto and baritone, the composer's chief means of denoting dramatic stress was a succession of tremolo chords in the

The manager of the Metropolitan is fortunate in having, besides Arturo Toscanini, another Italian conductor of the first rank. Giorgio Polacco is noted and admired by opera enthusiasts as a maestro whose interpretations of the Puccini and Verdi operas are as good as any ever heard at the Metropolitan. He brings out new details that agreeably surprise even those who thought they knew these operas by heart, and, like his great colleague, Arturo Toscanini, he knows how to put new life and sparkle into scores that have become stale. Were there enough German and French operas to go round, he would doubtless give an equally good account of himself in those, as he conducted all the masterworks in the cities of Italy and South America. When William von Sachs, who was the musical critic of the New York Globe in the days of Anton Seidl, heard Polacco conduct the Prelude and Finale of Wagner's "Tristan and Isolde" in Paris, he wrote that he had not been so thrilled by that music since the Seidl days.

Last night, at the Metropolitan, Mr. Polacco gave striking proof of his ability to rise to any occasion. The continued indisposition of Mr. Toscanini made it impossible for him to conduct the final performance of Mascagni's Japanese opera, "Iris." Instead of changing the opera, Mr. Gatti-Casazza called upon Mr. Polacco, who, at two days' notice, mastered the score (which is not a simple one), and, without a rehearsal, brought about a performance which, except in a few details, was as splendid as those preceding it had been. He could not, to be sure, vitalize the second act; no one can do that; but he accompanied the singers sympathetically, brought out all the colors and melodic details of the score, and built up the choral ensembles of the opening and closing acts to stirring ensembles. The cast was the same as before. Miss Bori repeated her enchanting impersonation of the innocent kidnapped Japanese maiden, her voice being delightfully pure and velvety, while Mr. Scotti acted the part of Kyoto like a native of Nippon.

#### MISS CLOVER'S RECITAL.

With a programme of the most exacting classics, Miss Edyth May Clover, pianist, gave a recital in the Carnegie Chamber Music Hall last night. A movement from Beethoven's sonata, a value of Rubinstein's group of Chopin's works and Liszt's "Liebestraume" were among the numbers which she presented in pleasing, but not inspired style.

William Pomeroy Frost, tenor, sang with more than ordinary taste and an excellent voice, songs of Schubert, Wolf and Tschai-kovsky.

### Mme. Locke Makes Debut in "Faust"

Mme. Lydia Locke, who in private life is Mrs. Orville Harrold, made her first American appearance in grand opera as Marguerite in "Faust" in the Brooklyn Academy of Music last night with the Aborn Opera Company.

Mme. Locke is the possessor of a small, sweet voice and enunciates her words very clearly. Her dramatic ability is limited, as is the range of her voice. She was attractive to look at, though hardly small enough to impersonate the girlish character made famous by Goethe and Gounod.

The other singers, including Oneto Andrea, as Faust, who sang in Italian, with the others using the English language; Louis Kreidler as Valentine and Jayne Herbert as Siebel, sang acceptably. The orchestra, under the direction of the German conductor, Ernest Knoch, seemed to have trouble keeping the French music in tune.

### Two Farewells Sung by Men in "Traviata"

Messrs. Amato and Botta Heard for

Last Time This Season at the

Metropolitan.

Farewells being the order of things during this last week of the opera season,

auxiliary in the Metropolitan Opera House last night in "La Traviata." As both of these artists are expected to return here next season the demonstrations were only friendly "au revoirs," but the large audience gave voice to its sympathetic sentiments.

Miss Hempel sang Violetta excellently, but she was not singing farewell. Mr. Polacco conducted with unflagging zeal.

### SIGNAL SUCCESS FOR MME. KUTSCHERRA

Distinguished Wagnerian Soprano Gives Her First Recital in

New York

Elise Kutscherra, the noted Belgian Wagnerian soprano, gave a song recital at the Hotel Claridge, New York, on Friday afternoon of last week.

### ELL COME BACK, FARRAR TELLS OPERA AUDIENCE

After all but the hall service lights had been put out at the Metropolitan Opera House last night and the big asbestos curtain lowered after the performance of "Madame Butterfly" in the effort to intimate to the audience that it was time to stop calling for a speech from Geraldine Farrar and go home, they found it wouldn't do. So they turned on all the lights again and the prima donna made her appearance before the curtain. She came out in a dressing gown, her hair loose over her shoulders. In one hand she held a mirror and the other a towel, with which she calmly continued her interrupted task of removing the grease paint from her face.

That audience had been showing for twenty minutes that it meant business, so when Miss Farrar started with saying, "I really cannot say anything—," they did not believe her for a moment. "Are you coming back next year?" shouted a voice, with enough determination in its tones to suggest that the questioner had deliberately missed the last train in order to get the matter settled then and there, even if it meant two hours home by ferry or trolley.

"Yes, I am," answered Miss Farrar, with equal emphasis, "and for many years to come."

The turmoil that had been before was as nothing compared to what her announcement evoked.

"And I am just as pleased about it as you are," added the singer when she could make herself heard. Then she flicked the last dab of Clo-Clo-San's Japanese eyebrow from her forehead, waved her hands gaily in farewell, and vanished behind the curtains with as much composure as if she had not just broken two of the general director's favorite rules, that about making speeches from the stage and the other about discussing the engagement of artists. Nobody thinks she will be fined on account of it, however.

Miss Farrar's "speech" came at the end of a twenty-minute filibuster by the audience, which began to crowd down toward the orchestra pit as soon as the final curtain fell on the performance of "Madama Butterfly." Miss Farrar responded to many curtain calls, at first insisting that Mme. Fornia, Martin or Scotti chaperone her each time. Finally she came out alone and tried to pantomime her gratitude. She made some gestures to her heart, to the stage and to heaven, which one dramatic expert present said meant very plainly that she was trying to say with God's help she would be back there next year, but the crowd wanted to hear it from her own lips.

Finally the lights were turned out and the asbestos curtain lowered. Then some young women in evening dress discovered that by reaching down they could grasp the orchestra's chairs and pound them on the floor. Other noise-making devices were invented on the spot, and it was made evident that nothing would do but her appearance. After the "speech" the audience was entirely satisfied and went rejoicing to find the carriages that had been forgotten.

Miss Mabel MacConnell, soprano, gave a recital in Carnegie Chamber Music Hall last night, at which she sang a long list of French, German, Russian, Italian and English songs. Her voice is of good quality, naturally, but it was not always used to the best advantage. There was at times a tendency to shade the pitch slightly. Her voice has a sufficient range and enough power for most purposes. Among her best selections was Arne's "Cast, My Love, Thine Eyes Around." A Mozart aria from "The Marriage of Figaro," and songs of Schubert, Liszt, Bizet, Cui, Massenet, Grieg and Paderewski, were among her other contributions.

### Miss Lurline S. Brown Pleases Friends in Song

Young Soprano, Daughter of Mr. and Mrs. Clarence H. Brown, Gives Recital and Displays Voice of Agreeable Quality.

Miss Lurline S. Brown, daughter of Mr. and Mrs. Clarence H. Brown, of New York, who gave her first song recital last year, gave another in the Waldorf apartment of the Waldorf-Astoria last night. Several hundred of her friends applauded her. She is pretty and her voice is very pleasing in quality, the upper register in particular. As yet it is not large.

The programme contained songs of many varied types. An aria from Haydn's "The Creation," "With Verdure Clad" was her opening number and in the same group was heard a Handel aria "O, Had I Jubal's Lyre," from "Joshua." In French she

### BILTMORE CLOSES MUSICALE SERIES

Miss Lucrezia Bori and Andrea Segurola Sing in Last Concert.

The last for this season of the morning musicales in the Cascade ballroom of the Biltmore was given yesterday. The artists were Miss Lucrezia Bori, soprano; Andrea de Segurola, barytone, and Mlle. Rosina Galli, premiere danseuse of the Metropolitan Opera Company, and one of the largest audiences of the season gathered for an interesting programme.

Miss Bori and Segurola each sang a group of French and Italian songs and later three duets, Barthelemy's "Pesca D'Amore," Delacroze's "Le Couer de M'Amie" and "Tendres Avieux," by Miss Mana Zucca, which was heard for the first time, the composer playing the accompaniment. Miss Galli danced to Luigini's "Adagio," an "Oriental Dance" by Victor Herbert, Delibes's Pizzicato from "Sylvia" and a waltz by Fumagalli. The programme concluded with a costume scene entitled "In Spain," by Valverde and Chapi, in which Miss Bori and Mr. Segurola sang.

### Mr. McCormack's Songs Draw Host of "Relatives"

Tenor's Manager Says Several Hundred Have Tried to Get Into Recitals—Last Given Here.

After Carnegie Hall had been filled with one of the largest audiences ever packed into that hall last night to hear the eleventh and last recital here of John McCormack for the season, there was a stream of men and women passing into the lobby, asking for Mr. McCormack's manager, Charles Wagner.

"Who are they all?" Mr. Wagner was asked.

"I don't know," he said. "Those three women lingering in the doorway said they were relatives of John by marriage and asked to be admitted free. My usual question in such cases is, 'By the way, how old is Mr. McCormack?'"

"They were dumbfounded at first when I put the question, and then one of them said 'Forty.' That settled it, because he is only—well I'd better not tell or some of them might find out and then I would have to change my line of getting information. We have dozens of them at every recital. I think John has had several hundred relatives by marriage apply for free tickets in New York this season, but none of them knew his age."

When Mr. Wagner's back was turned one of the three women remarked as they passed out of the door, "It didn't work." Meanwhile Mr. McCormack was singing songs of Schubert, Schumann and Liszt in English and arrangements by Hughes Stanford and Robinson in Irish, and the audience was dividing its time between laughing at the humorous songs and applauding the more serious selections.

Miss Lurline S. Brown, daughter of Mr. and Mrs. Clarence H. Brown, of New York, who gave her first song recital last year, gave another in the Waldorf apartment of the Waldorf-Astoria last night. Several hundred of her friends applauded her. She is pretty and her voice is very pleasing in quality, the upper register in particular. As yet it is not large.

Other selections were Fontenailles' "Obstination," del Acqua's "Chanson Provencale," Chaminade's "The Silver Ring" and "Summer," Reichardt's "In the Time of Roses" and Mulder's "Staccato Polka." Miss Brown has a smooth legato and a comparatively finished style of delivery.

In addition to her solos the young soprano was heard in two groups of duets with Will J. Stone, tenor, including "Dawnland," by Saar; "Plus d'amour, plus de roses," by Prince Gustav of Sweden, and a march by Wilm. Mr. Stone played her accompaniments and also contributed a group of songs of Richard Strauss.

### Two Great Opera Conductors.

Saturday afternoon's performance of Richard Strauss's best opera, "Der Rosenkavalier," was a sad occasion for the lovers of German opera. Not because three popular favorites, Mmes. Hempel and Ober, and Mr. Goritz made their last appearance, for they will, it is safe to say, be back again next November; but because Alfred Hertz conducted for the last time at the Metropolitan, after faithful, distinguished, and uninterrupted service since the season 1902-03. Since that date he has conducted twenty-seven operas, eleven of which were novelties. He had the honor of conducting the first complete performance of "Parsifal" for the public outside of Bayreuth; the honor, also, of presiding over the first representations given anywhere of the best opera written since "Parsifal," Humperdinck's "Königskinder." With what complete mastery he interpreted these, and the other operas that fell to his share, has been told so often in this journal that it is not necessary to dwell on it again. He has displayed the best traits of German musicians, besides an emotional temperament rare among them. He gave the same conscientious attention and thorough preparation to certain German and American novelties that were sure to prove ephemeral, as he did to the master works. But the main point is that there is not to-day a better Wagner conductor anywhere than Alfred Hertz; yet he leaves the Metropolitan, where Wagner's operas are performed more frequently than those of any other composer.

How loath the Metropolitan audiences are to part with him has been shown at all recent performances given under him. The demonstrations of enthusiasm reached their climax on Saturday, when his every appearance was the occasion for an ovation. There were at least a dozen recalls for him at the close of the opera; and shortly after the asbestos curtain had come down there was a gathering of the artists on the stage. Otto Goritz made an address, with a heavy heart, and Otto H. Kahn, chairman of the board of directors, presented a loving cup, saying: "Mr. Hertz, you efforts in behalf of German opera have placed your name with that of Anton Seidl. You take with you our best wishes and our gratitude." Mr. Hertz replied: "My heart is too full to permit me to say anything except that I thank you from the bottom of my heart." Let us hope that this episode was, after all, only an "Auf Wiedersehen!"

On no occasion during the past week have opera-goers had occasion to appreciate the great qualities of Mr. Polacco more thoroughly than at the last performance of the season Saturday night, when he conducted "Boris" for the first time in this city. Some time ago he replaced Toscanini in it at the eleventh hour when indisposition forced the latter to relinquish the baton at one of the Philadelphia performances and gained immediate approval for his masterly handling of this enormously difficult score. Saturday he was equally fortunate, and obtained magnificent results—so fine, in fact, that the enormous audience singled him out for the greatest

of the evening. Prolonged applause accorded without the stimulus of the claque greeted him on his appearance in the orchestra pit before every act, and after the final curtain there were cheers for him from every part of the house when the singers brought him before the curtain.

Polacco's performance of this work is in every respect as fine as Toscanini's. He has the same faculty of denationalizing himself as his colleague, of penetrating, as it were, to the very marrow of this exotic music, and of revealing the essence of its Russian spirit. So smooth, so dramatically vital, stirring was the performance, from first to last, that it seemed as though he must have conducted "Boris" for years. What a privilege and a delight it would be to hear some Wagnerian works next season under the guidance of so inspired and vastly resourceful a leader, of whose full capacities the public has only a partial idea because of the inferior operas habitually assigned him.

The usual cast was heard in Mousborgsky's opera, and the crowd bade the singers an effusive farewell at the close.

## KRIENS SYMPHONY CLUB AT CARNEGIE HALL

Concert Given by an Orchestral Preparatory Organization.

The Kriens Symphony Club, Christian Kriens, conductor, gave a concert last evening at Carnegie Hall. The orchestral numbers were the overture to "Der Freischuetz," the andante and final allegro of Beethoven's fifth symphony, two short numbers by Tschalkowsky and Massenet, a symphonic intermezzo from an oratorio called "The Comforter," by Margaret Hoberg, and the coronation march from "Le Prophete." There were two soloists—Portia Martin Burley, soprano, who sang "Depuis le Jour," from "Louise"; and "Caro nome," from "Rigoletto," and some songs, and Katherine, a violinist, who played the first movement of the Mendelssohn concerto.

Mr. Kriens is a Dutch composer who has been in this city and has been presented several times on the programmes of the Barrere Ensemble. His symphony club is composed of young men, young women and one small boy, who holds the proud post of second concertmaster. The organization is an orchestra and its aim is to prepare musicians for careers as orchestral players. Some professionals were required last evening to fill some positions; but this is especially the case in such bodies as this. First violins are plentiful; second violins are scarce.

A definite demand for public consideration of last evening's concert was made out a performance by neophytes can be too seriously considered. Some of the players did not appear on the stage till ten minutes after the hour at which the entertainment was advertised to begin. Perhaps these might be inured to tardiness is not tolerated by the conductors to whom they will later look for employment.

There was a good deal of looseness in the counting of bars and the entrances were in general lacking in precision. Counting bars will be found to count more with conductors than hand-me-down gowns. Coming in late before playing and also while playing are both reprehensible. But there are a place and a use for this organization and it is to be hoped that Mr. Kriens will succeed in his efforts.

### Zuro Opera Company.

Aside from interminable delays before and during the performance, the Bowery's operatic season at popular prices was begun in an auspicious manner last evening by the Zuro Grand Opera Company at the People's Theatre. Verdi's popular opera, "Aida," was sung in a creditable manner, and the work of the orchestra, with Ignacio Castillo conducting, was, on more than one occasion, the means of averting an awkward situation, tiding over, as it were, some of the weaker members of the cast. These lapses were hardly noticeable, however, and the audience, which was larger than the management anticipated for the opening night, was evidently pleased, for applause was frequent and most, particularly in the Nil scene.

Guido Ceccotti was well received as Radames, and Miss Alice Eversman at Aida was pleasing. Ramphis was essayed by Vittorio Navarrini, and Amonasro by Per Bettin, while Mme. Matja Nlessen Stone as Amneris was acceptable. Tonight's opera will be "Rigoletto."

## "Aida" Begins the Bowery's Opera Season

Zuro Opera Company Returns for Annual Engagement and Occupies the People's Theatre.

Moving northward from the Thalia Theatre, of Adelina Pattl fame, where it held forth last season, the Zuro Opera company last night started its annual spring season of opera in the Bowery in the People's Theatre, once the home of burlesque. "Aida" was the opera, and for popular opera at popular prices the performance was entirely satisfactory.

Miss Alice Eversman in the title rôle gave an acceptable performance. Guido Ceccotti was Radames, Mme. Nlessen Stone was Amneris and Per Bettin was Amonasro. The whole cast impressed the audience favorably.

The stage settings were simple, and the general stage pictures weren't particularly uplifting, which is the case in such performances as the Zuro Opera Company gives yearly in the East Side, but the production was received with much enthusiasm. There often was applause in places where the music did not pause long enough to warrant it, but always it was stopped by hissing on the part of those who did not wish to be disturbed.

While the regular orchestra was good, the stage band was out of tune part of the time. Other little faults, such as the fact that the wreath which Amneris places upon the head of Radames after his return from a successful war, did not fit, and that certain members of the ballet had not learned their parts carefully, caused some amusement.

### CHILDREN GIVE CONCERT

Orchestra Made Up of Young Persons Plays in Aeolian Hall.

Coming after the many concerts of artists who already have made their name in the world, the last of the Aeolian Hall orchestra concerts for the season was given yesterday afternoon by an orchestra of children—Louis J. Cornu's Junior Orchestra, made up of young persons from ten to sixteen years old. The playing of the organization was creditable. The parts were well balanced and in general the string section kept well in tune. Several of the members played solos. Master Ross Davidson, the concertmaster of the orchestra, was the first to be heard, and his selection was a violin romance of Svendsen. Louis Ferrentino and Miss Marion Dennis also played violin solos. Miss Evelyn Leavy, an eleven-year-old pianist, played Godard's Second Mazurka, and Mrs. Lulu B. Cornu, contralto, sang. The orchestral numbers included "An Album Leaf," by Wagner, and the ballet music from "Faust."

## Mr. Bispham Sings and Talks to the Blind

Barytone Gives Recital, with Explanatory Remarks, in Aeolian Hall—Sings Italian by Mistake.

It took three kinds of programmes to accommodate the audience at the song recital of David Bispham, barytone, given last night in Aeolian Hall for the benefit of the Blind Men's Improvement Club of New York. The regular programme was used by two-thirds of those present, and it took two programmes with different kinds of raised letters to satisfy the other third, which was composed of blind men and women.

Mr. Bispham sang songs of Handel, Purcell, Seid. Loewe, Mendelssohn, Schumann, Verdi and Gounod, and between each two he made a few remarks, sometimes in explanation of the next song, and sometimes merely for the amusement of the hearers. All of the songs were to have been sung in English, and several of the speeches were appeals for the use of English texts for foreign songs. Once

in which Mr. Bispham has sung in English unconsciously to sing in Italian, but at the first convenient pause he stopped, apologized for his mistake and started again in English. The audience applauded him heartily and also expressed itself enthusiastically in favor.

Rollo F. Mitland, a blind organist played with skill a grand processional march by David D. Woody and a caprice of Gaston Berhier.

### MARGARET WILSON SINGS.

President's Daughter Displays a Soprano of Sympathetic Quality.

Miss Margaret Woodrow Wilson, daughter of President Wilson, was one of a group of pupils of Ross David, who appeared in a recital in the diminutive Handbox Theatre yesterday afternoon. It was really Miss Wilson's recital, for she was allotted nearly as many numbers as the others combined, and the audience seemed to be made up largely of her personal friends.

Miss Wilson sang three groups of songs, the first made up of German songs by Hermann, Grieg and Brahms; the second of Schubert's "Ave Maria," and "Le Nil," by Leroux, and the third a miscellaneous collection. Miss Wilson has a soprano voice, whose sympathetic quality is its most commendable attribute. She sings with intelligence and feeling and without affectation. A slight tremolo in the high notes and a husky quality most noticeable in the upper and lower registers, were her most serious faults.

Mrs. Howe-Cothran, soprano, a niece of the President, who suggested her cousin in appearance and the timbre of her voice; Melville A. Clark, harpist, and Carmine Fabrizio, violinist, were the others on the program. Miss Marion David and George Wilson were the accompanists.

### CONCERT OF IRISH MUSIC

Whole Programme Consists of Compositions of O'Brien Butler.

In Aeolian Hall last night there was a concert of Irish music, all written by a young and little known composer, O'Brien Butler. When the concert was begun the audience was large, but when it came to a close with "God Save Ireland" only a few persons were left.

The compositions, most of which were from an opera called "Muirghels," on the programme termed "the first Irish opera," were melodious, but all of the same sentimental character, and the sweetness became monotonous after a time. Among the soloists were Mrs. Nathania A. Kalish, soprano; Miss Rose Bryant, John Finnegan, tenor; William Simmons, barytone; Pietro Aria, violinist, and Josef Bonlime, pianist. The composer played the accompaniments.

### O'Brien Butler's Irish Music.

The concert of Irish music which was given last evening in Aeolian Hall was made up entirely of the compositions of O'Brien Butler. Mr. Butler, an Irishman, has had the laudable ambition of using the idioms of Irish folksongs, which are beautiful and characteristic, in artistic music. Thus he presented a sonata, "Fodhla," for violin and piano; excerpts from his opera, "Muirghels," which he called on the program "the first Irish opera," and explained that it should be pronounced "Mooreh," and several songs, characterized as "original Irish melodies." Mr. Butler has adhered in his music closely to the familiar outlines of Irish folksongs. Hence his music does not go far astray, except when he undertakes to turn it into the form of a sonata, and then he is on less familiar ground.

The sonata was played by Messrs. Pietro Aria and Josef Bonlime in a manner that shall not here be particularized; the songs and concerted pieces were sung by Mrs. Nathania Kalish, Miss Rose Bryant, and Messrs. John Finnegan and William Simmons. In "Muirghels Reel" four young O'Meachers appeared. Mr. Butler played the accompaniments himself.

### Tom Dobson's Recital.

Tom Dobson, a singer not widely familiar to the musical public of New York, gave a song recital in the Punch and Judy Theatre yesterday afternoon. His program, described as "unique," was at least unconventional, and had interesting, agreeable, and even amusing features. There were songs in French, German, and English and several American composers were represented, among them John A. Carpenter. Howard Brockway, and the concert-giver himself. The last group was Carpenter's "Improving Songs for Anxious Children." Neither Mr. Dobson's voice nor his art of vocalizing is highly distinguished; besides which he was apparently suffering somewhat yesterday from hoarseness. There are musical feeling and intelligence in his interpretations, but there is also in them a touch of sentimentality not to their advantage that runs through most of them. Mr. Dobson played his own accompaniments musically, though not always with technical precision, and his diction was unusually clear and intelligible.

### MME. DESTINN ILL.

"La Trovatore" Substituted for "La Gioconda"—Double Afternoon Bill.

The schedule of the Metropolitan Opera House received its second setback of the week through illness of important members of the company, when Mme. Destinn's indisposition made it

impossible to give the performance of "La Trovatore" which had been announced. It was the second hearing of Verdi's opera has had this week. Marie Rappold sang the rôle of Leonora, which Mme. Destinn has sung this season, and the rest of the cast included, as usual, Mmes. Ober and Mattfeld and Messrs. Martinelli, Amato, Rothler, Audisio and Reschiglian. Mr. Polacco conducted.

In the afternoon there was a big audience to hear "L'Oracolo" and "La Bohème." The singers in the former work were again Misses Bori and Brulau and Messrs. Botta, Scotti, Didot and Rossi. Miss Farrar was heard in the rôle of Mimì in "La Bohème," and the others were Elisabeth Schumann and Messrs. Botta, Scotti, de Segurora Tegan, Ananian, Audisio and Reschiglian. Mr. Polacco conducted these performances also.

### Popular-Priced Opera.

The Aborn English Grand Opera Company gave last night at the Brooklyn Academy of Music one of the best performances of their season of opera in English—"Madame Butterfly." The acting was good, the parts were well sung, and the whole effect was pleasing. Special mention should be made of Ivy Scott, who played Cho-Cho-San with credit. Miss Mildred Rogers as Suzuki, Henry Taylor as Pinkerton, and Thomas Chalmers, who played the United States Consul Sharpless, won deserved applause. "Trovatore" in English will be given Thursday and Saturday of this week, Friday afternoon being devoted to a special performance of "Hansel and Gretel."

Before a fairly large and appreciative audience the Zuro Opera Company began its second week of grand opera on the Bowery at the People's Theatre, presenting "Faust" in Italian. The performance as a whole was well received, and frequent applause greeted the work of the leaders in the cast. Miss Grace Hoffman was satisfactory as Marguerite, the acting and singing of Cav. Salvatore Giordano as Faust, and Giuseppe Pimazoni as Valentin, were pleasing. Mephistopheles was acceptably sung by Vittorio Navarrini. Martha was Miss Virginia Thompson, and Siebel was Miss Elsa Garrett. This evening's opera will be "Trovatore."

## MME. NAMARA-TOYE SINGS AT PRINCESS

Young New Yorkers Appear, One by His Compositions, the Other at the Piano.

Mme. Namara-Toye, whose name would seem to suggest that she came from Japan, but whose looks contradict the suggestion, gave a song recital in the Princess Theatre yesterday afternoon, the most valuable features of which were the compositions of a youthful New Yorker and the pianoforte playing of another. These two local products were Samuel Barlow and Arthur Loesser.

Mme. Namara-Toye has a lovely voice, but a disposition to pose and play-act which is disturbing on the concert stage. If she would but rid herself of them, cultivate a steady tone and acquire the warmth, variety of expression, tone-color and imagination which the singing of art songs requires, she would be an agreeable and desirable quantity in polite concert rooms.

Mr. Barlow invited attention by some songs and pianoforte pieces and disclosed a refined taste and appreciation of the value of graceful melody and illustrative harmony and also of propriety of style in the first of his French songs, a pretty bergerette, but much less in his setting of Shakespeare's "Take, O take, those lips away." Mr. Loesser displayed a fine pianistic talent, most admirable taste, a pretty fancy, a highly developed technical facility, (especially in his playing of Saint-Saëns's Bourrée for left hand alone) and sound musicianship in all that he did.

That the concert was felt to be very much post festum was indicated by the small audience.

A Concert Yesterday, "Carmen" Tomorrow.

A remarkably interesting concert was given yesterday afternoon at the Biltmore Hotel, for the benefit of the "Girls' Protective League." This year so many notable performances have been given for benevolent purposes that their importance has taken them out of the class of the usual "charity concerts," which are not generally commented upon in the daily papers. The combination of Francis Rogers, Clara and Ossip Gabrilowitsch, Geraldine Farrar, and an excellent programme, filled the Biltmore hall with a large and enthusiastic audience. A word of praise is due to those

was just the right thing, and moved with a snap and precision which is usually lacking where amateurs take the rôle of manager.

Each artist had two groups, and all added encores on the second half of the Programme. All were in particularly good form, and gave much pleasure to their hearers, even to those who are blasé and tired by this time of the year. The beauty of Mr. Rogers's performance of Lullu's "Bois épais" has been heretofore commented on in this column, and yesterday he deepened this feeling of admiration, as he did likewise in his other songs, by the beauty of his phrasing and the comprehension of different styles which he disclosed. He and Miss Farrar were accompanied by Mr. Luckstom, who always rises to the highest level of ensemble work in his playing of accompaniments.

Mrs. Gabriellowitch gave much pleasure in her singing, particularly of the group of Brahms songs, and with the charming, Scotch songs with which she completed her second group. She was accompanied by her husband, who is quite as distinguished in this difficult line of piano playing as he is in his own. He added greatly to the afternoon's enjoyment by playing, with deep poetic feeling, Arensky's "By the Sea," and by including in his two groups some charming piano works which are rarely heard at present, Hensel's delicate "Si oiseau j'étais" and the familiar Bach-Saint-Saëns gavotte being among these.

Miss Farrar's first group contained songs by Moussorgsky, Sinding, Franz, and Grieg. It is safe to say that no more beautiful singing of Grieg's "Ein Traum" has been heard in New York than Miss Farrar's yesterday. The Old English "I've been roaming" was also singularly lovely.

To-morrow night a final performance of "Carmen" is to be given at the Metropolitan Opera House for the benefit of French working girls, with Miss Farrar in the title rôle. Her performance of the Habanera yesterday afternoon was a foretaste of the delights which the audience may expect to-morrow evening. It is whispered that Miss Farrar has been frequently listening to her great predecessor, Emma Calvé, when she has sung excerpts from "Carmen" this winter. This is quite in Miss Farrar's line. No great artist ever copies another, but the best among them take suggestions and adapt them to their own gifts and personality. Geraldine Farrar's last "Carmen" this year will be her best, no doubt, and her first next year will show still further growth.

#### Alexander Russell Concert

The series of concerts by American composers given in the Wanamaker Auditorium came to a close yesterday with a programme made up largely of works by Alexander Russell, who arranged the whole series. It has been so successful that another one is announced for next winter. Mr. Russell is a native of Tennessee, and among his teachers at home and abroad were Godowsky, Widor, Edgar Stillman Kelley, and Harold Bauer, who was present at yesterday's concert and cordially applauded his former pupil. Anna Case, John Barnes Wells, and Royal Dadmun sang a dozen of Mr. Russell's songs, which gave much pleasure to a crowded audience and deserved all the applause they got. It is a pleasure to record that Mr. Russell has not been infected by the microbe of cacophony. His harmonies are piquant, but never disagreeable; and instead of showing what has been sarcastically called the "noble contempt for melody" now prevailing, he uses melody freely and with most agreeable results. The songs listed were "My Heaven," "Expectation," "My True Love Lies Asleep," "Sunset," "Wenn ich in deine Augen seh'," "In Fountain Court," "The Sacred Fire," "Gypsy Song," "The Patient Lover," "Elegy on the Death of a Mad Dog," "The Blue Bonnet," "The Merry Mermaid." There was also a piano piece played by Philip Gordon, a "Contrapuntal Waltz," which, like the songs, betrayed Mr. Russell's sound musicianship, and his gift of gratifying connoisseurs as well as the general public.

The concert began with a group of pieces for the organ, of which Mr. Russell also is a master. Among the pieces played were a "Threnody" by Morris Class, admirably arranged for this instrument by Mr. Russell, and a stirring "Concert Prelude" by Walter Kramer.

## M. Saint-Saëns's "Hail, California!" Is "Made to Order"

Native Sons Fail to Find Right Atmosphere in French Composer's Work.

SAN FRANCISCO, June 23.—"Hail, California!" the symphonic episode composed by Camille Saint-Saëns especially for the Panama-Pacific International Exposition, was given its first public hearing in Festival Hall last Saturday evening. The composer conducted and the composition was played by the Exposition Orchestra, Sousa's Band and Organist Wallace A. Sabin.

There were about 4,000 listeners. Never before in the West had so important a composer appeared to introduce to the world a new work. The musicians and all the genuinely musical people properly appreciated the value of the occasion, but "socially" did not, and most of the boxes which the most fashionable set so eagerly filled at the Boston Symphony concerts were glaringly vacant.

As soon as Saint-Saëns was observed on the stage there was a spontaneous outburst of applause and when the composer neared the front of the platform the entire audience arose and stood for a minute or more while continuing the loud demonstration. Then the venerable Frenchman took his position and began the concert.

## PRIZE OPERA IN LOS ANGELES

LOS ANGELES, Cal., July 2.—The culmination of a series of musical festivals held here during the week in connection with the biennial meeting of the National Federation of Musical Clubs was reached last night with the first performance of an American grand opera, "Fairyland."

The opera, which won a \$10,000 prize offered by several wealthy citizens of Los Angeles, is the work of Horatio Parker, professor of music at Yale University, and Brian Hooker of New York.

## TITTA RUFFO AND "LA MARSEILLAISE"

Afternoon of Enthusiasm  
at the Manhattan  
Opera House. 1915

The combination of Titta Ruffo with the singing by Mme. Marguerite Beritza of "The Marseillaise" brought the Manhattan Opera House yesterday afternoon back to its days of almost hysterical enthusiasm. It was Signor Ruffo's concert, and the great Italian barytone, detained in the New World by the war, brought down the house by his singing of the Cavatina from "The Barber of Seville," the "Pagliacci" Prologue, "Mia Signori" from "Rigolotto" and the Brindisi from "Hamlet." This was to have been expected. But it took a slender, black-haired, black-eyed little woman, who had only a few minutes before sung the "Carmen" Seguedilla with but trifling effect, to bring the audience to its feet with wave after wave of cheers. If the German Kaiser has yet any doubts as to what side America has taken he should have sent a representative to the Manhattan yesterday. The song that brought the audience to its feet was not "Deutschland Über Alles"—it was "La Marseillaise."

Mme. Marguerite Beritza, of the Boston Opera, was the young woman who sang it, and the instant the orchestra struck into the first bars the house burst into spontaneous applause. Then almost as one mass it rose to its feet, and though during the singing a portion of those standing sat down, yet at the conclusion at least half of the house was still standing. The applause and cheers were deafening, and Mme. Beritza, evidently both surprised and moved, then repeated the last verse, which again was greeted with a storm of applause. It was almost as if the Manhattan, the old house of French opera, was herself taking part in glorifying the land to which she owed her fame. If there were any pro-Germans in yesterday's audience they could have been discovered only with a microscope.

Signor Ruffo had never been in finer voice nor in better spirits than he was yesterday and the splendid acoustic

of St. Hammerstein's temple of song aided him immeasurably. What a pity it is that the Manhattan is no longer dedicated to the operatic musics; the Metropolitan offers to its singers and public no such grateful resonance. Signor Ruffo's reception was enthusiastic to a degree and his great voice, brilliant, flexible and expressive, he controlled in a manner which reminded one strongly of the Caruso of earlier years. Faults Signor Ruffo has. He phrases according to his whim, and his tempos are sometimes his own. But he is a great singer and he possesses a great voice. Some have been unkind enough to insist that he is a mediocre; and it is true that his lower register is wanting. But in its middle and especially its upper ranges it is a voice that has no rival on the stage to-day.

## October 4 Sousa Plays and Introduces His Latest Compositions.

The first of the series of Sunday night concerts which are to be a feature of the Hippodrome's management under Charles Dillingham was given last night. Sousa with his band was the chief attraction, and he was assisted by three soloists, Grace Hoffman, soprano; Florence Hardeman, violinist, and Herbert L. Clarke, cornetist. Mr. Sousa's programme had for a feature a new Sousa march entitled "The New York Hippodrome."

As an opening number he had selected the Berlioz overture to "Carnaval Rommaine." This was followed by a cornet solo by Mr. Clarke called "Sounds From the Hudson," written by himself, and then Mr. Sousa once more led his band in a new composition of his own, "Impressions at the Movies." Miss Hoffman sang Titania's song from Thomas's "Mignon," and the band completed the entertainment by playing Saint-Saëns's "Algerienne Suite," Weber's "Invitation la Valse" and "Triumphale des Boyards," by Halvorsen.

An unusually large audience attested anew to the never failing popularity of Sousa's band. Mr. Dillingham has promised that this will be the feature of the Sunday concerts at the Hippodrome.

## SOUSA CONCERT AT HIPPODROME GRACE HOFFMANN AS SOLOIST

By ALGERNON ST. JOHN-BRENON.

The musical season of 1915 and 1916 began last night at the Hippodrome with John Philip Sousa's first Sunday night concert in that vast arena of popular theatrical display.

I am fully aware of the fact that it is not customary to date the beginning of the musical year from the first gathering of a great audience to hear a conductor of extraordinary popularity leading a programme of general and popular appeal. But I take it that all things considered, last night's concert is an event of more material interest to every one than the palsied intercessions of a quartette of decayed and frowzy instrumentalists scraping out some nerveless and incompetent modern composition, the aggressive dreariness of which is in full proportion to their empty and maddening length. This may be treason. Let the most be made of it; but it is neither snobbery nor cant, two qualities peculiarly distinctive of a certain type of musical reviewer.

#### Philosophy of Programmes.

Mr. Sousa's programme had two elements. One was designed for a popular audience in its easiest mood. The other was a tactful direction to the higher regions of musical taste and consciousness. The manifest satisfaction of the auditory in Mr. Sousa's forcible marches and in his lively, topical, and descriptive pieces raises an esthetic question well worth discussion, even if no definite decision can be made. Mr. Arthur James Balfour, in his remarkable essay on "Criticism and Beauty," has stated the problem. He asks whether the direct appeal made to uncultivated receptivity does not produce esthetic emotion which, measured by its intensity, might be envied by the most delicate connoisseur. "Who," says he, "shall deny that the school-boy absorbed in some tale of impossible adventure, incurious about its author, indifferent to its style, interested only in the breathless succession of heroic endeavors and perilous escapes, is happy in the enjoyment of what is art? If to those of riper years and different tastes the art seems poor, does that make it poor? Does such a judgment condemn either writer or reader? Surely not."

The writer, to be sure, may be something less than Homer, but the spirit contented himself with delivering some of the reader is the spirit in which old before criticism, some Greek king might at least feel a reasonable degree of certainty.

Mr. Balfour is quite right. Some of the experienced concertgoer has a us take supreme delight in our Brahms feeling of restful security when he opens and in our Toscanini. There are thousands who take supreme delight in Mr. del sol. "Nina," "Til Sav Upon the Sousa as their Brahms and their Tos-

canini conjoined. And who shall say whether the few or the many feel the greater pleasure in the peculiar and selected musical ministrations which free the forces of their imagination for a play and action undeniably benign and refreshing?

It may be noted that Mr. Sousa professed numbers by Berlioz, Ambroise Thomas, Saint-Saëns and Weber, as well as Percy Grainger's spirited "Shepherd's Hey," which throughout last Winter delighted the audiences of the symphony tenor; and it is true that his lower register is wanting. But in its middle and especially its upper ranges it is a voice that has no rival on the stage to-day.

As for encores, they overwhelmed the point of multitude, the scope of the programme, Mr. Sousa's musical anecdotes, such as "The Gliding Girl" and "Good-bye, Girls, I'm Through," apparently clamoring to the imagination of the great house. These things aroused amusement, just as Miss Grace Hoffman's "The Last Rose of Summer" provoked some of the more impressionable to tears.

This very apt and deft young songstress sang Titania's Song from "Mignon" brilliantly and effectively, according to any critical standard, and brought down the house.

Miss Florence Hardeman played the violin, proffering Sarasate's "Gigueur-weisen."

In all, it was a prosperous concert, giving pleasure to thousands to whom Mr. Sousa, with his marked individualism, is an idol, and portending a happy musical season at the Hippodrome.

It is nice to have idols and it must be better still to be one.

## October 15, 1915 GENTLE VOCAL MAGIC BY JOHN BARNES WELLS

Mr. John Barnes Wells, who gave a song recital in Aeolian Hall last night, is in any way related to John Wellington Wells, to whom Mr. Gilbert stood godfather, it must be distantly, and the family must have given up some of its sinister practices in sorcery. John Wellington had curses for sale, as well as magic and spells, but there was nothing malignant, nothing even mildly malignant, in John Barnes' singing. It was all in the sucking dove key into which Bully Bottom was wishing to aggravate his voice rather than fright the ladies. He sang charmingly with the tremolo stop permanently drawn in combination with the Vox Celeste. An organist of the virile school might have said that in consequence his registration was monotonous. In the first part of the evening Mr. Wells sang old pieces—Calderara's "Come raggio di sol," Purcell's "Til Sav Upon a Dog Star" (which ought to be a manly song); an old English song, "A Sailor's Life, the Life I Trow," and "Tregiorni son che Nina," which the programme attributed to Pergolesi. Perhaps neither Mr. Wells nor the programme ought to be scolded for this, for they but followed a tradition that is a century and a half old; but it would be well if singers would pay enough respect to the verities of history to credit the song to the man who wrote it. Pergolesi's fame is fixed and cannot be harmed by the truth, which is that the pretty song was composed by Ciampi and introduced as a serenade in his opera "I tre Ciccisbei ridicoli" when he brought it out in London in 1749. More than a century ago it was popular in its English version, beginning "Three days and nights my Polly." If the English words were restored perhaps the exquisite humor of the song would be better appreciated than it is in the too sentimental, almost tragical tone which singers give it when they sing the Italian words. During the remainder of the evening Mr. Wells sang songs in German and English, among them one by Mr. Alexander Russell, who accompanied him upon the pianoforte in the tone which pervaded all the singing regardless of the varied character of the songs. H. E. K.

## SONG RECITAL OPENS

### SEASON OF PROMISE

What promises to be one of the most prolific seasons of music in the history of New York began last evening in Aeolian Hall. Those who are fond of reading signs and portents may find several in the fact that this first entertainment was what is now called a song recital. There will be many recitals of songs, for of singers the number is legion and of songs there are countless thousands. John Barnes Wells, tenor, who was the singer of last evening, elected to use discretion in exploring the fields of vocal novelty, and contented himself with delivering some of the reader is the spirit in which old before criticism, some Greek king might at least feel a reasonable degree of certainty.

The experienced concertgoer has a us take supreme delight in our Brahms feeling of restful security when he opens and in our Toscanini. There are thousands who take supreme delight in Mr. del sol. "Nina," "Til Sav Upon the Sousa as their Brahms and their Tos-



will a summary the two elements. The innovation is a well one, for the sonata field is not a wide one and excursions into the near-lying territory afford a gratifying variety. Mr. Joseph Franzl, the first horn player of the Symphony Orchestra, gave sympathetic help last night, and the Brahms music especially in the second and last movements in which the horn is permitted to sound some of the jocund tones which are its native utterance, was thoroughly enjoyable. That all of the diversity of color effects which the composer aimed at in the musical combination were attained we should hesitate to say.

H. E. K.

October 20, 1915

## VARIETY OF MUSIC IN CONCERT WORLD

Three Newcomers and One Old Acquaintance Heard in Theatre and Hall.

### A TWO PIANO RECITAL

There was a choice of music yesterday. If you were for songs and ditties there were two concerts of these. If you had a hunger for piano music of the kind which you do not customarily hear there was a recital for two pianos. If you succeeded in going to all three concerts you heard four performers, four instruments and three styles. You must have been fastidious if you found nothing whatever to your taste.

In the first place there was the Punch and Judy Theatre, and that is in itself a symphony in architecture, a perfect little tone poem of a place, which even without piano accompaniment would make one happy. In this theatre in the afternoon "terres atque rotundus" Tom Dobson gave one of his characteristic and now familiar salon recitals. He sits at a piano, plays his own accompaniments and even sings some of his own songs. Yesterday he sang some lieder by Grieg, some of the German folk songs edited by Brahms, lyrics by Hughes, Brockway and himself and John Alden Carpenter's "Improving Songs for Anxious Children." Mr. Dobson has his peculiar merits. He has both fancy and humor, as well as taste, and his entertainment is one which even the sober minded followers of art may receive without shock to their deep sensibilities.

Just toward the close of last season Harold Bauer and Ossip Gabrilowitsch gave a concert of music for two pianos. But that, as the young Kipling was wont to remark, is another story. Still they did play the Mozart sonata in D major, opus 448, the only one he wrote for two pianos, and the one which opened yesterday afternoon's two piano recital at Aeolian Hall by Marta Milinowski and Harry Crumpton. These are newcomers to the local concert platform.

There is no great encouragement to the study of music for two pianos, for the public does not warmly love to scatter its adulation. It prefers to rejoice over one soloist. Yet there is a considerable amount of excellent music composed for such a combination, and since real masters have written it we should have opportunities to hear it.

Miss Milinowski and Mr. Crumpton played in addition to the work mentioned Sinding's variations, opus 2, five waltzes of Brahms, a scherzo of Saint-Saens and Rachmaninov's fantasia, opus 5. The two players showed themselves competent to furnish agreeable entertainment. Their art disclosed smoothness and elegance of style, supported by technique sufficient for its purposes. An occasional lapse from perfection of ensemble might have been due to the natural anxiety attendant upon a first appearance. More needful of serious thought, perhaps, was the want of color and incisiveness in the playing.

In the evening and in the same hall the day's musical offerings were brought to their conclusion with a song recital by Carolyn Ortmann, soprano. Her programme was one of ambitious character, ranging from old Italian airs of Caccini, Handel and Rossi through numbers by Schubert, Cornelius and Schumann up to Gilbert Spross, Marion Bauer and Harriet Ware, and thence onward to Brahms and Strauss. It is not necessary to name all the songs, but since "Cara selve," "Die Allmacht," "Stille Thraenen," "Der Schmied" and "Mehn Liebe Is Grun" were on the list it can be seen that the singer had given herself an arduous task.

Mme. Ortmann has a good voice and has acquired some knowledge of style. But her vocal technique, so far as it was revealed last evening, was not equal to the task of delivering good tones or steady ones throughout her scale, nor of remaining constantly in perfect touch with the pitch. Artistic results in singing cannot well be attained in the face of such shortcomings.

## New Music by Russian #. Plaved Here

Following the example set by Harold Bauer and Ossip Gabrilowitsch last season, Miss Marta Milinowski and Harry Crumpton gave a recital of compositions for two pianos yesterday afternoon in Aeolian Hall. They presented a programme of novelties. The Mozart sonata with which they opened was the only well known work.

A fantasia of Rachmaninoff, Russian pianist and composer, was presented for the first time in America. It is a suite composed of four short numbers, all of them of interest as examples of modern two-piano works. The barcarolle in particular was a charming composition.

Another work from the hands of a living composer was Sinding's Variations, a work filled with heavy orchestral effects and haunting snatches of melody. Five waltzes by Brahms, the most interesting number of the programme, and Saint-Saens' Scherzo, were the other selections. Miss Milinowski and Mr. Crumpton are both talented pianists and play together with unusual smoothness. The co-operation of a feminine artist whose playing is essentially graceful and feminine with the more vigorous work of Mr. Crumpton had an individual charm.

October 21, 1915

### GRAVEURE SINGS

#### 7-9. LIKE DOUTHITT

Splendid Voice Displayed in Recital by Double of "Lilac Domino" Star.

Undoubtedly a man's voice and not his name is what counts in a song recital. Whether or not Wilfred Douthitt, late star of "The Lilac Domino," is fighting bravely in the British army in Flanders, as he said he was going to do, or whether he sang yesterday afternoon in New York under the name of Louis Graveure, does not affect M. Graveure's artistic worth. Perhaps it really is that Mr. Douthitt possesses a dual personality—the British patriot, Douthitt, fighting bravely for King and country, presenting his body as a target for German bullets, while he projects his astral image across the Atlantic in the form of Graveure!

At all events Graveure gave a song recital yesterday afternoon in Aeolian Hall with the face, figure, manner and voice of Douthitt, plus a monocle and a three months' beard. All Douthitt's tricks of manner, his pose, his bow, the timbre of his voice, Graveure counterfeited to perfection—only the beard and the monocle were strange. If, in short, Graveure is not Douthitt, then we may well state that Graveure is one of the supreme impersonators of modern times.

In voice M. Graveure was identical with Mr. Douthitt, but in art he showed a distinct advance over the barytone of "The Lilac Domino." He displayed yesterday a strong, resonant voice, of firm texture, which at times he seemed inclined to force to a consequent hardness of timbre. For this forcing there was no need, the organ being a splendid one, one of the best barytones now to be heard in the concert field.

In his singing of Schubert's "Adieu" and his "Wanderer's Nachtlied" he showed not a little delicacy of phrasing and considerable feeling. It would be too much to state that he is yet an accomplished singer of lieder, but in all that he did there was evident both intelligence and an intuitive sense for the requirements of German song. His singing of the group of old English songs showed him more completely at home, and he was rewarded with well earned applause.

In the next section, devoted to Bemberg, he also pleased, even if there may have been questionings as to the appropriateness of so much Bemberg.

In short, Monsieur Louis Graveure proved himself an artist who does not need to seek refuge under any name other than his own, whether that name be Douthitt or Graveure. If he is really Douthitt the artistic world is richer for a voice not in danger of German bullets even if his native country is minus one more soldier. M. Graveure says he is not Mr. Douthitt. Whether he is or not, he possesses a splendid voice and ought to possess an excellent artistic future.

Question of Personal Identity

—A Mystery—Is Raised by Belgian Barytone.

Louis Graveure, a Belgian barytone, gave a song recital yesterday afternoon in Aeolian Hall. Mr. Graveure's appearance had been preceded by printed stories that he was no less a personage than Wilfred Douthitt, disguised. Then a few

might perchance be and some remembered that such a personage sang in "The Lilac Domino" an opera comique, and that he sang well, but specialized on the extraordinary length of a single tone. Some also recalled that in December of 1914 he gave a song recital and was praised for some minor qualities.

One press agent and two reporters seemed to be excited yesterday about the question of Mr. Graveure's identity. Others wondered for what singular reason, if he were Mr. Douthitt, he should grow a beard and deny his name. Graveure sings better than Douthitt and perhaps that will annoy Douthitt very much. Douthitt was very monotonous in his recital, whereas Graveure displayed variety of style and a pleasing alternation of sustained elegance with exciting vivacity. His delivery of German lieder was genuinely good, while his singing of some old English songs was of the vigorous sort sure to arouse real enthusiasm on the part of sympathetic listeners. Mr. Graveure has had the benefits of some excellent coaching in interpretation, which Mr. Douthitt apparently never enjoyed.

Both singers displayed precisely the same technical equipment, including a very skilful management of head tones. Both revealed the unfortunate habit of forcing the voice, especially in its lower range, till its tones became harsh. What a pity Douthitt did not get the coaching and come instead of Graveure. But it really does not matter whether Mr. Graveure is Mr. Douthitt or not. This sort of mystery creates a certain amount of stir along the Great White Way, and if Mr. Graveure had come to sing in a comic opera or a review some one might even pay money to make sure of his identity. But since he is out of the whirl of the town and in the quiet haunts of musical art no one will be uneasy as to his real name or his looks without the beard. If he sings as well as he did yesterday afternoon his few vocal faults and his one mystery will alike be forgiven.

### Louis Graveure's Recital.

Louis Graveure, heralded as a Belgian barytone, made his first appearance in recital yesterday afternoon at Aeolian Hall. He disclosed a fine voice excellently trained, good phrasing, and distinct diction in English, German, and French, especially in the two first. His French did not sound "to the manner born," although it was understandable and agreeable even in rapid passages.

Mr. Graveure's voice is one of considerable range, and sufficiently pliant for his purposes, although it does not suit the delicate lightness of Schubert's "Auf dem Wasser zu Singen." The chief excellence of the barytone's voice is his power of giving it emotional warmth in such songs as Bemberg's "Alme-Moi" and the more passionate portions of von Feltz's song cycle "Eiland." He also pleased the audience greatly with two old English songs, "While I Listen to the Voice," by Henry Lawes, written to words by Walter, and the lively "Flow Thou Regal Purple Stream," by Samuel Arnold. The singing of these two numbers strongly suggested the best school of English oratorio singers.

Mr. Graveure's first song, "Adieu," was his least successful effort. It was over-sentimental, and the singer's breathing was disagreeably noticeable. After that he showed that he can easily control this difficulty, and he phrased with real skill and musical feeling. Robust, virile songs suit him best, and it would be well if he avoided the more tender songs, as he is liable to make them somewhat effeminate. His last group of three English songs were not altogether a fitting close to an enjoyable recital, as they were of the more commonplace ballad type. Most of the accompaniments were well played by Francis Moore, but he did not always feel the singer's intention as sympathetically as he might.

### LOUIS GRAVEURE SINGS.

There was a recital at Aeolian Hall yesterday afternoon distinguished above other events of its kind by the fact that a ticket carried not only the right of hearing the singing but, free of additional cost to the audience, the privilege of guessing whether the singer the man the program announced him to be or another. The advance notices had gravely set him forth as Louis Graveure, a ("newly discovered") Belgian barytone, yet there are those who say this identity is but a reincarnation of the spirit of a young Englishman who appeared in musical comedy here last season under the name of Wilfred Douthitt. Since there might be a feeling on the part of the sponsors of Louis Graveure that future audiences should not be deprived of the same privilege of guessing that lent an additional zest to yester-

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day's recital, it would be ungracious to contribute anything here in the way of speculation that might tend to deprive them of it.

Mr. Graveure, to grant him at once the personality he advances, sang a program composed of a group of Schubert's songs, another of old English songs, three songs of Bemberg and von Feltz's song-cycle, "Eiland," concluding, as is the custom of Belgian barytones, with a group of modern English ballads. In this program he displayed vocal gifts that were considerable when applied to stirring and impassioned matter, but less marked when the mood was purely lyrical. He has a powerful voice that can thrill and impress by its virility, both in its lower range and in its pealing high notes. But it is not distinguished for warmth or color, and at times it is unpleasantly hard.

The singer has the power to sing authoritatively and interestingly when his material comes within the scope of his best powers. When atmosphere is to be conveyed or a quiet mood to be sustained it is felt that his style is less a matter of feeling than a matter of mechanical principals. His German diction was good, his French excellent, his English unimpeachable. On the whole, Mr. Graveure is an interesting artist, whose recital showed a distinct improvement in aims and methods over the single concert appearance of his British ally, Mr. Douthitt, last season.

The accompaniments were excellently played by Francis Moore.

### MISS SWINBURNE'S RECITAL.

Looking as pretty as a picture, Miss

Ann Swinburne, of light opera renown, made her debut as a concert singer at a recital in Aeolian Hall last night. When last seen here she was the prima donna of Victor Herbert's "The Madcap Duchess." The Mozart aria, "Deh vieni, non tardar," Beethoven's "Mit einem gemalten Band" and a Grieg song filled her first section and Brahms furnished all the music of her next group. A novelty of special interest was a new song by Mischa Elman. It is very simply written and slightly reminiscent of Brahms' "Cradle Song." It had to be repeated. Other songs were by Schumann, Max Vogrich, Sibella, Chausson, Carpenter and Horn.

Miss Swinburne's voice did not come up to expectations. It is small and often unsteady, causing her to fall from the pitch. It was only in the simple songs that she showed talent of an interpretive note and no explanation afterward of any nature. However, applause was ample.

### SPALDING'S PLAYING CHARMS

Violinist Gives Recital in Aeolian

Hall.

Albert Spalding is one of those artists whose recitals give each year increasing pleasure, for each year marks a growth both in power and in technical accomplishment. Mr. Spalding is to-day in the front rank of the world's violinists; if he is not yet the equal of two or three virtuosos, if two or three others excel him in intellectual power or emotional glow, he is none the less one of the best rounded musicians and one of the sincerest now on the concert platform.

His recital yesterday afternoon in Aeolian Hall placed him a peg higher in critical esteem. Notably in the Bach Sarabande, Double and Bourée, from the Sonata in B minor, for violin alone, a veritable fortress of difficulties, he displayed a dash, an imagination and a delicacy and grace in the more intricate passages that were altogether admirable. In the Handel Sonata in D, too, his bowing was exceedingly fine and his understanding of the classic style most gratifying. His tone throughout was warm and firm.

As Mr. Spalding grows in experience he will no doubt deepen in feeling and grow even perhaps in technical brilliancy. He is to-day, and he was yesterday, an artist who is mature in sentiment and expression. Above all he is sincere. He will probably never find himself playing in the Hippodrome. His audiences will be smaller than those who attend the Sunday night concerts at that great playhouse, but they will ever be attentive and appreciative. Yesterday's audience was of fine size, and gave enthusiastic yet discriminating applause.

### MR. SPALDING'S RECITAL.

Young American Violinist Shows an Increase in Artistic Mastery.

It is now seven years since Albert Spalding first appeared before a New York audience as a violinist, and in the succeeding seasons he has made many appearances. It is hardly too much to say that every time he has played he has played better than he did the time before. That is something pregnant with significance for an artist's career.

He gave a concert yesterday afternoon in Aeolian Hall and showed himself to have gained a still greater power and to have reached a still higher stature as an artist. His progress has been not only in technical skill; it is still more significantly and potentially shown in more elusive matters that make for an artist's distinction and power; in emo-

total technique, in imagination, in maturity and fullness of expression, in the subtle differentiations of style.

Mr. Spalding, by his playing yesterday, read his title clear to a higher rank as an artist than he has ever before established for himself. It is this gain that comes from an inner growth, from the development of an individuality that keeps the highest ideals in view and yields in nothing to the temptations that beset the virtuoso. It has been a pleasure to note this young American artist's gain in the essentials of his art. In the finish and refinement of his playing, in the certainty and accuracy of his technique, in the beauty of his tone, and especially in the intellectual and emotional insight of his readings.

Mr. Spalding played César Franck's sonata for piano and violin, with André Benoit, with much of the soaring imagination of the poetical feeling and with the touch of mystical rapture that belongs to the music—an admirable performance. In the sarabande and its "double," in six-eight time, and the bourrée, from Bach's B minor sonata for violin unaccompanied, there was a fine strength and spirit, as well as a dexterous command of double stopping, and the sonata in D by Handel, was played in a manner truly masterly in its breath and repose and fine taste, the feeling, and not too much feeling, that permeated the larghetto.

In Saint-Saëns's Havanalse Mr. Spalding displayed the more brilliant side of his powers, and especially some very clear harmonics, to advantage. He appeared also as a composer in a berceuse and a "plantation melody and dance," entitled "Alabama," in which he has made use of more or less familiar material, including the rhythm of "rag time," put without distinction.

## OCTOBER 28, 1915 SYMPHONY SOCIETY BEGINS CONCERTS

MR. ELMAN THE SOLOIST  
5. 1915

The Symphony Society of New York began its season of concerts yesterday afternoon at Aeolian Hall. The programme comprised Beethoven's fifth symphony, Goldmark's violin concerto and an excerpt from the ballet music of "Daphnis and Chloe," by Maurice Ravel. The solo player was Mischa Elman, the Russian violinist, who was not heard here last season. He was cordially received and heartily applauded for his playing.

New York's provision of orchestral concerts is always abundant. It will be but little more so than usual this season, for wars in Europe do not fill the westward bound ships with orchestras. Walter Damrosch's organization is customarily first in the field and one of the last to retire. Its list is long and its activities as a rule interesting. The personnel of the orchestra looked to be unchanged yesterday. The lions and the lambs of several nations sat down peacefully together in the temple of art. The concert began with the music of a German immortal whose forebears entered Teutonic dominions from Louvain, one invasion which has redounded to the endless credit of Germany.

No one needs to be afflicted with philosophic commentary on the fifth symphony at this day. It is sufficient to note this morning that Mr. Damrosch and his men presented to their audience a very carefully prepared performance. Mr. Damrosch had some personal points to make in his interpretation, but since they merely heightened certain emphases, widened the contrasts between certain tempi and made much of certain lights and shades, without violating the spirit of the composition, but on the whole, rather stimulating interest in its hearing, there shall be nothing here but an expression of gratitude for such precise and brilliant orchestral delivery.

Last season Mr. Damrosch produced a sample of the delinquent dance music composed by Mr. Ravel and originally produced by the Russian Ballet at the Theatre du Chatelet, Paris, in 1912. The piece heard yesterday was not the same one. This one brought together a nocturne from the end of the first scene, where nymphs seek to console Daphnis for the loss of his Chloe, and a war dance from a plate camp scene. Thus juxtaposed, the two episodes make an effectively connected adagio and allegro.

This sort of music is not to be appreciated at its true value unless heard, as the composer conceived it, as part of a theatrical performance. But even dissociated from the scene and the action it is interesting. Vital with imagination, rich in orchestral skill and above all aristocratic in idiom, this music of Ravel recalls the vivid impressions made by hearing its predecessor last winter.

The Goldmark violin concerto has not been played often in recent seasons, and a rehearing of it yesterday had a certain, if not great, value. The work was an effective first movement and it was in this that Mr. Elman's aggressive art was displayed to the best advantage. Goldmark was oriental in taste as well as temperament, and in this first movement he expended the energies of his art in building up a series of vigorous contrasts between his two chief thematic

ideas, contrasts that were not only blood and rich in well planned, it not important, violin utterances. Mr. Elman seemed especially delighted with the cantabile theme, to which he lent lush beauty of tone and seductive sensuousness of style.

In the pointless and heavy footed slow movement he made as much as possible of poorer material, while in the finale he brought beauty of tone and finesse of style to the construction of a brilliant performance. There were moments yesterday when Mr. Elman seemed to move toward that broader reposefulness of style which his admirers hope to see grow more palpable. But throughout the concerto the resources of the violinist's technique seemed almost inexhaustible and his fellow players of the same instrument must have found much to excite their admiration.

## DAMROSCH LEADS FIFTH SYMPHONY MISCHA ELMAN AS SOLOIST

"Daphnis et Chloe" an Example of  
the Modern in Music That We  
Will Have to Listen To.

By ALGERNON ST. JOHN-BRENON.

Aeolian Hall was completely filled yesterday afternoon with the music hungry. They had come to hear the New York Symphony Society, led by Walter Damrosch, for the first time this season, and many who wished to listen had to depart disconsolate. There were no places for them.

Such evidence of enthusiasm for music in its austerer and more intellectual forms must have been a matter for honorable and merited self-congratulation to Mr. Damrosch. He has labored for these ends for many years. He has helped to diffuse among all sorts and conditions of men an affection and a habit of mind, for symphonic music. He is, to some extent, a pioneer, who has lived to find a temple created on a spot which he had found, in part at least, a wilderness.

His programme consisted of three elements, a classic, intermediate-mimetic and a modern. The classic was Beethoven's Fifth Symphony, most worthily and sturdily played. The interpretation of the Andante—that essence of a thousand songs—was particularly felicitous, and there was a benign revelation of its tender and poetic content, with no surrender to strained sentiment or emotion.

### Mischa Elman Soloist.

Certain symphonic societies avoid the temptation of engaging a soloist for their first concert. Mr. Damrosch was not proof against the whispers of Satan. A soloist is a person who, nine times out of ten, and naturally enough, chooses for performance something that will display himself and his individual and ambitious skill.

The musical value of Goldmark's compositions is at all times questionable to mediocre. I have referred to him already in this article as an intermediate mimetic tone poet. The violin concerto set forth yesterday was plainly written with a practical view to virtuoso performance by as many virtuosos as possible and it only succeeds in reaching such heights as are implied by so pedestrian and adjusted an ambition. Goldmark can never touch you. He can only glare at you. Witness his pomposo-magnifico "The Queen of Sheba."

Mischa Elman, the violinist, was not in his best mood. Brilliant artist as he is, he could not make an effect with the ineffective. I am glad that excerpts from Maurice Ravel's ballet "Daphnis et Chloe," were heard. He is a modern of the moderns, and this composition gives a clear conception of the lines along which music is to progress.

### Modern Music.

To the young and inexperienced, whose ear is unaccustomed to modern combinations of sound, Ravel's music seems unattractive and fantastic. But music is an art which in comparison with others is of late development. The Homer of poetry wrote a thousand years before the birth of Christ; the Homer of music seventeen centuries after that event. Later-day developments must be rammed down the throats of the public by some one; or sooner or later they will ram themselves down. The moment we begin to frame a set of thirty-nine doctrinal articles of music, and commence to mumble a formulated creed, we face musical stagnation.

There are many estimable composers who imagine that dramatic music uttered its last word in "Parsifal," but Debussy's "Pelleas et Melisande" is one of those distressing and irritating facts that vulgarly obtrude themselves upon complacent theories, and Ravel's music is in the sense and musical idea of the impressive French modernist. Unless we give a full hearing to the Ravels and Debussys we will be committing something like the infatuated error of the English, who imagine that when Handel fed his flocks the climax of music had been decorously attained. Extremes meet. Beethoven transcends fashion and tradition. Ravel defies them. If the young lions of the Musical Courier will permit me, I shall compare Ravel and his school to Macterlinck and his.

## THE ORCHESTRA SEASON OPENS MISCHA ELMAN BACK IN THE FIELD

Goldmark's Concerto and Some  
New Ballet Music by  
Ravel.

By H. E. KREHBIEL.

The hundred or more of symphonic concerts with which New York is to be blessed in the course of the present season were begun by the Symphony Society in Aeolian Hall yesterday afternoon. A symphony, Beethoven's fifth, which a century has neither staled nor withered, was played; Mischa Elman came back to an admiring public after absenting himself for a season, and some new music by Maurice Ravel was brought to the attention of a kindly disposed and always appreciative audience. The audience was as large a one as the concert room could conveniently hold; and so, to all outward appearances at least, the opening of the orchestral season was an auspicious one. The occasion was an interesting one, too, in that each of its three incidents invited to serious thought. The first question which presented itself was whether or not the quality of the band's playing had undergone a change since last year. That could be determined by the performance of the symphony. Evidently it has not, either for the better or the worse. It is constitutionally a fine organization, and whenever defects are forced upon the attention of critical listeners it is as a rule, because Mr. Walter Damrosch, the conductor, has failed to appreciate the obligations placed on him by the abnormal relation which exists between his forces and the acoustic conditions of the hall or has been unwelcome to the demands of euphony. Rude assaults were made upon the ears of yesterday's audience and most of them were attributable to the fact that Mr. Damrosch neglected to establish the harmonious relationship which ought to exist between the spirit of Beethoven's music, the nature of Beethoven's orchestra and the physical conditions with which he was surrounded. As for the strivings after new effects of interpretation, by the broadening (we feel inclined to say trickenning) of some sequential passages in the finale of the symphony, they must be left as a question between Mr. Damrosch and his artistic conscience. They added nothing to the vitality of the work and merely disturbed its sturdy and heroic movement.

Mr. Elman played Goldmark's concerto in A minor, a work which promises to come into musical notice this season and which will probably win the admiration which it deserves but which circumstances have deprived it hitherto. It is not new, yet it is unfamiliar to the American public. Mr. Kneisel introduced it in Boston as long ago as 1890, but did not play it here. M. César Thompson set it down for performance at a Philharmonic concert in January, 1895, but suffered an injury to his arm which compelled a change of programme and solo performer. A week later he had sufficiently recovered to play it at a concert of the American Symphony Concert, under the direction of Mr. Sam Franko, in Chickering Hall, and that was its introduction in New York. In 1902 Miss Olive Mead, a pupil of Mr. Kneisel, played it here at a concert of the Boston orchestra, and thereafter we heard nothing of it till Mr. Francis Macmillen brought it forward at a Philharmonic concert at the end of 1910. As Miss Mead's interest in it had been awakened by her teacher, Mr. Kneisel, so Mr. Macmillen's, no doubt, had been aroused by his teacher, M. Thomson. Of other violinists who have played the concerto in America we can only recall Jacques Hoffmann.

Amends are now to be made for the neglect from which a worthy work has suffered. Mr. Elman will no doubt carry it through the country; Mr. Macmillen has kept it in his repertory and will play it again at his recital here next Monday. Other violin-

ists are at work upon it. It is a position which can give much pleasure, but it makes large demands upon the taste and still larger upon the technical ability of the player. Goldmark had a practical knowledge of the violin (he was a pupil of Böhm in Vienna, and played in public as a youth), and he wrote out of a fulness of knowledge of what a concerto, in the old sense, at least, ought to be. It is a show piece for the solo instrument, but despite the subordination of the orchestra the band's part is fascinating for its color and ingratiating from beginning to end. The melodies are full of charm and those of the slow movement a breadth and dignity to which Mr. Elman did not do full justice yesterday. The movement would have appeared in regions more native to it had it been played with the lofty, seraphic serenity which Mr. Ysaye was wont to disclose to us when at his best in the classics. Mr. Elman's superb technical skill disclosed itself corruscating and scintillant in the polacca-like last movement, but his artistic stature would have loomed larger had he not sentimentalized and maundered and whimpered so much in the Andante. He should learn "To loathe the taste of sweetness, whereof a little More than a little is by much too much."

The concerto was half a novelty; the last number on the programme was wholly one. It was a fragment from the music written by Ravel for the Russian ballet, "Daphnis and Chloe." Before the merits of this music could be intelligently discussed some very large and difficult questions in aesthetics would have to be disposed of, including that raised by the wind machine as employed by Richard Strauss in his "Don Quixote." It isn't worth while. Let it be granted that conductors are performing a duty toward the art and the public by performing music on the concert stage which was written to accompany stage pictures and action and derives nearly all of its appositeness and beauty from the material association because it is new; and let those who can enjoy a mixture of realistic noises with an art whose realm is the ideal, enjoy it. Minds inclined in other directions will have to content themselves in the presence of music like this of Ravel with marvelling at the ingenuity which can extract such strange combinations of sounds, and such fascinating withal, out of instruments whose native voices were put to loftier purposes by greater and more ingenious composers.

### Alexander Bloch's Recital.

Alexander Bloch, who has given violin recitals in Aeolian Hall before, did it again last evening, playing the C minor and A major sonatas of Beethoven and Handel, respectively, and shorter pieces by Juon, Victor Kolar, Cecil Burrell, Grambat, Handel, and Tschalkowsky. Mr. Bloch's most excellent qualification, is that he plays in tune, and in a world where it is so much easier to play out of tune than in it, this is something to be prized. His tone, however, is small and his style a miniature one, so that his performance of masterpieces cannot be called representative or influential, even mildly stirring. His hearing is modest, his playing unpretentious, and, indeed, it seems hardly in place in the public concert halls of New York.

## OPENING SYMPHONY DRAWS BIG THROU

People's Society Begins Its  
Season of Concerts at  
Carnegie Hall.

The People's Symphony Society began its season of orchestral concerts yesterday afternoon at Carnegie Hall. The programme consisted of Beethoven's overture, "Egmont"; the air from Bach's D major suite, No. 3, for strings; Liszt's Hungarian fantasia for pianoforte and orchestra, and Tschalkowsky's fifth symphony. Ethel Leginska, the English pianist, was the solo player.

The first concert of the People's Symphony series took place in the hall of Cooper Union on December 14, 1900. On that occasion the Rev. Dr. Eliphalet Potter prefaced the musical programme with an address, stating the purposes of the concerts. He furthermore expressed the hope that they would eventually be endowed. Franz X. Arens was at that time the conductor, as he is now. Bach's suite in D major and Haydn's symphony in the same key were performed by the orchestra. There was also singing and cello playing.

Having been originally organized to meet the needs of students and workers through providing a hearing of good music at low prices, this series of concerts has gradually widened the scope of its labors in the community. At the present time its regular patrons in attendance seem to come from a more extended field of local music lovers than the one first in view. From the star-

the audience recently they have come to be usually of a "capacity" size. The one of yesterday was again very large, and the habitual interest of the listeners was given to each programme number.

Miss Leginska's performance of the piano part in the fantasy was a feature of the afternoon. It displayed her familiar qualities of workmanship fluent and, first of all, a remarkably fine command of technique, good tone, fine musical intelligence and much brilliance of style. After many recalls she played as an encore two pieces of Chopin.

The orchestra, now consisting of seventy musicians, was heard to advantage in parts of its performance. This contained much fine unanimity, but again, there was a too frequent lack in tonal finish and balance. The work of the brass choir was at times so loud that it was unpleasant in the extreme to the ear. However, the work done by the men as a whole was only commendable for a fine sincerity of purpose, and it seemed to give much pleasure. Mr. Arens was obliged to repeat the Bach selection, as it was, so much liked.

October 26-1915

## OPERA WITH DUMB PRIMA DONNA RENEWED INTEREST IN AN OLD WORK

### A Political Opera and Its Sensational History.

By H. E. KREHBIEL.

It is more than a quarter of a century since Auber's "La Muette de Portia," otherwise "Masaniello," as it is called in England, or "La Muta di Portia" as the title appeared on the housebill of the Manhattan Opera House last night, was seen and heard—New York. When it was revived at the Metropolitan Opera House in December, 1884, it was little else than a faded memory, belonging to the vanished glories of the old Academy of Music. In the earlier days the French opera was sung in Italian, as it was last night. When last New York heard it was sung in German. The reason for the revival of the opera then was obvious; so is the reason of the present revival; but the two were vastly different. Dr. Damrosch's scheme, when he took the Metropolitan Opera House out of the weary hands of Henry E. Abbey, contemplated the production of the masterpieces of opera in the French and Italian types, as well as the German, and "La Muette di Portici" was still a living thing, as it deserved to be. It is not only Auber's greatest work in the service genre, it is also the pioneer in the school of French historical opera. Rossini's "Guillaume Tell" and Meyerbeer's "Les Huguenots" were its fruits. It still looms large in the history of the lyric drama. Wagner, in his Parisian days, broke a lance for it as against the popular liking for the music of Bellini and Donizetti, and got snubbed by the editor of a French musical journal, who was an officer of the French government, for his pains. Weber, who was Wagner's model and idol, condemned its orchestration, which Wagner praised, for its fine and dramatic truthfulness. Facts like these sufficed to account for the revival of thirty years ago. Something less serious and profound, we fancy, was at the bottom of the present revival. Mme. Pavlowa is an essential element in the new Boston organization, and "La Mute" is an opera in which the prima donna expresses her emotions in mute pantomime instead of song.

There are other things of more serious import which make the present revival both apposite and welcome. It has significance in connection with the present tendency to give new value to the dance; it is also of contemporaneous human interest because of its historical associations. If Pavlowa's presence suggested its revival, it was for the sake of another daughter of Terpsichore that the opera was written. When Auber and Scribe wished to try their hands in a work for the Grand Opera in Paris they found themselves confronted by a dilemma. There was no dramatic singer at the Grand who could hold a candle to the reigning favorite at the institution devoted to the lighter genre in which Auber was at his best. But there was a capital pantomimist at the head of the ballet, and the men bit upon the idea of a voiceless heroine, who should tell the story of her wrongs and passions in dumb show to melodramatic music of the kind already employed in a measure by Cherubini and Beethoven. And so came "La Muette," and with it a new phase of art and success. Hard on the heels of the triumph of the new phase in art came a phase in political history to lift the opera to a still higher pinnacle, and it is this

phase which lends it a special interest. The story of the opera deals with the revolt of the Neapolitan proletariat against Spanish rule in the middle of the seventeenth century. So powerful was the appeal of one of the scenes two and a half generations ago when Europe was seething in republicanism that it played a picturesque part in the revolution which gave Belgium the freedom which is now again in jeopardy. It was after the third act at a performance in Brussels in August, 1830, that the audience rushed out of the theatre, sacked the offices of the government newspaper, broke into the city's gunshops, took arms, tore down the flag of the House of Orange, hoisted the banner of ancient Brabant, barricaded the streets and began the struggle which gave Belgium her freedom. Only distantly were the wrongs of the Neapolitan fishermen, and those of the Belgians related, but the principle of political independence was the inspiration of both revolts and Auber's old opera, though it may not reflect the artistic tastes of to-day has yet a timeliness which deserves this mention.

## OPERA AGAIN AT THE MANHATTAN

### OLD OPERA BY AUBER HEARD

Contains Many Dancing Numbers and Muscovite Dancer Is Seen as Dumb Heroine.

MANHATTAN OPERA HOUSE.—"La Muta de Portici." A melodrama in five acts. The words translated from the French of E. Scribe and G. Delavigne by Calisto Bassi. The music by D. F. S. Auber.

**The Cast.**

Fenella.....	Anna Pavlowa
Masaniello.....	Giovanni Zenatello
Alfonso.....	Georgi Michailoff
Elvira.....	Felice Lyne
Pietro.....	Thomas Chalmers
Borella.....	Paolo Ananias
Lorenzo.....	Ernesto Giaccone
Selva.....	Giorgio Pulitti
Emma.....	Fely Clement
Conductor.....	Agide Jacchia

There was opera once again last night at the Manhattan Opera House, and the spirits of Louise, Thais and Melisande were aroused awhile into fitful wakefulness after their long slumber.

And I thought that at one moment I saw a certain silk hat fantastically and yet characteristically designed, disappearing or fading wraith-like round a shadowed corner. But it was only imagination, or perhaps a vague wish that fathered a dim and flickering thought. For after all, the yesteryears have gone with their leaves and snows. And it is the industrious and irrepressible Max Rabinoff and his Boston Opera Company conjoined with the chronic bevises of the Muscovite dancer Pavlowa that now holds forth for two eventful weeks at the Manhattan.

The opera that began the Rabinoff season was dexterously chosen so that it should employ the talents of both singers and dancers alike. It was "La Muta di Portici." It is sometimes called "Masaniello" or "La Muette de Portici" and was written by the French composer Auber ninety years ago. It was regarded as revolutionary in its time, and in two senses. It revitalized and reformed the repertory of the Paris Opera. Its political suggestions were among the signals for the uproar which ended in the separation of Holland and Belgium.

**Several Dancing Numbers.**

There are several dancing numbers in the opera. Here is the opportunity for the Russian ballet of Neapolitans. The heroine is dumb. Here is the opportunity for Mlle. Pavlowa and pantomime. Having elaborated the dancing and emphasized the role of the dumb heroine, Mr. Rabinoff redesigned the opera, and in polyphonic language he calls it a mime-choreographic opera. The agonies of the pressroom last night were Laocoontic. I am using big words. Well, I am describing big things. Grand opera and grandmothers exact respect. What then is demanded by mime-choreographic opera? There is an historical element in "La Muta di Portici," for its hero, Masaniello, was actually concerned in a temporarily successful rebellion of fishy Camorristas against the government of his day, some three hundred years ago.

The librettists of "La Muta di Portici" have combined these facts with a typical lyric-dramatic love story. Fenella, Masaniello's dumb, but by no means inexpressive, sister, has met the fate of Gilda at the hands of Alfonso, son of the Viceroy of Naples. She knows not who he is. Alfonso is about to marry the Spanish princess, Elvira, when Fenella recognizes in the royal bridegroom her betrayer.

**Neapolitan Wat Tyler.**

Masaniello takes the burden of revenge upon himself, and playing the part of Wat Tyler, he starts an insurrection; though Fenella, in order to prolong or

prolong the revolt, does not give him Alfonso's name. Yes, Scribe could do such things, even without the aid of an assistant. The Viceroy and Vicerine "fitting from a maddened populace," take refuge without knowing it in Masaniello's home. He is weak enough to promise to help them. He won't look through the hole in the hedge that deludes a king. His fellow conspirators are maddened at this exhibition of piscatorial snobbishness, and the sinister co-conspirator Pietro poisons Masaniello just after he has accepted the crown of Naples. Masaniello, dazed and weakened by the juice of cursed hen-bane, is killed in a street fight while trying to save the life of the Vicerine Elvira. Fenella concludes this strange history of ironical events by drowning herself in one of the many lava streams convenient to the squalid and garlicked suburb of Portici. She improves upon the death of Ophelia.

## Boston Opera Company Makes Appearance at Manhattan.

"La Muette de Portici"—At Manhattan Opera House.

Fenella.....	Anna Pavlowa
Masaniello.....	Giovanni Zenatello
Alfonso.....	Georgi Michailoff
Elvira.....	Felice Lyne
Pietro.....	Thomas Chalmers
Borella.....	Paolo Ananias
Lorenzo.....	Ernesto Giaccone
Selva.....	Giorgio Pulitti
Emma.....	Fely Clement
Conductor.....	Agide Jacchia

Opera returned to the Manhattan Opera House last night. Giovanni Zenatello, who used to sing there under the august direction of Oscar Hammerstein, was among those present on the stage, and so was Felice Lyne, who sang in "Hans the Plume Player" without being found out and afterward went to London and was discovered. Thomas Chalmers, who used to chant sonorously in the Aborn company at the Century Opera House when opera in English made one of its numerous struggles to gratify the yearnings of its advocates, was also in the company, and there was also Paolo Ananias, erstwhile a modest member of the working force hired by the single headed opera trust at Broadway and Fortieth street.

Zenatello was all that was left of the promising company in which Mary Garden, Maurice Renaud, Dahmores, Huberdeau and Dufraime were stars. There was food for thought, but not this morning. Some other time. Last evening was the brilliant occasion of the opening of a brief season by the organization known as the Boston Opera Company, and the opera was that unfamiliar work, Auber's "La Muette de Portici." The choice of this was determined by the fact that the Boston Opera Company is to appear in conjunction with the Pavlowa Ballet Russe. The most important woman in Auber's creation is Fenella, a dumb girl, always imper-sonated by a dancer.

It is so many years since "La Muette de Portici" was given here that it was practically a novelty. It may be many more, for it remains to be seen whether even the bewitching art of Anna Pavlowa can revitalize the old score. The story of this work is an old fashioned opera plot, based on a historical incident. Even Wagner admired "La Muette" in spite of his aversion to history as operatic material. Alfonso, son of the viceroy of Naples, marries Elvira. Previously he has wronged Fenella, who has been kept in prison, but escapes and appeals to Elvira for help. The dumb girl goes to the wedding and recognizes Alfonso. The first act therefore ends with every one unhappy.

In the second act the fishermen—in opera fishermen are always dangerous characters—get together. So does Masaniello, brother of Fenella. The dumb girl arrives and tells her tale, but omits to name the villain. Masaniello vows vengeance. He calls upon the dark and bloody fishermen, who promptly beat their hooks into swords and leaving their boats embark upon a revolution.

In the third act we are still in opera land. The chorus walks up and down in a public square, with dark purposes and weapons concealed on their persons. An officer tries to rearrest Fenella, whereupon the revolution immediately breaks out and is instantaneously successful, so that the curtain can descend amid excitement. In the fourth act Alfonso and Elvira, fugitives of the revolution, seek shelter from Fenella, who is in Masaniello's house. The brother, not knowing all, promises his protection; and when the chorus denounces Alfonso, Masaniello sticks to his word and makes an enemy of one Pietro and several others. About this time Masaniello is made King of Naples, but in the last act Pietro poisons him. Alfonso arrives with troops to overthrow him, Vesuvius goes off in a fit and Fenella jumps into the crater. Altogether it is a stirring finish.

**Traits of the Music.**

Daring and successful in its day was this introduction upon the lyric stage of a young woman without a voice, but its day is apparently past. Auber's

most distinguished merit is perhaps found in his musical expression of the emotions which the actress of Fenella can indicate only by facial expression and gesture. With such music a dancer so noted as Pavlowa might confidently expect to arouse the deepest interest of an audience. But the score is not devoid of other merits. It is fashioned on old models and the epicure can fastidiously choose such dainties as most appeal to his aesthetic appetite. For here we have in profusion a menu of the assorted delicacies of true opera, airs, duets, choruses, cavatinas, prayers, barba-roles, dance music and orchestration. All has personality and there is always a certain effectiveness.

Every one of the older generation of music lovers knows the overture. Possibly hereafter some will also know the once popular barcarole, "Amis, la matinee est belle." One may also recall the chorus, "O Dieu puissant," the prayer (taken from one of the composer's masses), the duo "Amour Sacre de la patrie," the "sleep" cavatina, "Du pauvre seul and fidele" in which Nourrit achieved a triumph, and the fourth act air "Arbitre d'une vie," a famous success of the once adored Damoreau. We must not forget also the other barcarole, "Voyez, du haut de ces rivages."

Charmingly, pointedly, and perhaps over enthusiastically, has Gustave Chouquet summed up the qualities of this work. "Auber has displayed all the resources of his rich imagination, all the subtlety, all the irresistible grace of his spirit. \* \* \* But the role of the dumb girl which, every moment interrupts the dialogue, which prevents the dramatic situation from developing itself normally, and is opposed to ensemble pieces favorable to imposing vocal and instrumental combinations—is this role an ingenious or maladroit invention? The critics of the sensualist school hold that an error was made in depriving opera of its prima donna. As for us we applaud with the public the originality of the conception of Scribe and to an Italian finale we prefer the penetrating, pathetic and thoroughly French melodramas which speak for the unfortunate Fenella." But that was forty years ago.

## Merits of the Performance.

There was much to arouse question and something also to lull the listener to peace in last night's performance. "La Muette de Portici" in these days is prone to become heavy of foot unless much of the spice of life is spread upon it in the presentation. Last evening's performance was earnest and filled with honorable endeavor, but its achievement generally fell short of supreme satisfaction.

Mme. Pavlowa was distinctly disappointing as Fenella. She exhibited a vast amount of pantomime, but its graphic significance seemed to be uncertain. She rushed about the stage restlessly, flourished her arms in wide gestures, flung herself down, rose, leaped and spasmodically embraced her own person. But of the tender grace, the moving pathos, the one life's tragedy, which should be limned forth in the pitiable dumb girl there was too little.

Felice Lyne sang the music of Elvira laboriously and with a hard quality of tone. Now Elvira is also a woman for whom one should feel sorry, not because she is badly impersonated, but because she is married to a pretty poor imitation of a man and a second tenor at that. Georgi Michailoff did his share toward getting sympathy for her, but she did precious little for herself. She sang generally in tune, and her colorature had a kind of hard finish, which must have been what made London happy.

Giovanni Zenatello was one time a hero of the Manhattan stage, and there is still something of the old courageous assault of every phrase, the same assurance in movement and the same confidence. But the brilliant sonority of the voice which used to arouse the agitation of the standing army of Italy was not noted last evening. Zenatello sang pretty nearly always in tune, and he occasionally rounded out a phrase with something like art, but his Masaniello, king of a day, had all the outward indications of a short reign.

Mr. Chalmers did well all that he had to do. The chorus had some routine, and there was a fairly good working orchestra. The dancing, however, was the most enlivening part of the opera, and on the whole the best part. This evening Montemezzi's tragedy "L'Amore del Tre Re" is to be given.

## MME. LISZNIEWSKA PLAYS.

Oct. 26 '15

### Pianists' Rendition of Bach and Chopin Called Inadequate.

Mme. Marguerite Melville-Liszniowska, pianist, gave a recital yesterday afternoon in Aeolian Hall. The Bach organ figure in D minor (d'Albert's arrangement), Chopin's B minor sonatas and Schumann's "Kinderscenen" were the principal numbers on the programme. There were also numbers by Brahms, Debussy, Reger and Moniuszko.

It is said that this pianist was formerly one of Leschetizky's preparatory assistants. Possibly she might be of value to the world of musical art in its capacity, but her playing of Bach and Chopin yesterday excited astonishment only by its deficiencies in knowledge, sympathy and technical adequacy.

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TWO RECITALS  
AT AEOLIAN HALL

Mme. Melville - Liszewska  
Plays Piano and Concert  
in Afternoon

There were two recitals yesterday in the concert world, both by Americans, the afternoon of piano music, the evening of violin. Both took place in Aeolian Hall. Mme. Marguerite Melville-Liszewska is an American pianist, who for many years has lived in Europe, where she has secured somewhat of a reputation for the instruction of aspiring artists. Though a large and enthusiastic audience greeted her yesterday afternoon, Mme. Liszewska to many failed to reveal any marked virtues of temperament or interpretation. Chopin, for instance, should not be made dull, yet that is how the B Minor Sonata sounded yesterday, and in addition the pianist's touch was often hard and unresponsive. There were moments of beauty in her playing, notably in the third moment, but on the whole in Chopin, as in the Bach-D'Albert Organ Prelude and Fugue in D Major, the recital lacked any marked brilliancy or distinction.

In the evening Francis Macmillan gave his season's first violin recital, and despite the opening of the Boston Opera, to an audience of admirable size. Mr. Macmillan, like Mr. Spalding, is an artist who has grown greatly of late years. His technical facility is now of the first order, and he plays with great dash and authority of execution. His style, too, has become more finished and he has gained both in his sense of nuance and in depth and richness of tone. It would be too early yet to call him an intellectual player, and he has yet much to learn before he arrives at the higher reaches of the violinist's art. It is at least pleasant to know that he is on the road; that he is grounded on a firm, yet fluent technique, and that all that he accomplishes is informed with earnestness and sincerity.

On Mr. Macmillan's programme last night was the Goldmark concerto in A minor, a Menuett of Gluck, and the Vitali Giacomo with organ accompaniment. He played the concerto with brilliancy of execution and with a admirable incisiveness of rhythm.

MISS POWELL'S RECITAL  
De Beriot's Concerto and d'Indy's Sonata for Piano and Violin Played.

Miss Maud Powell has long since established her position as one of the finest and most authoritative of American musicians; wherefore her appearance in a recital has become an occurrence of real significance in the musical season—one that engages the attention of serious lovers of violin playing and that offers them something of importance. She played last evening in Aeolian Hall, and, as she has so often done before, deeply impressed a large audience of the kind of listeners that count. She brought to her performance artistic powers of the highest order: fine taste and intelligence, knowledge and mature insight, an unselfish devotion and a disdain of all that tends to exalt the artist at the expense of the art, and an energy and enthusiasm which, though they sometimes needed a little more poise, were contagious. Her technical powers were at their highest. Only her tone at certain points, and especially in the beginning, her admirers would have wished in some degree more mellifluous.

A mellifluous tone is especially needed in De Beriot's G major concerto, with which she began, for this music, like so much more of its kind, has no other office than the lascivious pleasing of the ear. Violinists' music of this sort has an allurements for violinists, at least, that keeps it alive far beyond the term of its natural life; and Miss Powell played these faded and outworn measures with a brilliancy and an energy that almost carried conviction. She came immediately to sterner stuff that seemed much more alive, though so much older, in a noble and imposing prelude and fugue by Rust, and a saraband and tumbourin by Leclair.

She reached the highest point and the opposite pole of her program in Vincent d'Indy's sonata in C, op. 59; a long and elaborate work that has not been attempted by many violinists, though it is one of the finest of recent contributions to their literature. It is severe, and notably in the first movement, which seems unduly long, merits the description of "cerebral" that has been applied to d'Indy's music. But even here, and still more in the slow movement and the finale, there is much of great nobility and real beauty that appeals to the deeper understanding. The themes and their development, often through subtle rhythmic complications and harmony of great originality and daring novelty, have a splendid breadth and amplitude. The second movement, a presto of fine-spun texture, is full of a crisp brilliancy. M. d'Indy in this sonata has not attempted to cast off accepted modes of musical expression; but he has wrought with material of his own and made of it something distinctly characteristic and individual—indisputably his own.

There is little doubt that the repertoire of the ensemble Arthur Loesser played the piano part admirably with fine feeling and unflinching precision, and the two achieved a performance of unusual excellence. In her last group Miss Powell played pieces by Victor Herbert, Percy Grainger, (an arrangement of his "Molly on the Shore,") a new polonaise by Edwin Grasse, and an arrangement by herself of Massenet's "Crépuscule."

MACMILLEN PLAYS VIOLIN  
American Violinist Gives Varied Programme at Aeolian Hall.

Mr. Francis Macmillan, an American violinist, of whom New York amateurs of music have had occasion to speak well on past occasions, gave a recital at Aeolian Hall, unfortunately enough, on an evening when the musical interest of New York was concentrated for the time being on important operatic events.

He played a varied programme, including Karl Goldmark's Concerto in A minor, as well as a composition of Vitali's with the solemn intercession of the organ. His style is firm and manly, and his execution dignified and secure.

MR. D'ARNALLE'S RECITAL  
Songs by a Barytone With Interpretative Skill.

Vernon d'Arnalle, barytone, was heard in a recital of songs yesterday afternoon in Aeolian Hall. Mr. d'Arnalle proved himself to be a well trained and typical singer of German lieder. He sang songs by Schubert, for example, with every evidence of understanding their content and with readings designed admirably to convey that understanding to his hearers. If now Mr. d'Arnalle had also possessed a good singing voice, capable of answering to his purposes and of bringing eloquence to his reading it might have been an afternoon of unusual interest and pleasure.

In Germany singers of Mr. d'Arnalle's type are numerous. No one there seems to care whether a singer can sing or make musical sounds as long as he can offer that singular interpretative species of art of which Dr. Ludwig Wuelner was the most popular exponent. Even in this country all good Germans and American pro-Germans went quite into ecstasies over the art of Wuelner and perhaps they will gather to hear Mr. d'Arnalle, who is unquestionably interesting despite his deficiencies.

"MONTEMEZZI" AT THE MANHATTAN  
Followed by Russian Ballet in an Excerpt From Gluck's "Orfeo"

With Maria Gay.

MANHATTAN OPERA HOUSE—"L'Amore dei Tre Re," an opera in three acts; poem by Sembricelli; music by Italo Montemezzi.

The Cast.

Flora	Luisa Villani
Manfredo	George Baklanoff
Archibaldo	Jose Mardones
Avito	Eduardo Ferrari-Fontana
Piampolo	Pietro Audisio
Aucella	Elizabeth Campbell
Una Vocchia	Elvira Levroni
Una Giovannetta	Enrico Nava
Una Giovannetta	Fely Clement
Conductor	Roberto Moranzoni

By ALGERNON ST. JOHN-BRENON.

In "L'Amore dei Tre Re" or "The Love of the Three Kings," revived last night at the Manhattan Opera House, Signor Italo Montemezzi has written a work indicative of considerable ardor of imagination, youthful energy and promise and a full studios acquaintance with the materials and ambitions of modern music, and the taste of literary audiences.

The libretto of "The Love of the Three Kings" is derived from a play by the Italian poet, quaintly named Sem Benelli, who first conceived this graphic and too calamitous story as a tragic poem. Signor Montemezzi composed some incidental music for it, which was well received. This tragic poem was afterwards slightly altered for operatic purposes. A large part of its contents is used in the lyric drama into which Signor Montemezzi afterward expanded that which he had already written.

Neither Clearly Defined.

Neither the century nor the place in which the action takes place are clearly specified in the book. We are merely told with spacious vagueness of expression that the period is the Middle Ages, and the country, Allura, the Highland.

The characters of the piece are divided in two elements. One of these comprises the Barbarians. The word is used in its Italian sense as referring to the successful northern invaders from Barbarossa to the personally conducted tourist of to-day.

The other element comprises Italians of the type and period called romantic.

Against the background of the story between these two, we get a love story not unsuggestive in its tender and poetic melancholy of the lovely and deathless passage in Dante.

Any child could tell you that this is unimpeachable operatic material. Nor is the reason of its availability far to seek. Deeply as music is felt, enchanting and eternal as may be its unexplainable spell, the scheme of sentiment that it can portray or reinforce, acting by itself alone, is very narrow. Wise writers of dramatic music know this well and are careful to choose as the subject matter of their music-plays primal feeling, graphic events, salient and emphatic actions.

Some Wise Composers.

Those composers do well who localize some legendary or highly romantic story in the dusk and twilight of some immemorial far-off land, where wandering reverie and moody fancy can pass in and out among veiling and benignant shadows unshocked by the sharp angles of geometric facts.

Not a little of the highly favorable impression made by "L'Amore dei Tre Re" is due to the poetry of its dramatic process, the mystery of its time and place, and the stateliness of its settings. M. Rabinoff's cast included M. Ferrari-Fontana, who created the role at the Metropolitan Opera House, and Mlle. Luisa Villani, who performed the same function at the Teatro Alla Scala in Milan.

"L'Amore dei Tre Re" was followed by excerpts from Gluck's "Orfeo."

MONTEMEZZI WORK BY BOSTON SINGERS

Having discharged its solemn obligation to its ballet attachment by giving Auber's "La Muette de Portici" on the first night of its brief season, the Boston Opera Company devoted itself last evening to what in the language of that mightier show world of Broadway might be denominated "straight" opera and relegated the terpsichorean festivities to a separate place after the lyric drama had ended. Doubtless lovers of both species of entertainment were better pleased by this arrangement.

The opera was Italo Montemezzi's greatly admired work "L'Amore dei Tre Re," which has been familiarized here by repeated performances at the Metropolitan Opera House. Perhaps a fresh interest was given to last evening's production by the fact that two instead of one of the original Italian cast appeared. Edouardo Ferrari-Fontana, who sang Avito in Italy and at the Metropolitan, again sustained the burdens of the role, and the representative of Flora was Luisa Villani, who created the part and who has sung successfully on this side of the Atlantic in Boston and Chicago.

The whole artistic atmosphere of the Manhattan was different last evening, for the performance of Montemezzi's opera was one well worthy of serious consideration. It had the essential elements of vitality and it aroused the audience to real enthusiasm. The great second act came to an end amid long and loud applause. It was real applause, too, and the numerous recalls were thoroughly earned.

No small measure of the success of this representation was due to the conductor, Roberto Moranzoni. In Italy the opera was never productive of such emotion as it has caused here, and the reason was invariably poor conducting. Not till Toscanini took up the score was it disclosed that the original tempi were mostly deadening. Mr. Moranzoni modified some of the Toscanini tempi according to his own individual taste; but he did not radically change the now traditional interpretation of the opera. His orchestra sounded better than could have been expected from its exposed position. Save for the inevitable defects in wind intonation its work was commendable.

Mr. Ferrari-Fontana's Avito needs no comment, beyond the note that the singer was not vocally at his best with the audience. Miss Villani achieved a personal triumph as Flora, and she deserved it. She has not the personality, the plasticity, nor the aristocracy for an ideal delineation of Sem Benelli's heroine, but she sang Montemezzi's music admirably with a voice of beautiful quality, perfectly suited to her role and with a delivery which united good technique with dramatic value. Her musical interpretation was a piece of excellent operatic art.

George Baklanoff, a Russian barytone, made a splendid figure of Manfredo. He filled the part with emotion, commanded the sympathies of his audience and sang the music with fine theatrical skill. A heroic physique and a masculine bearing added not a little to the interest of his impersonation. And in Jose Mardones the cast was provided with an Archibaldo of noteworthy importance. This basso has an uncommonly good voice, a sound style and a grasp of dramatic methods. His contribution to the representation was admirable.

With four such competent principals and an able conductor a performance of Montemezzi's opera would not fail to repeat the impression made by its predecessors. The opera wears well the simplicity of melodic line, its direct-

ness of its music is to be commended. Sem Benelli's thought, together with his freedom from threadbare tricks of popularity, make it a grateful addition to the repertoire of this time and promise for it a more lasting favor than many of the more pretentious operas which have been put forward in the last decade will have.

After the opera the Elysian fields scene from Kluck's "Orfeo ed Euridice" was given with Maria Gay as Orfeo, Phyllis Peralta as Euridice and Anna Pavlova and her ballet company in the dances.

"CARMEN" GIVEN BY BOSTON SINGERS

Performance of Modest Merit Is Heard by a Good Sized Audience.

MME. GAY AS THE GYPSY

Two performances, one of ballet and another of opera, were given at the Manhattan Opera House yesterday. In the afternoon Anna Pavlova and her Russian dancers delighted a large audience with their presentation of two ballets. One was the familiar "Puppet-Flakes," being a series of dances arranged to accompany music from Tschalkowsky's "Nut Cracker" suite. Mme. Pavlova and Mr. Volinine appeared in both and gave admirable exhibitions of their art.

In the evening "Carmen" was offered, and there was another audience of good size. Not even a music hater needs to be told anything about "Carmen" in these days, for he is sure to know at least the Toreador song. But music lovers, especially those who are afflicted with delicate sensibilities or who have permitted themselves, perchance by mere accretion, to acquire in the course of years a fastidious taste, often sigh for something approaching an ideal performance of the masterpiece.

There are two extremes of "Carmen" interpretation, one tuned entirely to the slashing song of Escamillo and the opening chorus of the last act; the other to the sinister suggestion of the fate motive and to the lyric of the flower. Between these two the opera is given in a strange and disconcerting gamut of banality, vulgarity and cheap melodrama, all of which is lamentable in view of the disputable truth that this is one of the world's poetic tragedies.

It must be confessed that the key of the interpretation is too often decided by the impersonator of Carmen. If she has imagination, true dramatic power and can sing Bizet's music with understanding, we get as a rule a performance capable of giving real thrills. If, however, she makes her entrance not down the stone steps of a spacious bridge, but down the bark stairs, we are likely to have a shilling shocker "Carmen."

Maria Gay's impersonation of the title role last evening was not especially vulgar. It was chiefly dull and obese in its dramatic qualities. It was a Carmen of no tragic feeling, a Carmen of dark and colorless tone, of laborious ineffectiveness. The music was generally sung with poor tone and without finesse. Nor can much more be said for the Don Jose of Mr. Zenatello, though this characterization had its worthy moments. A young woman called Blanca Soroya was the Micaela, and discharged her duties after the manner of the young singer who has not yet acquired routine and who started with no real artistic inspiration. It can be said for her that she has a voice of pretty quality.

Jose Mardones as Escamillo and Alfred Kaufman as Zuniga were the other principal members of a cast of modest pretensions. The chorus sang commendably and the orchestra was acceptable. Mr. Moranzoni again conducted and again showed himself to be a musician of good training.

A PIANIST'S FIRST NEW YORK CONCERT  
Promise and Fulfilment in the Case of Lester Donahue.

Audiences lured into concert rooms by managerial wiles are not often made to feel that they are assisting, as the French say, at an occasion which they may some day look back upon with pride. As a rule, it must be confessed, these audiences, like the professional juries of our courtrooms, are not distinguished by high intelligence or marked powers of discrimination. Generally they betray their character by their conduct—by applauding indiscriminately, realizing that their duties are those of a clique, or inappropriately showing that they are ignorant of the music that is offering them. Such an audience, which recently overflowed the room and filled the

to an art by his numerous home where silence alone would have been the tribute which the artist coveted, since it would have been the only evidence of the intelligent appreciation of his work, which gave value to the approval of his hearers. It is therefore always worthy of note when an artist of whom the public knows nothing not only wins intelligent approbation, but holds the attention of his hearers to the end and incites inquiry as to who he is and where he came from.

There was a case like this in Aeolian Hall yesterday afternoon when Lester Donahue gave a concert of pianoforte music. Trumpet fanfares had not preceded him, but after he had played Beethoven's "Eroica" variations and the unfamiliar sonata in F-sharp minor by Brahms, those in the audience who knew what good pianoforte playing is and what it means were filled with curiosity to know who the player was. They began inquiries on the part of even the recorders of such doings and it developed that Mr. Donahue was a young man from Los Angeles and a pupil for the last two and a half years of Rudolph Ganz. To learn these facts was gratifying, but to hear Mr. Donahue play was more than gratifying; it was active of pride in his nationality; for he displayed a talent far beyond the ordinary, a special talent for the instrument which he has chosen as his medium of communication and a musical nature which has not mistaken its vocation. He has in him the qualities which make artists as distinguished from mere virtuosi—fine instincts for rhythm and emotional color; correct taste; high intelligence; healthy feeling; sentiment free from sentimentality; a command of the beautiful sonorities of the pianoforte; a manly style and an unaffected attitude toward his art and toward the public. Not yet fully mature artistically, he will develop soon into one worthy of a place among the aristocracy of his profession. H. E. K.

**LESTER DONAHUE**  
**GIVES PIANO RECITAL**  
**Young American Artist Shows**  
**Promise in His New**  
**York Debut. 1915**

Lester Donahue, a young pianist, gave a recital yesterday afternoon in Aeolian Hall. Mr. Donahue comes from the California coast and has studied his art under Rudolf Ganz. Neither the one fact nor the other would compel respectful attention if Mr. Donahue came without important offerings or had studied to little purpose. The name of the master does not guarantee the ability of the pupil, and many a poor teacher, on the other hand, has attained prominence through the happy possession of a student of exceptional talent.

Mr. Donahue's debut was distinctly felicitous. There was substantial reason to hope that he would be heard from again and that he might secure for himself a permanent place among the pianists of his generation. Not storming the heavens with irresistible flights of genius, he nevertheless played admirably for the most part and at moments with indications of possible mastery. In the "Eroica" variations of Beethoven, with which he began his recital, he was not settled to his level. His technique was uncertain and his interpretation accordingly ineffectual.

But in the great Brahms sonata in F-sharp minor he was a different pianist. The hearty applause of his audience after the variations no doubt eased his nerves, and he played with command of a sound and fluent technique. His range of tone was large without undue forcing of the instrument, which always sounded well under his hands. His wrist and finger work was flexible and his employment of touch in generous variety showed an acquaintance with the purposes of the higher mechanics of his art.

But more important was his treatment of color effects, which was uncommonly good for so young a public player and which was guided by true musical intelligence. His playing of the whole Brahms composition showed understanding, enthusiastic spirit, judgment and artistic instinct. His beautiful display of tone color in the closing measures was something to give his friends much gratification. Mr. Donahue added something to the pleasure of disinterested auditors by his modest bearing and his freedom from tricks of appearance or stage mannerism.

**MISS MAY PETERSON SINGS.**  
**Young American Soprano Gives a**  
**Recital in Aeolian Hall.**

The name of Miss May Peterson is not well known to New York, even though

recently featured to the roster of the sopranos of the Opéra Comique of Paris. At her recital in Aeolian Hall yesterday afternoon she was listened to as a newcomer, who immediately created a predisposition in her favor by a charming appearance and manner, and continuing it in increasing measure as her recital proceeded by the disclosure of a voice and style of unusual beauty and a truly artistic nature. Miss Peterson is young and her voice has youthful freshness and brilliancy. Its texture is well equalized throughout its range. Its timbre is often of great inherent beauty and sympathetic quality, and she possesses the means of expressing varied emotions and sentiment by felicitous variation of its color. It can hardly be said that her vocal technique is of the highest finish or perfection; occasional departures from the pitch in her singing are doubtless attributable to certain unprofitable ways of approaching her tones, and in certain florid passages of the air, "Ah, che Amanda era felice," from Mozart's "Il Seraglio," she showed that there is still something to be improved in this branch of her art. But she has skill in many ways, taste, intelligence, and appreciation of style. In music of the elder period she sang an "Alleluiah," by Mozart, with brilliancy and élan, and Handel's air, "Care Selve," from the opera of "Atlantida," with breadth of phrase and sustained power.

She was even more successful in music of the modern types, and she was highly successful in capturing and expressing a wide range of mood and spirit in German Lieder and modern French and American songs. "The Song of the Sea," a beautiful song, "In einem Garten," by the unfortunate Briel Wolff, full of a sombre rapture; music not indeed wholly original on account of its reminiscence of the prelude to the third act of "Tristan," but of searching poignancy which Miss Peterson fully realized in her interpretation, and she was called upon to repeat the song. She found with a nequid success the right expression for the group of French songs, and there was a great charm in her singing of Rhené-Baton's "Il pleut des pétales de fleurs" and Koechlin's "Aux temps des Fées," both of which she sang again. In all these her finished diction and her admirable phrasing were in evidence. Victor Harris played her accompaniments in an artistic and sympathetic manner.

**THE PHILHARMONIC OPENS.**  
**First Concert in the Society's 74th**  
**Season—New Works Played.**

The Philharmonic Society began its seventy-fifth season last evening in Carnegie Hall. The orchestra shows a few new faces among its members, but it is the same orchestra and its playing had all the qualities that have been heard in the last seasons under Mr. Strinsky's direction; it is a fine body of players and is capable of admirable work. The orchestra alone was heard in the first concert, and there was no soloist, as was fitting and proper. But there were two pieces in this program that were heard for the first time in New York: Edward MacDowell's symphonic poem, "Lancelot and Elaine," op. 25, and Max Reger's variations and fugue on a theme by Mozart, op. 132.

MacDowell's symphonic poem was suggested by the episode in the Arthurian legends, best known through Tennyson's account in "The Idyls of the King." One of the analysts sees in it a portrayal of a number of "crucial incidents," which are enumerated; but the composer himself is known to have been averse to narrating details in music and affixing labels to them, and was disposed to wish his titles to be only a general suggestion to his listeners as to which way their fancy should turn. For this he has been reproved as only a half-hearted program-musician, but the uninitiated would find it difficult to recognize the crucial incidents in the music of "Lancelot and Elaine," as it is played. The music is characteristic of MacDowell in its general texture, in its turn of phrase and harmonic color, but it is by no means MacDowell at his strongest and best. The music is not vividly imaginative or strongly emotional in its quality; nor is its quality enhanced or intensified by a potent orchestral expression. The piece as it was played last evening is in a revised version of the orchestration, which is agreeable and finished in its style, but hardly stirring. It was heard with interest as one of the larger productions of its composer, hitherto unknown to most of its listeners, but it is not of a sort to enhance his reputation.

Max Reger's variations are one of the latest works which have in recent years flowed so copiously from his pen. The theme is one of the most familiar and one of the loveliest of Mozart's melodies, from his sonata in A, on which he himself wrote variations. Reger is most successful when he sticks closest to Mozart; and in several of the six variations he does stick quite closely. They are, in fact, not notable for the display of free and vigorous imagination, as, for instance, Reger himself shows in his earlier orchestral variations on a theme by J. A. Hiller. There are some ingenuities in the manipulation of the theme: they are hardly "marvelous," nor can the fugue in reason be called "colossal." It is in fact a somewhat pedestrian performance, built on a stiffly moving theme and not the supple and spontaneous utterance of one to whom double counterpoint is as the breath of life. There are some effective orchestral climaxes in it, and at the end of the Mozartean theme is intoned in the midst of the fugue working, where it has a welcome sound. The fugue cannot bear comparison with the really "colossal" one that forms the finale of the Hiller variations.

The performance of both MacDowell's symphonic poem and Reger's variations was of excellent finish and sonority and carefully wrought in nuance. There was considerably less of these excellencies in the playing of the "Queen Mab" scherzo from Berlioz's "Roméo et Juliette" music, where they are indispensable. The concert closed with Tschalkowsky's fourth symphony, one in which Mr. Strinsky has often produced some of his most imposing effects.

Frederic Martin's Recital  
Frederic Martin, bass, who has been heard in New York and admired at an oratorio singer most accomplished in the traditions of that style, gave a song recital last evening in Aeolian Hall. His program included "Old classics," in which it was something of a strain to include Verdi and Gounod, classical and modern German Lieder, modern songs in English, among which were several by Americans; and songs in French. Mr. Martin's voice is not of remarkable richness, smoothness, or beauty of quality, but he has an unusual freedom and spontaneity of delivery, and a clear diction, especially in English, that makes a reference to the book of words almost superfluous. In his English group was Sir Edmund Elgar's stirring song, "The Pipes of Pan," which Mr. Martin sang with great spirit and gusto. He was efficiently accompanied on the piano by Charles Gilbert Spross.

**OLDEST ORCHESTRA**  
**BEGINS NEW SEASON**  
**New Variations by Max Reger**  
**Heard With Interest**  
**and Pleasure.**

The Philharmonic Society gave the first evening concert of its seventy-fourth season at Carnegie Hall last night. The programme offered by Mr. Strinsky consisted of orchestral music by American, German, French and Russian composers, and it was without doubt sufficiently varied through a selection so international in spirit and color as to meet the needs generally of any and all music lovers present who on this side of the seas were gathered together under conditions of an assured harmonious safety. A large audience was present and the atmosphere of the evening's proceedings betokened a propitious outcome for the society's series of concerts just begun.

The list of compositions played comprised the symphonic poem, "Lancelot and Elaine," opus 25, of MacDowell; "Variations and Fugue on a Theme by Mozart," opus 132, by Max Reger (first performance in America); the scherzo "Queen Mab," from Berlioz's "Roméo and Juliet," and for the last half of the programme, the fourth symphony of Tschalkowsky.

The symphonic poem by MacDowell had not been played before at these concerts. It is very seldom heard and for this cause first of all the revival gave cause for interest. Following, as it does, the prominent episodes in Tennyson's poem, pleasure can be derived for the listener in the composer's treatment of them portrayed through a structural development somewhat simple yet of lyric and dramatic interest. The score used last night was one found, as he had revised it, among the composer's manuscripts after his death, by Mr. Humiston. The poem was very well played.

Another number of special interest was the Reger variations. They had been pronounced as the work fullest in its maturity, yet written by their composer. Mr. Strinsky, through his personal acquaintance with Mr. Reger, had secured the rights to their first production in this country. The composition, unpublished and published in 1914, was heard in different cities in Germany last season.

The theme of the work is taken from Mozart's sonata for harpsichord in A major, where it served Mozart for six variations. Reger has taken it literally from Mozart and employs it in six variations and a fugue. The whole composition is scored for a comparatively small orchestra. It proved to be of much interest. The beautiful theme of Mozart has been treated by Reger in a melodious manner, often delightful and with a molding in harmonic characterization that is not only very interesting but at times, as in the fugue, of fine power and effect. The work was admirably played and it was received with prolonged applause.

**Tamaki Miura as Cio-Cio-San**  
**Gives Novel and Interest-**  
**ing Performance.**

**OPERA WELL PRESENTED**

A growing interest in the representations offered by the Boston Opera Company at the Manhattan Opera House, or perhaps a widespread curiosity as to what might be accomplished by a Japanese prima donna singing in an Italian opera, was shown in the size of the audience which assembled last evening for the performance of Puccini's most popular work, "Madama Butterfly." It was the largest and most representative audience yet seen in the course of this brief season and its approbation of the evening's doings was clearly demonstrated.

Experienced theatregoers are well aware that the best stage Irishman is not necessarily a real Irishman and that the theatrical German is usually a person who cannot speak the language of

the Kaiser's dominions. So when it was made known that the role of Cio-Cio-San in Puccini's opera was to be in the hands of a real Japanese no certain conclusions could be drawn. Every one sat up and waited to see what might come forth.

But diminutive Tamaki Miura has sung the role in many places with success. And it is this morning the pleasure of the chronicler of musical incidents to record that within well defined limits she was wholly successful last evening. Musically she was a realism rather than an illusion. Her voice is a thin, cold soprano, the voice of a little girl, without the darker shades of a woman's nature. It always seemed to plead for consideration. But such a voice belongs to the little Japanese girl of "quindici anni," the child wife, whose delight is infantile and whose sufferings are larger than her utterance.

Miss Miura sang generally in tune, though the lower ranges of her melodies taxed her resources in this respect. Her upper tones were the thinnest and coldest, for sometimes they were like "the horns of elfland faintly blowing." Her middle voice was good and approached the tints requisite for a proclamation of Puccini's conceptions.

She is a little woman, typically Japanese in appearance and figure. Her action was always full of grace and significance, and if she could not soar to the tragic heights demanded by the opera, she at least awoke sympathy. She denoted the childlike nature of Cio-Cio-San with unerring skill and her juvenile expression of joy when she thought her errant husband might return was genuinely touching. And it may be added that she offered the spectators a faithful picture of a Japanese woman, faithful in costume, bearing and movement. She fitted her national characteristics into the role with ability. In short her impersonation as a whole was novel, interesting and extremely effective.

The east was one of general merit, if not of high distinction. Riccardo Martin in his familiar version of the forsworn Lieutenant, Thomas Chalmers as a manly Sharpless and Elvira Leveroni as a competent Suzuki were the most important performers. The performance was admirably conducted by Agide Jacchia. The contribution of the orchestra to the whole was one of much excellence.

**PHILHARMONIC'S**  
**FIRST CONCERT**  
**Auspicious Opening of the**  
**Society's Seventy-fourth**  
**Season.**

**ARTHURIAN MUSIC**  
**BY MACDOWELL**

**A Dry-as-Dust Composition by**  
**a German Contra-**  
**pinitist.**

By H. E. KREHBIEL.  
The programme of the first concert of the seventy-fourth season of the Philharmonic Society, which was given in Carnegie Hall last night, looked attractive. It began with two novelties to the patrons of the society, and though not so announced, were entirely new to the New York public. The first was MacDowell's symphonic poem, "Lancelot and Elaine," the second Max Reger's latest published composition, a set of variations on the theme of the first movement of Mozart's Sonata in A major—a gracious memory of the childhood days of pretty nearly everybody who has played the pianoforte since the year one of the nineteenth century. This the annotator of the programme knew to be a piece of music hitherto unheard in New York, but concerning the composition by MacDowell he seemed to be in doubt for he was only willing to announce that it had never before been played by the Philharmonic Society. But there is no record of a previous performance by any organization in this city. In this respect it is unique amongst its composer's work, for even one of his orchestral works which he had wisely condemned to oblivion, was dragged into notice immediately after his death. This work bore the name of "Lauria," and had it been left to slumber among the "unheard melodies" which Keats would have us believe "are sweetest," the reputation of its creator would have been better for the fact. But the assiduous propagators of the MacDonald cult would not have it so, wherefore his judicious admirers were compelled to grieve.

How many works for orchestra Mr. MacDowell wrote we do not know. His wife, writing to The Tribune's musical reviewer in May, 1906, declared that while he was in Germany, where he wrote all of his orchestral pieces except the "Indian" suite, he made it a point to have all his works of the kind tried over in private being enabled to

The courtesy of German orchestras, and the painful lesson was learned in more than one case that the fire was the only destiny" for some of them. One symphony and one symphonic poem went that way, and two works are still in manuscript, because he never heard them and would not risk a public hearing without the necessary "Probe." "Lancelot and Elaine" evidently stood the test, for it was published in Germany, and soon after its composer's return to his native land it was performed in Boston and Chicago. It had already been played in Darmstadt and Wiesbaden, so it is to be assumed that Mr. MacDowell's mature judgment approved it. Why it waited until last night for a performance in New York when all of the other works for orchestra by the same had been performed, the best of them frequently, we do not know, and it might be inquiring too curiously to inquire into the circumstances. Perhaps it was because it made no appeal to the New York's conductors on its own merits; that at least would be a remarkable deduction from the impression made by the work last night. No judicious admirer of MacDowell's works would think of comparing it with either of his suites which are the only orchestral compositions of his that have really obtained a hold on the repertoires of our permanent symphonic institutions; though it is quite as good (and also quite as inconsequential) as "Ophelia," "Hamlet," "The Saracens" and "Lovely Alda" (fragments of a symphony planned on "The Song of Roland") and immeasurably superior to "Lamia."

When "Lancelot and Elaine" was performed in Chicago fifteen years ago the composer supplied the annotator of the programme, Mr. William Hubbard Harris, with notes on which to base his analytical exposition (as he had done in Boston a decade before) and in his letter gave expression to his own attitude toward the work and that which he was willing to have the public adopt. It would have been well had his words been printed on last night's programme; they might have saved some brain-cudgeling on the part of persons in the audience who take their music seriously, and who probably found themselves unable to establish a connection between the music and Tennyson's poem, on which it is ostensibly based.

Said Mr. MacDowell: "It was written fifteen years ago, and, as you will perceive, it was one of the results of the fascination that so-called programme music had over me at the time. While my aspirations have taken a higher flight since then, I will confess to having still a predilection for 'picturesque' music—or perhaps I might better say 'suggestive' music. It has always seemed to me at least frankly (and perhaps naively) sincere, as opposed to the vague and somewhat doubtful 'depth' of many works of the 'absolutists.' To return to this youthful 'Lancelot' of mine I can only say that if it gives the public pleasure, or brings to it in any degree some remembrance of Tennyson's beautiful poem, I shall have succeeded in my aim. The name 'Lancelot and Elaine' was given to the music simply because the latter was suggested by the poem. In my most enthusiastic 'programme music' days I would never have insisted that this symphonic poem need mean 'Lancelot and Elaine' to everyone. It did to me, however, and in the hope that my artistic enjoyment might be shared by others I added the title to my music."

Speaking for one somewhat experienced in listening to music, more or less familiar with music in all its forms, it may be said here that the right to cut loose from Tennyson, granted by the composer, was accepted as a gracious and welcome privilege last night. Again we felt the truth contained in Schumann's maxim that while good music is not hurt by a descriptive title, it is a sorry sign if a composition needs one. Nothing that the composer or anybody else could write on the score this composition would make great music out of it, or drive home the conviction that it was an eloquent publication of the moods or the motions or a depiction of the incidents related in Tennyson's poem. There is a chivalrous spirit about the principal theme which it is easy to associate with Sir Lancelot of the Lake; but so it might be associated with any other knight, Christian or pagan, ancient or modern. And there is some gentle music which might proclaim the fair soul of Aldabella, Elaine, or Juliet or Jessica, or any other amorous damsel that ever died of love or lived in its joyance. There are beautiful harmonies too, beautifully entwined and euphonious utterances by the instrumental company (all these elements characteristically Raffish), but there is nothing which enwraps these elements and blends them into a recognizable musical counterfett of the people and the incidents which are in "Elaine." Not even with the help of the programme notes and the composer's hints embodied in the analysis written by George H. Wilson, Philip Hale (who seemed a bit skeptical) and Mr. Hubbard and Mr. Lawrence Gilman, could the music make us feel the atmosphere which breathes through the "Idols of the King" like the sweet South, stealing and giving odor. Well made music, grateful to the ear, but unappealing to the emotions; this is what

## VERDI'S "OTELLO" GIVEN.

Oct. 30/15  
A Performance of Merit by the Boston Opera Company.

Desdemona ..... Luisa Villani  
Emilia ..... Elvira Leveroni  
Otello ..... Giovanni Zenatello  
Iago ..... George Baklanoff  
Cassio ..... Ernesto Giacomone  
Roderigo ..... Federico Ferraresi  
Ludovico ..... Alfred Kaufman  
Montano ..... Paolo Ananiani  
Conductor—Roberto Moranzoni.

The Boston Opera Company risked a venturesome undertaking last evening at the Manhattan Opera House, when it produced Verdi's "Otello," an undertaking even more venturesome, but for very different reasons, than putting forward Auber's "Masaniello" at its opening. "Otello" offers many kinds of difficulty and many problems to its conductor and those who take part in the performance. And furthermore, "Otello," even when presented with all the skill and all the dramatic resources at the command of the greatest opera houses, has not yet found its way deeply into the popular heart, and does not attract the general opera-going public. And, again, "Otello" offers no opportunity for the introduction of dancing or pantomiming, and hence makes no call for the appearance of Mlle. Pavlowa herself, who has so far proved herself to be, with the section of the company that directly co-operates with her, one of the most popular features the Boston Opera Company has to offer.

Nevertheless, there was one of the most numerous audiences of the week at the performance last evening. It would be too much to say that it heard a performance that completely represented the strength and beauty of Verdi's work, which still remains one of his two supreme achievements in transforming Shakespeare into lyric drama. Its companion piece, "Falstaff," is the other. Yet the representation was not, on the whole, an incompetent one, and there were certain features in it of striking excellence. Mr. Moranzoni, the conductor, achieved a performance of the orchestral score that had many merits in dramatic power, in vigor and color; though a high finish could not be called one of them. The impersonation of Mr. George Baklanoff as Iago, was one of unusual force and characteristic expression; the impersonation of a dramatic singer of ample resource and finished style. His rich and vibrant baritone voice, his fluent and significant declamation, his action full of dramatic detail were sufficient to give him a dominating place. His delivery of the "Credo" in the second act was an excellent piece of work in the performance. Mr. Zenatello is no stranger to New York in the part of Otello, and in other years he has presented that part several times on the stage of the Manhattan Opera House. It is a zealous and carefully studied performance; but though it is well conceived and conscientiously executed, it has not on the whole an overmastering power; and such it must have to represent the essential quality of the Moor. Mr. Zenatello sang with great vigor.

Mrs. Luisa Villani's Desdemona was not one of the most satisfactory contributions to the representation; it was insufficient in charm and grace, in appealing ingenuously; in her singing as well as in her action. And Mr. Ernesto Giacomone's Cassio failed to give plausible reason for Desdemona's favor or Otello's jealousy.

There was enthusiasm on the part of the audience; it was especially aroused by the more obvious and strenuous passages in Mr. Zenatello's vehement climaxes.

## GADSKI IS HEARD IN TEUTON SONGS

Soprano's Singing Displays Considerable Variation in Quality.

Mme. Johanna Gadski, soprano, a member of the Metropolitan Opera House company of singers, gave a song recital in Aeolian Hall yesterday afternoon. As was to be expected her list comprised songs by German, Austrian and Hungarian composers. Mozart, Schumann, Schubert, Franz and Brahms as well as others were represented, and the singer made her final group of lyrics by Eugen Haile, Henschel and Paul Eisler, who was her accompanist. Mme. Gadski was heard by an audience of good size and she received something like a carload of flowers.

The singing of the well known soprano ranged through a wide scale of qualities, from high excellence to delivery which could have caused only regret to her admirers. With certain elements of vocal art Mme. Gadski has always had difficulty. One of these is the employment of softly sung tones, especially in the upper medium and high register. Yesterday she labored valiantly with these matters and with

so little success, as to show the impression that she was not in full command of her powers, or, as opera singers say, "indisposed." At any rate she did an unusual amount of singing out of tune, and some of her best planned numbers were spoiled by this defect.

She has made long strides forward in the art of lieder singing, and her recitals, which were formerly monotonous, now contain certain fine moments of dramatic interpretation. Probably the most satisfying number of yesterday's concert was the noble lyric of Franz, "Im Herbst," which Mme. Gadski sang in her most impressive manner. The lowest point in the entertainment was at the beginning when she sang Donna Elvira's air from "Don Giovanni," known by its opening words, "In qual eccessi." Here the singer fell far below the level which she established for herself years ago in the music of Mozart. But there was so much of interest in the recital after this that the sensitive hearer went away deploring the lapses from the pitch which marred her singing.

## VERDI'S "OTELLO" CREDITABLY SUNG

Oct 30 1915  
Giovanni Zenatello as the Moor at the Manhattan Opera House.

## BAKLANOFF PLAYS "IAGO"

Verdi's "Otello" was given last evening by the Boston Opera Company at the Manhattan Opera House. Since this lyric tragedy was introduced to this city at the Academy of Music in 1888 by Italo Campanini, it has enjoyed a considerable number of performances with varying degrees of fortune. But possibly owing to its comparatively small amount of pure sentiment it has never made itself one of the favorites of this public. Tamagno and Maurel, the creators of the roles of Otello and Iago and the greatest of all interpreters of them, have been heard and with their aid the work rose to its highest level of approval.

Italo Campanini's passionate and vocally beautiful Otello lingers in the memories of older operagoers, and some will recall the interesting impersonation of Alvarez. Jean de Reszke essayed the role, but too early in his career, and it was not congenial to his vocal style at any time. At the Metropolitan in later years the delineator of the Moor was the stalwart Czech, Leo Slezak, and an imposing figure both musically and dramatically he made of him.

Giovanni Zenatello, who sang the part last night, is not new to it here. In the brave days of Hammerstein it was one of his most pronounced successes, chiefly by reason of the extraordinary vehemence with which he delivered its declamatory passages. He has not such a stentorian voice now as he had then, and for this reason his Otello has lost some of its striking traits and gained others equally desirable. In the more lyric pages Mr. Zenatello was better last night than he was in his earlier version. There was some real singing in his first act, albeit minor imperfections were noted here too. But on the whole his Otello was praiseworthy. It had individuality and theatrical value.

George Baklanoff's Iago, on the other hand, was more robust than intellectual. The Otello of the night was easily fooled by such an undisguised villain. Luisa Villani's Desdemona was good, but it did not reach the artistic level of her Fiora in "L'Amore dei Tre Re."

Roberto Moranzoni conducted the opera with enthusiasm and with knowledge. Again the orchestra showed itself to be a body of workmanlike players and the chorus sang most of its music creditably, some uncommonly well. As a whole the performance was worthy of commendation.

## MME. GADSKI'S RECITAL.

A Large Audience Hears the Favorite Soprano in Aeolian Hall.

Mme. Johanna Gadski was enthusiastically greeted by a large audience in Aeolian Hall yesterday afternoon when she gave the song recital that regularly follows her return to New York in the Autumn. Her specialty in song singing in the German Lied, and her program yesterday was made up entirely of German Lieder, except for Donna Elvira's air from the last act of "Don Giovanni," with which she began it, "by request." Mme. Gadski's voice, except at the very beginning, seemed to be much as it has

been in recent years as regards quality, power, and expressiveness. Probably none of her admirers would maintain that the artistic statue of limitations is suspended in her case any more than in the case of other well-beloved singers, and that her voice is now what it was in other years. Whatever it still possesses in quality, power, and expressiveness.

There is enough, evidently, to give pleasure to a large houseful of people. Her admirers are also fain to vote that her phrasing is sometimes shortened and interrupted and that her command of breath is not always sufficient to complete and round out the melodic line to the best and most musical effect. And these admirers were made more uneasy in yesterday's recital by the fact that Mme. Gadski was not infrequently at variance with the pitch. This was especially the case in the air from "Don Giovanni"; and even later in the program, when she had gained surer command of her powers than she had at the outset, many of her higher tones, when not taken in fullest voice, were still at variance with the pitch.

Mme. Gadski, in exercising her preference for the songs of the romantic and modern German song composers, deals with material in which an artist can produce the profoundest, most intimately searching, and most varied effects. Mme. Gadski is unquestionably more at home in them and sings them better than she does the songs of any other school. She naturally exerts her dramatic power to advantage in such songs as Schumann's "Waldesgespräch," Franz's "Im Herbst," Wagner's "Schmerzen"; nor was it to be wondered at that when she was recalled after her first group, she gave Schubert's "Erlkönig," to the evident gratification of her listeners. But it is a question whether Mme. Gadski is not heard to better advantage in songs that are sung in half voice and less, as Franz's "Gute Nacht," "Lieber Schatz," Liszt's "Neben allen Wipfeln," and Wolf's "Veilchenheit." In these her tone was at its smoothest and of its best quality.

Mme. Gadski sang Brahms's spirited song, "Der Schmelde," in English. In her last group were songs by Eugen Haile of New York and Prof. Paul Eisler, who played her accompaniments, but not quite so sympathetically as they have been played in the past. And, of course, Mme. Gadski was overwhelmed with flowers as she finished each group of her songs.

In the evening Roderick White, a young violinist, pleasantly remembered from last season, gave a recital to a moderate sized audience, and once more displayed his promise, though the young man has yet much to learn. He possesses not a little brilliancy of attack, and a simple and straightforward sincerity of spirit which is very pleasing. His tone, though pure and even, is as yet a little cold. The emotional side of his nature is what needs cultivating, as his technique is fluent and often finished. He played, among other things, the Bruch Concerto in D minor, Bottesini's "Reverie," the Dvorak-Kreisler "Indian Lament" and Kreisler's "Caprice Vonnor." Mr. White has only one thing against him—his youth. And youth also is a disease from which we quickly recover. He ought to go far.

## Roderick White Gives Recital in Aeolian Hall.

Roderick White, a young American violinist, who was first heard here last season, gave a recital last night in Aeolian Hall. He again exhibited real talent. His tone in particular was worthy of comment. It is large and expressive. His bowing is clean cut and precise and he plays with vigor, but his fingering in rapid passages was not always smooth. His double stopping was very accurate in pitch, and was most of his other playing.

Bruch's Concerto in D minor was the only long work played. It is a popular work at violin recitals. While in spots his playing was lacking in finish he gave a straightforward interpretation not marred by any sentimentality.

Mr. White was more at home in three groups of shorter works which followed the concerto. The Kreisler-Dittersdorf Scherzo he played well and repeated his success with Bottesini's Reverie and the Haydn-Burmester Menuett. He did not quite get into the spirit of Dvorak's Slavonic Dance in G major or Kreisler's Indian Lament, but both were well played technically.

The Kreisler Caprice Viennois, Townend's Berceuse, Dvorak's Slavonic Dance in E minor and Sarasate's Spanish Dance No. 8 also were played with spirit.

## HAROLD BAUER'S RECITAL.

Artistic Pleasure Given by His Play Oct 31 Ing in Aeolian Hall.

An unusual and deep artistic pleasure was given by Harold Bauer's piano forte recital yesterday afternoon in Aeolian Hall. The audience was large and of such knowledge and cultivation as to appreciate fully the beauty and rare quality of the performance offered by Mr. Bauer. It was a program of a performance for music lovers, by an artist wholly centred on the music, and it had none of the conventional features that are found convenient and profitable

his musical sonata, of which he had an extraordinary performance, of great breadth and profound insight, as splendid and sonorous in larger proportions as it was delicately finished and expressive in detail. Bauer finds much in the work of many pianists have not found in the most notable features of performance, and a notable feature of his playing yesterday, was the extraordinary variety and beauty of the sound and quality of his tone upon the instrument and the subtle variations in differences of his dynamics. He played beautiful effects continually such means, yet they seemed to exist for their own sake, but he put at the service of a profound and deeply studied scheme of interpretation.

Several pianists of recent years have played publicly Schumann's "Scenes in Childhood," little pieces that are enough for well-taught children to play, and that yet seem rather about the level of their own age. The grace, delicacy, humor, and fancy of Mr. Bauer's playing transfigured them. So, did his playing of four of Bach's inventions, also easy pieces, and indeed by their composer for the instruction of youth, not merely in performance upon the keyed instruments, but also, as he quaintly puts it in his title page, in stimulating the musical fancy and taste. The pianist's potentialities are in this sense Mr. Bauer set forth entrancingly.

His only Chopin number was the "Polonaise Fantaisie," a piece generally played by pianists, but offering large opportunities to one who will make a master of its many moods and moods, as he did, a true expression for César Franck's "Prelude, Aria and Final" he played with great power and imaginative power, in a manner to sustain the listener's interest throughout the rather long development of the composer's ideas. The ideas are, in the treatment rich, imaginative, and singularly resourceful, and Mr. Bauer approached the piece with obvious enthusiasm and devotion. The piece, by Debussy, with which he closed, he flooded with an iridescent and changing play of tonal color and marked them with a subtle and clearly defined analysis of their complex structure.

of color and the expression of passion was usually out of her sphere. But what she was she was to perfection.

Mme. Melba returned to us again yesterday afternoon, and Carnegie Hall has held few larger audiences. Our public does not forget so easily as some detractors would have us believe, provided the object of its remembrance is not a mere ephemera of sensation. It would be useless to state that the Australian soprano rivalled yesterday her triumphs of former days. In the composition of her programme it was evident that she was saving herself. Appearing with her were Miss Beatrice Harrison, cellist, and Robert Parker, barytone. Mme. Melba's offerings were only Handel's "Sweet Bird that shun'st the noise of folly," with flute obbligato by André-Maquerre; Puccini's "Vissi D'Arte" and Mimi's third act air from "Bohème," three French songs and Ardit's "Se Saran Rose." Of course, there were also several encores.

The old voice was still there, despite some evidences of the wear of time, and on the whole the timbre was pure and clear, especially in its upper ranges. It was insufficient breath support, with consequent breaks in the phrasing and lapses from the pitch, which caused most havoc. It is doubtful, too, whether "Vissi D'Arte" would have been suited to Mme. Melba even in the days of her operatic triumphs. Fervor was never one of her vocal virtues. But for her trill, and she displayed it yesterday, we can forgive her much. When our budding coloratura of to-day can trill like that perhaps Donizetti and Bellini will come to their own again!

After her first song a delegation of Poles marched down the aisle bearing a huge offering of roses, which they presented to her in recognition of her efforts in behalf of the Polish war sufferers. Mme. Melba responded by leaning over the edge of the platform and shaking hands with each member of the delegation. Miss Harrison, a most accomplished artist, played among other things Handel's Sonata in G minor, while Mr. Parker revealed a voice of power and some beauty, which, however, was not equalized in its ranges. He sang among other numbers two songs by Strauss and the "Pagliacci" Prologue.

dramatic power. It was further marked by a display of clear cut rhythm and good tone coloring. These features, together with a finger technique almost unerring and a noteworthy skill in pedal management, united in furnishing a reading that was on the whole remarkably lucid in expression.

## MME. MELBA RETURNS.

She Sings in Carnegie Hall After an Absence of a Year.

Mme. Nellie Melba reappeared in New York at Carnegie Hall yesterday afternoon after an absence of one season. She sang before a large audience that gave many manifestations of pleasure. Her visit to New York are now rare enough to be of signal importance, for Mme. Melba is still one of the greatest singers of a school that seems destined to neglect and extinction. She showed yesterday a plenitude of voice of beautiful quality of a golden richness, especially in the middle and lower ranges; her upper tones, as was observed at her last appearances here, have not all they once had in power and freedom of utterance; and it would be too much to say that the dazzling brilliancy, the flawless perfection and ease of her coloratura are wholly unimpaired. Certain ornamental figures yesterday were produced with some effort, but many of her florid passages were delivered with beautiful art. Her legato singing and her phrasing were of delightful finish.

There was much to admire in her singing of the air, "Sweet Bird That Shun'st the Noise of Folly," from Handel's "L'Allegro, il Penseroso ed il Moderato," one of her old battle horses, in which Mr. André Maquerre of the Boston Symphony Orchestra played the flute obbligato with complete understanding of the singer's intentions and co-operation with them. But for the rest of her program Mme. Melba herself shunned the noise of folly as expressed in florid operatic airs, that were once so prominent in her repertory. She seemed, indeed, somewhat more at

## GIVES TSCHAIKOWSKY ONLY.

New York Symphony Orchestra Has Percy Grainger as Soloist.

The program for the concert of the Symphony Society of New York yesterday afternoon at Aeolian Hall was devoted entirely to the works of Tschai-kowsky and comprised the symphonic poem, "Manfred," the Andante Cantabile from the string quartet, Op. 11, played by the string section of the orchestra, and the Concerto in B flat minor for piano and orchestra, in which Percy Grainger played the solo part.

A note in the program said the conductor did not consider "Manfred" gained by the Bacchanale, which opens the fourth movement, and as Byron's poem made mention of no such scene, he thought it better to omit this part, beginning instead with the "Invocation of the ghost of Astarte," an alteration which might have seemed more important than it actually was.

The program apparently had its appeal to the public, for there was a large audience. The atmospheric and dramatic music of "Manfred," which is not so often performed as some of the larger works of the Russian composer, received fine treatment at the hands of Mr. Damrosch and his men, and the always popular Andante Cantabile from the string quartet was apparently much enjoyed. The Concerto, however, provoked the most enthusiasm. Mr. Grainger has the gift of being interesting in his playing, and none of the many opportunities which the work affords were allowed to miss fire. The Concerto is not without its technical difficulties, but the soloist conquered these, generally with undoubted success. It was a fine performance, notable for energy, dash, dynamic contrasts, and rhythmical virility.

## MANNES DUO HEARD

The second of the series of sonata concerts by David and Clara Mannes took place last evening in Aeolian Hall. The programme comprised Schumann's sonata in D minor, opus 121, for violin and piano; Beethoven's in G major, opus 30, No. 3, and Chausson's concerto in D major, opus 21, for violin, piano and strings. In this number Mr. and Mrs. Mannes had the aid of the Salslavsky Quartet.

This was the third time the two players had given the Chausson composition here. They introduced it to local music-lovers on November 30, 1913, in a concert of the Symphony Society, when it was accompanied by the orchestral players, but it did not go as smoothly then as could have been wished. Mr. and Mrs. Mannes gave it a second hearing last season in its original form as a piece of chamber music at a concert in the Princess Theatre. On this occasion it made a better impression.

The first movement is on the whole the most attractive to the general hearer, while the third affords the best opportunities to the solo violinist. The composition as a whole is interesting and characteristic. It has all the elusive harmonic shiftings of modern French music, but it is both melodious and rich in instrumental color. The performance last evening went commendably and the audience appeared to enjoy it.

The Schumann sonata is not one of the master's most genial creations. It has indeed all the indications of his personality, but it does not strike as deep as

## CRAIG CAMPBELL AT PALACE.

Concert Tenor Makes a Successful Vaudeville Debut.

Craig Campbell, a tenor hitherto well known in concert and opera, made his appearance at the Palace Theatre yesterday afternoon and was liberally applauded by the large audience. Mr. Campbell is one of the concert artists such as Mme. Calve, Caroline White, David Sapirstein and others who find the generous vaudeville stage in these troubled times more profitable than the concert field.

Mr. Campbell has a most agreeable tenor voice of wide range. Its quality is appealing, and the belief of his friends that he may some day do for Scottish songs what John McCormack has done for the Irish seems likely to be justified at an early date. He sings with taste and with the best use of his natural voice, for which he is of course indebted to the excellence of the training he has received from Mme. Kate Rolla, his teacher. Mme. Rolla, who teaches in Paris, is in this country during the duration of the war, having brought back her pupils here last winter.

Mr. Campbell's selections yesterday included an aria from "La Bohème" as well as "I Hear You Calling me," "Bonnie, Sweet Bessie," and "There'll Never Be One Like You." His success was pronounced.

VERDI'S Requiem Mass was sung by a distinguished company in Carnegie Hall last evening as the

second part of the concert planned as a benefit for the Italian War Sufferers. Giovanni Martinelli and Luca Botta, leading tenors of the Metropolitan, were among the soloists. The chorus numbered three hundred. The first part of the programme was devoted to compositions by Tschai-kowsky, Brogi, Verdi, Bruch, Massenet and Burleigh. Lucille Collette deserves special praise for her excellent reading of the "Andante e Allegro" movement from Bruch's violin concerto.

## Mischa Elman's Recital.

Mischa Elman gave his first recital on Saturday at Carnegie Hall and confirmed the good impression he made at his first appearance with the New York Symphony Orchestra. The Viraldi concerto, in G minor, his opening number, with organ and piano accompaniment, was the most interesting feature of his programme. He played this beautiful work with breadth and real musical feeling.

A recital gives an artist a better chance to show his own special gifts, than a concerto with orchestra. Mr. Elman therefore, chose the compositions which would display his playing at its best and which would give him a chance to exhibit his remarkable technique. His next two numbers, the allegro moderato from Ernst's concerto in F sharp minor, and Sciolero's variations on a theme by Mozart, gave him this opportunity. They bristled with violinistic difficulties which Mr. Elman overcame with masterly ease greatly to the satisfaction of his hearers. Sciolero made an interesting series of variations on a charming theme, which the little Mozart composed for piano when he was seven years old.

A beautiful Bach Arioso, arranged by Sam Franko, was one of the finest numbers on Mr. Elman's programme. This exquisite air, which is closely related to the one so often heard, was found in one of Bach's numerous cantatas. Mr. Elman played it with all the richness of tone of which he is capable, and impressed the audience deeply with its solemn beauty. A Wieniawski-Kreisler caprice "Nuit de Mal," by Michels, a "Country Dance," by Weber, both arranged by the violinist, and Sarasate's well-known "Zigeunerweisen," completed the programme. Mr. Elman kindly added a number of encores which included the Siegfried Paraphrase by Wilhelmj.

## MME. SCHUMANN-HEINK SINGS SONGS

A Popular Singer's Message That Delight the Many.

The standard of musical taste which invites enjoyment at the so-called recitals of Madame Schumann-Heink is not that dictated by refined intelligence but by feeling of the primitive and elemental kind. The multitude love her

Nov 1 1915  
St. J. Brennan in  
Australia's Sunday Telegraph

I do not know whether we have a kangaroo in our Central Park or Bronx Menagerie or not. If we do possess a copy of that amiable and fantastic marsupial, she was happy yesterday, especially if it had been communicated to her that one Australian, Miss Nellie Melba, and another, Mr. Percy Grainger, were winning unquestionable musical victories in New York. Miss Melba—why should we call Nelly Armstrong madame?—gave a miscellaneous concert at Carnegie Hall, and Percy Grainger played the Tschai-kowsky Concerto in B flat with Walter Damrosch and the esteemed Symphony Society at Aeolian Hall. A picture of Mr. Grainger has been staring at us out of concert programmes for the past few days. He was portrayed as a frightened Byron glowering from an ocean of shirt-collar. I was rather appalled by this, though my worst fears were allayed when the young pianist took his seat at the piano.

### No Byronic Scowl.

The Byronic scowl had disappeared. The sea of circumfusing linen had abated its wrath and had sunk into the placid calm of an ordinary turn down. The face was young, clever and wholesome. It was surmounted by a glorious aureole of hair like a golden Queensland sunset. But artist was written over every line of him, and as artist he was recognized with delight by every person in the audience.

There is little to be said of his playing of the concerto. From the moment he struck the mighty chords at the beginning of the composition to the fine climax at the end, he held the imagination of his hearers. We can now boast of a new individuality and another musical force among us, for Mr. Grainger is not only a pianist of unusual gift, but a composer of unquestioned charm. It is sincerely to be hoped that he will displace some of the old pianistic gang who have been annoying the public for twenty years.

Madame Melba's concert, which was of the popular order, calls for no extended comment. The Australian prima donna was in splendid voice. Yesterday was a bad day for critics. Everybody was good.

## MME. MELBA

The return of a great singer is always an event of importance, even if the days of that singer's greatness have long since passed. Mme. Melba would be able to forget, though she has not forgotten, more things than most of to-day's singers know. She had her faults, but they were faults of temperament, not of voice or of technique. She possessed one of the most even voices of musical history, a voice of great purity and beauty and surpassing skill in coloratura, including a trill that was never surpassed. Her voice was never one of great warmth

## RUSSIAN MUSIC LED BY DAMROSCH

Tschai-kowsky's "Manfred" Symphony Is Edited to Agree With Byron.

## PERCY GRAINGER PLAYS

The Symphony Society gave the first of its series of separate Sunday afternoon concerts yesterday at Aeolian Hall. Walter Damrosch, the conductor, offered a programme of music by Tschai-kowsky. Percy Grainger, the young Australian composer-pianist, who appeared here so frequently last season, was the solo player.

The symphony "Manfred" was first played. This piece of programme music, which is mainly based upon a delineation of incidents in Byron's poem, is an interesting work. First of all it affords change from those of the Russian master's other symphonies so frequently performed in local concert halls. A note in the house programme stated that in the opinion of Mr. Damrosch the symphony does not gain by the first part of the fourth movement, which is entitled "Bacchanal in the Palace of Ari-manes," and as the poem of Byron also contains no reference to such a scene he should consider it best to omit this part. Otherwise the work was played as written.

The orchestra's performance of it was highly creditable.

Of course questions will arise as to Mr. Damrosch's authority to edit the compositions which he conducts, but this conductor has been known even to make improvements on Beethoven. Just how far this sort of thing may go it is difficult to foretell. But it would certainly be safe in the long run to let Tschai-kowsky answer for his own sins and Beethoven suffer for the want of horns and valves.

Following the symphony came the melodious andante from the string quartet, opus 11, which served as an intermezzo between the two larger numbers. Mr. Grainger was heard in the B flat concerto for pianoforte with orchestra. His performance of the work was wholly interesting. It was one distinctive in an art guided by finer shades of a poetical temperament combined with admirable

large and beautiful voice and her big-hearted manner. That her voice and manner are frequently put to ignoble uses (ignoble so far as good music is concerned) does not disturb her admirers. That has been obvious for twenty years or so and was made plain again yesterday afternoon, when she gave her annual recital in Carnegie Hall. The audience was generous in size and more than generous in its expression of approval; sometimes when it had least reason for being so, as for instance after Schubert's song "Wohin?" That there is something arch and kittenish in the sentiment of that song is a conception which is probably hers alone. It is a pity, for those who want to keep the singer in their good artistic graces do not want her to try to be arch and kittenish. Madame Schumann-Heink sings with more care than she was wont to do a few years ago, but she might go a step further in that direction and slough off her old habits of exaggerated crescendos and decrescendos, for the sustained tones on which she practised it yesterday, showed variety of pitch and color as well as dynamics. H. E. K.

## MME. SCHUMANN-HEINK DELIGHTS IN CONCERT

*Nov. 3, 1915*  
Audience That Nearly Fills  
Carnegie Hall Greets Popular Contralto.

Mme. Ernestine Schumann-Heink gave a song recital yesterday afternoon at Carnegie Hall. The distinguished German contralto was greeted by an audience that nearly filled the auditorium and the pleasure aroused by her singing again evinced in large measure the remarkable hold in popular esteem she has so long continued to maintain.

As is her custom Mme. Schumann-Heink presented a programme consisting largely of songs by German composers. It opened with a group made up of the chief aria of *Armide* from Handel's "Rinaldo," three Schubert songs, "Du bist die Ruh," "Wohin" and "Der Wanderer" and Schumann's "Frühlingsfahrt."

These songs served well to display the leading qualities of the singer's style. Her voice, yet of great power, was not in as good a condition as when heard here last season. It frequently sounded more tired and worn. But much that is valuable in the quality of her art was again revealed as a remarkable sustaining power employed in "Du bist die Ruh," charming grace and sentiment as shown in the "Wohin" (which had to be repeated), and a fine sense of dramatic coloring, with which "Der Wanderer" was rendered. In the Schumann song the singer was not very happy, but following it at the close of the group she finally had to give an encore, the "Tod und das Mädchen" of Schubert.

Among the other German songs were Liszt's "Es muss ein wunderbares Sein," "Es hat die Rose sich beklagt" of Franz and Brahms's "Wiegenlied" (both of these songs had to be repeated), and Beethoven's "An die Hoffnung." "Heil'ge Nacht" followed as an encore after the second group and it was sung with much tender feeling.

Mme. Schumann-Heink varied her list with some English songs, "Down in the Desert" by Ross; "War," by Rogers; "Before the Crucifix" of La Forge, and in closing Schubert's "Ständchen," which was given with an obligato of male voices. Here the singer was assisted by Messrs. Beddoe, Thomas, Reed and Donald Chalmers. Anton Hoff played the accompaniments.

## Ossip Gabrilowitsch Plays First of Six Chronological Pro- grammes.

Ossip Gabrilowitsch, the distinguished Russian pianist, gave at Aeolian Hall yesterday afternoon the first of six historical recitals of music written for instruments of the piano family. Yesterday's programme ranged from William Byrd of the English school down to Mozart, covering a passage of over two centuries. Historical piano recitals are frequently dull, heavy and pedantic. They are prone to thrust the ban of scholastic exclusiveness between themselves and the public. Teachers and students of piano playing listen to them in the hope of gaining insight into style and even method; but too often the music loving public is deterred by the formidable array of chronology and the suspicion that all this may lead to monotony and weariness of the flesh.

When the programme reach the era where their lines are filled by the ti-

ling citation of some of the composers interpreting a list of names, the wary to the distribution of his pieces as well as in their performance. But in sweeping the clear vision of early days, the vision is obscured by a variety of styles, nationalities and individual manners. That Mr. Gabrilowitsch saw well was proved by his selections. The pavan in A major of William Byrd and the minuet of Purcell from the suite in G major were happily contrasted and the naive simplicity of their archaic style was charmingly preserved by Mr. Gabrilowitsch, even while he enlarged their harpsichord utterance by the singing tone and deeper sonorities of the contemporaneous pianoforte.

The three numbers representing the French school were all products of a time when the Gallic clavecinists, if not bowing before court duties, dearly loved to essay the instrumental imitation of nature. Yet how clearly differentiated were the styles of Couperin, Daquin and Rameau. "The Harvesters," "The Cuckoo" and "The Tambourine," "Tasting of Flora and the country green, dance and Provencal song and sun burnt mirth," dainty in their melodic fancies, whimsical in their vocal copy of reality, and above all opulent in piano invention, all were played delicately and winsomely by the appreciative artist at the keyboard.

A tenderly reflective andantino in G major by Padre Rossi was one of the two numbers representing the Italians. The other was the major sonata of Domenico Scarlatti, and in this many have recognized for the first time in the programme its handiwork of the professed virtuoso, for Scarlatti revelled in crossed hands, double thirds and other features of modern piano technique. With the North German school the climax of the recital was reached, for Bach contributed a prelude and fugue (B flat minor) from the "Well Tempered Clavichord," a prelude from the English suite in A minor, a sarabande from another suite and the stupendous "Chromatic Fantasia and Fugue," which remains one of the great, immortal works in the literature of the piano. Mr. Gabrilowitsch's performance of it was masterly; more than that need not be said.

Handel offered the dear old "Harmonious Blacksmith" and an allegro from a suite. Carl Bacha rondo in B minor, Haydn the E minor sonata and Mozart the E major variations and Turkish march. Those who are acquainted with piano music will realize that this was an admirable programme. It was interpreted by an artist of large technique, mature intelligence, fastidious taste and temperamental vigor. Altogether the audience sat down to a veritable feast.

Ossip Gabrilowitsch, the Russian pianist, began a series of six recitals yesterday afternoon at Aeolian Hall. The idea of the recitals is to show the "development" of piano music from the days of the clavichord and the harpsichord to the present time, represented in six programmes. The word "development" is rather quaintly used in this connection, for it is implied from the very form of the programmes that in the advancement of music, time is the material factor to be considered, rather than genius. How much of an advance on Bach's wonderful "Chromatic Fantasia and Fugue," played yesterday, is any of the eighteen numbers to be heard in Mr. Gabrilowitsch's sixth and last programme? There are to be noticed in that programme the names of modern composers from Franck to Schoenberg. But, is their music really a development of Bach's? The word "development" in this connection is surely not a felicitous one.

Bach of those who attended the concert was given a pamphlet by James H. Mueker, which contained historical, biographical and aesthetic notes on the composers whose work Mr. Gabrilowitsch has selected for performance. It may be interesting to our readers to know that the first grand piano of Bartolommeo Cristofori, the only inventor and begetter of that instrument is to be found in the Crosby Brown collection at the Metropolitan Museum in New York. Iron was introduced into the fabric of the instrument about a hundred years ago, and Liszt's style was so powerful that manufacturers were induced to build an instrument that would satisfy the "demands of the new technique" and consequently we witness the culmination of the piano in the mellow and sonorous-toned concert-grand of today. Mr. Gabrilowitsch had only got as far as Mozart, when he concluded yesterday's performance. The early English, French and Italian masters made no demand on his resources, but he gave a splendid rendering of the Bach Fantasy mentioned already.

## FREMSTAD RETURNS TO OPERATIC STAGE

Because Olive Fremstad, the superb Scandinavian goddess of Wagnerian Walhalla, did not sing in opera last

season, some people thought she was grets. Some even threatened to sulk in the seats and refrain from attending the triumphant exhibitions of Miss Farrar in "Carmen" and "Mme. Sans-Gene." Naturally the Metropolitan Opera House continued to perform the functions for which it was created, but many of its patrons were genuinely grieved because Mme. Fremstad was no longer in the company. Last night she sang the title role in Puccini's "Tosca" at the Manhattan Opera House. She was for the evening a guest of the Boston Opera Company, and her return to the local opera world was accorded a warm welcome.

Doubtless most of her admirers would have been glad to hear her in one of her German roles, but these Pavlova Bostonians do not wander in the ways of weary Wotan nor dally with the foolish fondness of doddering King Mark. They are addicted only to Italian opera, with an occasional dash of French. And so Mme. Fremstad effected her return in what is confessedly a treacherous role and is known to be not one of her best. But she certainly does look the broad natured, voluptuous Roman queen of song, and that is something that few of them do.

Glittering in gorgeous array she filled the eye every moment she was on the stage, and when before the curtain acknowledging the many enthusiastic plaudits showered upon her by a most friendly audience she was a picture of gracious womanhood. Her impersonation of *Flora Tosca* followed its familiar outlines, but in details it showed many significant changes. Her first act was restless with feline gaiety and her second sad with the complainings of a particularly helpless woman.

There was a superabundance of physical movement, impatient pincings, spasmodic risings and sittings, far flung gestures of shapely arms. In cold truth there seemed to be a resolute attempt to denote by outward symbols the emotional states which the voice indicated but did not fully publish. For Mme. Fremstad was not in good vocal condition, and her singing, never at its best in this role, was very far from it last evening.

Her tones in the lower and medium registers were cold and small; in the upper range they were hollow, frequently more breath than sound, and generally unsteady. Her temperamental magnetism varnished many bare musical spots, but her real friends must have regretted that her operatic reappearance could not have been made when she was in better command of her vocal resources.

The other principal members of the cast were Mr. Zenatello as *Caravadossi* and Mr. Baklanoff as *Scarpia*. The former sang his music in his familiar energetic style. Mr. Baklanoff's deficiencies in rhythmic accuracy played havoc with all his cantilena, but his *Scarpia* was on the whole a well composed characterization, showing forth with good theatrical skill the sinister power of the minister of police and the contrast between his sardonic coldness and his feverish lust. The opera was not smoothly done as a whole, though the conductor, Mr. Jacchia, disclosed a good understanding of the score. After the opera Mme. Pavlova and her dancers appeared in the new "Ballet Egyptienne."

## Fremstad Returns in "Tosca."

The performance of "Tosca" by the Boston Opera Company at the Manhattan last evening drew perhaps its chief interest from the fact that Mme. Fremstad returned to sing in opera for the first time since her connection with the Metropolitan Opera Company was severed. Before that, she had sung *Tosca* only on infrequent occasions, the rôle having been assigned to Geraldine Farrar; and Miss Farrar's conception of *Tosca* as a younger, less experienced woman, and a more subtle handling of the part, became familiar to the New York public. We recall one performance in Brooklyn in which Mme. Fremstad returned to "Tosca," and her evident nervous anxiety to achieve greatly drove her to an excess of ardor, and marred her success.

Last evening the nervous tension was extraordinarily increased by the circumstances of Mme. Fremstad's reappearance here, and this was most apparent in her treatment of the part. The audience was large and friendly, and the singer received a storm of applause at her entrance. But she was not in good voice, and in her acting there was at once evidence of her excitement. She moved with disturbing restlessness, with too much physical effort, in a dramatic key that did not fit in with Mr. Zenatello's *Caravadossi* or Mr. Baklanoff's *Scarpia*. She strove to make her voice accomplish its best, but it did not answer, and even the Vissi d'arte failed to move the gallery. It would have been far better had Mme. Fremstad had opportunity to come back in some other rôle.

Mr. Zenatello's singing, as always, was

enthusiastically received, especially in the last act. He was a *Caravadossi* with vigor and energy. Mr. Baklanoff approached a much harder task in trying to be *Scarpia* in a community where Mr. Scotti has already made the part his own. He really achieved a success. His singing was excellent, and his acting, though more subdued than Scotti's, was convincing. He emphasized the sinister in the baron far more than the other side of his nature displayed in the second act. In appearance he made an imposing *Scarpia*. Mr. Jacchia conducted, and the opera went rather less smoothly than other performances at the Manhattan.

For the ballet after the opera, Pavlova and Volinine and the dancers presented the Ballet *Egyptienne*. The setting and the costumes were effective, and the groupings of the corps de ballet afforded some striking scenes. Adolph Schmid conducted the orchestra for the ballet.

## Arkady Bourstin a Good Violinist.

A year ago warm praise was bestowed in these columns on the playing of the young violinist, Arkady Bourstin, an American of Russian extraction, who had deserted the safe harbor of an orchestral situation to become a soloist. That he had the qualifications for such a step was made evident on that occasion and confirmed by his playing with the New York Symphony Orchestra later on. Yesterday he gave another recital, which provided evidence of further progress on the road to the highest artistry. He began with a dignified performance of a sonata by Brahms, who is-at his best in chamber music. Nevertheless, when the next piece had been played—an Adagio and Fugue in G minor by Bach—an unprincipled hearer remarked—but why repeat his irreverent remark? The Brahmsites wouldn't like it.

Mr. Bourstin played the Bach work with beautiful tone, excellent phrasing and thorough comprehension of the great cantor's style. The third B on the programme was not the one usually included in the triad, but Bruch, whose D minor concerto was heard. Max Bruch may not be one of the three greatest B's in music, but no one has ever written more idiomatically for the violin, or with a more copious flow of melody. An orchestra is required to do full justice to this work, but Mr. Bourstin's pure and agreeable tone and charming way of presenting the melodic contents of the score went far to atone for its absence. Among the other pieces played was an interesting "Scherzo Giocoso," by Albert Spalding, which revealed further excellences of Mr. Bourstin's art. He deserves commendation, too, for avoiding all of the cheap fiddler's tricks, which some prominent virtuosos resort to.

## BOSTON ORCHESTRA HEARD ONCE MORE

The local orchestras having opened their seasons, it remained for the Boston Symphony Orchestra to come to town and give its first concert at Carnegie Hall last night. The auditorium was filled and there were the familiar expressions of pleasure at the reappearance of Dr. Karl Muck and his admirable body of musicians and of satisfaction at the beauty of the performance. The programme consisted of the E minor symphony of Brahms, the "Manfred" overture of Schumann, Richard Strauss's tone poem "Death and Transfiguration" and Dvorak's overture "Husitska." The list was too long by just this last number, for sufficient time had already been occupied, and what was more important a symmetrical and complete artist's scheme had been made.

But when interpretation rises to such a high plane as that of last evening minor sins should be condoned. Possibly those to whom the most chaste art is the most precious regretted that the playing of the orchestra rose to its supreme level in the tone poem of Strauss. The Brahms symphony was beautifully performed, but the orchestral virtuosity of Strauss opened the flood gates of the Bostonians' technique. Such a flow gorgeously deep and exquisitely smooth, orchestral tone must have refreshed and uplifted every soul.

Dr. Muck's skill in searching out the melodic idea in each page and bringing it to the hearer's attention without even a touch of exaggeration or a distortion of the harmonic scheme is one of the most admirable of his qualities. In doing this he preserves to perfection the

never acquires a rude exterior. All is clear, transparent and nobly sonorous. His treatment of the great crescendo near the end of the Strauss work was a model of artistic discretion. It published all the best of the music and kept far every suspicion of blatancy.

This composition, as also in the symphony, the beautiful playing of the instruments, both wood and brass, continued joy. In phrasing, in balance and quality of tone musicians left practically nothing to be desired. The Strauss work has never presented here with more lucidity. The symphony was read by Dr. Muck already with the profound understanding and affection.

Boston orchestra has lately sung by from coast to coast and some of the Boston newspapers have rejoiced in it has been accepted as a national institution. New York, gathering unto national significance in that capacity which sometimes irritates often amuses the mighty West, long proclaimed the national importance of a accustomed visitor from Massachusetts.

At any rate New Yorkers may be ed with the knowledge that the and the gold coast have heard the eloquence of the orchestra from back Bay. Let us hope that some when the words of Europe have sheathed again, this national orchestra may be heard in the concert on the other side of the Atlantic. It may be carried the message that body of musicians of all nations throughout the dark days kept alive the best traditions of the musical of lands where art is silenced by the king of the songs of battle.

#### ALGERNON ST. JOHN-BRENON.

The Boston Symphony Society gave the first concert of its annual New York season last night at Carnegie Hall. It was a large house, which, for all its guided enthusiasm, has not cured of its suburban habit of eastering during the pauses between the movements of the symphony.

I had the honor of discovering, between the allegro giocoso and the allegro and passionato, that Bill's socks were red, silk and too small, and that baby had the eczema. Then, reader, I looked upon the book of Phyl Hale, which every Boston symphoniac diligently and quotes next morning breakfast, astonishing largely with a piquant musical erudition.

The symphony played was Brahms's first. I am told that Brahms is coming into his own. Those who have heard Brahms since they first heard him are like Hippocides, in the quaint time Hippocides, shortly before marriage indulged in a dance that dred of erotic extroversion. His prospective father said to him: "Hippocides, thou hast danced thy wife away." The young man replied nonchalantly: "Hippocides does not care." "So do we Brahmsites care. If persons are beginning to like the Fourth symphony thirty years after it was first, it is they who are coming into their own, not Brahms. Had he been living I do not think he would have died either. He lived in a world of his own.

#### Tonality of Symphony.

There has been some talk as to whether Brahms used the key of E Minor as the key of this symphony to organize a sense of bleak Autumnal sadness. There are those who attach to the various keys definite impressions and qualities; E Minor is melancholy, shy; C Sharp is brutal and sinister; C Major is the very bourgeois because it is defined by the tonal-manifest as simple, flat and commonplace. It is the key among keys.

For the idea that Brahms used the key of E Minor to diffuse a spirit of gloom, Mr. Philip Hale tells us. Hugo Reimann held that E Minor is the tonality of the Fall of the year. Other tonal metaphysics from Nephew George or Cloud Cuckoo Town, held that the key of E Minor suggests Sunday and hot days and harvest wreaths, oppose that such cloud cuckoos as these fantastical and Aquinatian notions should make quite a devoted of Jonathan Swift's description of Gulliver's voyage to Laputa and his son there.

#### Splendid Playing.

For the second movement andante I venture to feel that it contains the finer breath and spirit of music that, according to Tolstoi's definition of an art work as that which, proceeding direct from the heart of the artist, comes right to the heart of the hearer, achieves perfection. Brahms has written things in the old forms. This is that is meant by calling him a classic. He has been complained of in his reminiscence of Elia as lacking in certain condensation. Do we ask the to condense? Do we look for a from the Acropolis?

For the meaning of symphony, I do not know what it means. What does it mean, or the storms gathering the sea of peaks at the head of lewerc? Just beauty and themselves. The symphony was superbly played, as my masters. I can say no

more. The members on the programme were the "Mantred" Overture of Schumann's and Strauss' "Death and Transfiguration." Marshall Kernochan says that Strauss is getting backwaxed. That may be. But I fancy that the composer of "Salome" is not quite within the somewhat Virgilian sympathies of Dr. Muck.

## MARCIN VAN DRESSER IN VOCAL RECITAL

### Singer With Wagnerian Experience in Germany Heard in Variety of Songs.

Miss Marcia Van Dresser, a statuesque person in Junonian style, gave a song recital yesterday afternoon in a majestically cut dress at Aeolian Hall.

It is understood that Miss Van Dresser was formerly a member of the Conried Opera School, has sung in German theatres, and is about to amplify that educative experience by singing in Wagnerian opera in Chicago under that perfect Wagnerite, M. Cleofonte Campanini. In other words, she is of the fine flower of American ambition and early schooling and Continental finishing.

Yet there was very little in the recital of yesterday to indicate that Miss Van Dresser was a dramatic singer, except perhaps that her general air was confident, assertive and defiant.

She sang one song much as she sang the other, never really establishing the mood of mystery and beauty that lay within those songs. Her temper and inner thought of which lay beyond and beneath the elementary superficialities of the obvious. In this sense her version of "Nachtzauber," of Hugo Wolf, was a disaster. Its poetry is one of gleams and shimmerings, of pictures and magic colors, such as you see on the enchanted canvasses of a Maris. These things bewildered Marcia, just as certain actors are bewildered when they hear for the first time that a definite meaning attaches to the speeches of Shakespeare that they have been reciting all their careers.

On the other hand, she caught the humor of "In dem Schatten Meiner Locken," in which, however, there is very little that is remote or meditative. To a setting of Ben Jonson's quaint "Have You Seen but a Whyte Lillie Grow?" she gave the same delivery as to compositions of a very different cast and nature. Her voice is brilliant, but slightly hard, and chastened with a goodly commodity of ice.

Her accompanist—that unjust and inadequate word—was Mr. Kurt Schindler, perhaps, all things considered, the most accomplished of the younger musicians before the New York public. One found oneself listening to him for an enunciation of the significance of the songs Miss Van Dresser sang, and it was he who, when he could, made the clearer and nearer exposition of their beauties.

Well, is he not our very noble and approved good master of the Schola Cantorum (the School of Singers)? Many of the songsters are in need of his stimulative discipline. One tired of well-meant but perpetual botching.

Miss May Schneider, a New York girl, made her debut in grand opera at the Manhattan Opera House last night as Micaela in "Carmen." She has sung in opera abroad and has been heard at home in concert, but last night's repetition of Bizet's work served to bring her before the public for the first time in an operatic rôle.

Miss Schneider has a pleasing voice and an agreeable personality, and, while her singing in the first act was marked by nervousness, her interpretation of the big third act aria was effective and was followed by spontaneous applause. She showed marked advancement in her art since her earlier appearance here.

Another change from the previous "Carmen" performance was that Riccardo Martin sang the Don Jose, but he was evidently not in good voice until the second act, when his singing of the Flower Song aroused applause.

Mme. Maria Gay, as in the title rôle, indulged in many liberties, but she interpreted and sang really stirring the card scene of the third act. Jose Mardones was the Escamillo. He sang his Toreador song acceptably and the smaller rôles were well taken, but the chorus frequently was ragged. The orchestra was conducted by Robert Moranzoni, who gave a spirited reading of the familiar work.

#### MISS VAN DRESSER SINGS.

Her Reappearance in a Recital of Songs. 1915

Miss Marcia Van Dresser, once well-known here as a singer in opera, both light and serious, returned to New York late last season from abroad, after an experience of some years in German opera houses. She gave a song recital then, and appeared yesterday afternoon in Aeolian Hall again before a

large audience. She presented a program which, in its choice and in her performance of it, indicated her high aspirations and varied interests at a Lieder singer. Her voice appeared brighter in color, more flexible and fluent, more under her control than it did at her recital last season. The result was much to the advantage of her interpretation of many songs. She is now more successful than she was in those of a lighter vein, and those that require a more expeditious movement. She rather avoided, in fact, songs of the sustained and vague character that previously seemed better adapted to her style.

Some of the songs of her program are not well known to most singers, and their audiences, as Brahms's "Auf dem See," "Wehe so willst der mich wieder," "Des Liebsten Schwur," Chausson's "Sérénade Italienne" and "Les Papillons," Wolf's "Wenn der zu den Blumen gehst," and "Nachtzauber," all of which she disclosed as delightful and in diverse ways charming. Miss Van Dresser sings with an eager desire to convey the characteristic feelings, emotions and sentiments of her songs and she has a dramatic quality in her style that often carries her far toward a realization of this desire. There was charm in her representation of the grace of the French songs, of which she was induced to repeat Chausson's "Térénade," and the arch spirit of Wolf's "In dem Schatten meiner Locken," which she also sang again, and "Auf dem Grünen Balkon." Miss Van Dresser's enunciation in German was particularly good. Her last group was composed of songs in English.

### "Adventures in a Perambulator" a Suite With Fancy and Humor.

#### PRODUCED BY DAMROSCH

The second Friday afternoon concert of the Symphony Society at Carnegie Hall brought with it a novelty by an American composer. This was a suite entitled "Adventures in a Perambulator," by John Alden Carpenter, a Western musician. Before the suite, which was the last number, the audience heard Weber's "Oberon" overture, an air of Mozart, Debussy's prelude to "L'Après midi d'un Faune," the slumber song from "Dinorah," and a vocal arrangement of Strauss's "Beautiful Blue Danube." The singer was Frieda Hempel of the opera.

Mr. Carpenter's suite is in the main delightful and it is safe to say that we have not heard the last of it. The composition was first performed on March 1 of the present year by the Chicago Orchestra. It is in six movements and its purpose is to translate into music some experiences from the life of the besee baby. The first movement is called "E Voiture," and baby, who would like to go out alone, is forcibly wrapped up by nurse and trundled off in the perambulator.

Second movement, the policeman "blue, fearful, fascinating," to quote the composer. Bassoons, double basses, tympani and other prodigious instruments try to photograph this awful being, whose march in some dim way makes us think of Berlioz's march to the scaffold. But it is only a march to and away from a perambulator. There is poetic conversation between the nurse and the policeman. They have thus chattered through all comic literature; they have penetrated the movies, now they have got into comic music.

No. 3, Hurdy Gurdy. Just that perennial old tin street piano (with the dentist's office scales) that persists in playing "Sweet Marie" and other masterpieces. The blessed baby has found Art. It is a splendid moment; but that big blue, double bass policeman comes and ends it.

No. 4, "The Lake." Little waves flute sweetly and big ones mutter through horns. It is a good lake. Baby annexes it to his dominions.

No. 5, Dogs! All sorts and conditions of dogs, from squeaky piccolo Poms up to ponderous tuba Danes. And of course some instrument asks, "Where, Oh, Where, Has My Little Dog Gone?" Why wouldn't it, when they all get mixed up in such a joyous confusion? Dogland is just heavenly and here Mr. Carpenter's baby is most congenial.

No. 6, Dreams. Baby sleeps and all these things pass in swift and muddled review. And after all the presumptuous and bumptious Nurse theme transforms itself into the tender and lyric Mother theme.

It is a work built up of titled themes, of course, and the Nurse, the Perambulator and "Myself" (the blessed baby) wander through all the scenes. It is a charming suite, replete in real humor, full of fancy and having moments of gentle lyric beauty. It is har-

monically well made, though without any apparent striving after second effects. The instrumentation is very skilful. The special utterances come out well and make their points clearly, while the general background is of excellent texture. And what is perhaps best of all, the composition as a whole is musical and reaches its ends by legitimate means. It was admirably played.

Mme. Hempel was in her best condition, and her tones had good quality and firmness. She sang with artistic judgment and in the Strauss adaptation with dash and communicative spirit. Altogether it was an interesting concert.

#### THE NEW YORK SYMPHONY.

Carpenter's "Adventures in a Perambulator" Is Played.

The second afternoon concert of the New York Symphony Orchestra, under the direction of Walter Damrosch, given yesterday in Aeolian Hall, introduced to New York for the first time an orchestral suite in six movements by John Alden Carpenter, entitled "Adventures in a Perambulator." It delighted and amused a large audience and gave a convincing showing of the originality and skill of a talented American composer whose work has not been widely known here. Mr. Carpenter, who is 39 years old, has divided his life between business and art; he is Vice President of George B. Carpenter & Co. of Chicago, dealers in railroad and vessel supplies; but no merchant traffics in his soul, which is clearly that of a musician. He has been known in New York heretofore by a number of songs and a sonata for pianoforte and violin. This suite shows a remarkable talent for all that is implied in writing for orchestra on an extended scale.

It is a symphonia domestica, humorous in intention, and more than humorous. Of course, as symphonies domesticae are expected to be, it is program music, and details a varied series of incidents, emotions, and aspirations. There might be learned and passionate discussion on the nurse theme; the perambulator theme, rotary in character; the policeman theme; the power of music to describe the yapping of dogs; the suggestive value of "Sweet Marie," "Ach, du lieber Augustin," and "Where, oh, where has my little dog gone?" in varied orchestral color, and even in fugato treatment, to evoke a mood and expound a situation. Fortunately, Mr. Carpenter has precluded the possibility of uncertainty or dispute by furnishing a very full and elaborate program, as it has been pretty well agreed that all program musicians should do. To fail in this is to deprive the listener of something he is entitled to. There need be no doubt as to the full significance of the "Adventures in a Perambulator" on the literary side.

Still more fortunately, Mr. Carpenter has written music that is good to hear; that is delightful in its quality of grace and charm, and that achieved a difficult purpose in being brilliantly humorous. With all its exuberant fancy and ingenuity there is something also of distinction in this music. It is something truly felt, and the composer shows an ability to express cogently what he felt and a facile command of his material. He uses a large orchestra and many unusual and dexterously manipulated instrumental effects, in which are enlisted celesta, xylophone, pianoforte, and for a first attempt in writing for orchestra, if it is such, it shows a remarkably sure touch. Mr. Carpenter is most obviously successful in the episode of the street piano playing a waltz, which is managed with amusing skill and developed into something really charming. The tone picture of the lake is not without touches of a real poetic beauty; the description of the dogs and their doings was found abundant in comic spirit and acute musical ingenuities. At the end, in the section called "Dreams," there is a more serious note. The piece was heartily applauded, and Mr. Carpenter, who was present in the audience, was called to the platform to acknowledge it.

Program music of a different genre was heard in Debussy's exquisite and poetic fantasy, "The Afternoon of a Faun," and the concert was begun with a stirring performance of Weber's overture to "Oberon." Miss Frieda Hempel was the soloist. She sang, as Mozart's music should be sung, with exquisitely pure and even warm tone, the air "Märchen aller Arten," from "Die Entführung aus dem Serail," to which Mr. Saslavyky played the violin obbligato; the "Slumber Song" from Meyerbeer's "Dinorah," and an arrangement for solo voice with orchestra, of Johann Strauss's entrancing waltz, "The Beautiful Blue Danube," in which the words are Italian and the solo part is ornamented with considerable coloratura. Such passages in this and her other songs Miss Hempel sang with brilliancy and the clearness and definition of a cameo earrings, and the waltz had its proper insinuating rhythm.

#### By ALGERNON ST. JOHN-BRENON.

The Biltmore morning musicales began yesterday at the place implied at 11 o'clock. It is only the American woman who has the courage, the energy, the enthusiasm to get up early enough in the morning to hear a programme of serious and artistic music that begins an hour before noon.

Now a year or so ago these concerts did not exist. The early morning hours were consecrated to the immortal and

delicious bagby. He entertained and still entertains the drovers and birds of society at the Waldorf-Astoria shortly after breakfast. It was he and he alone who, in the phrase of the French, was "Matinale," or given to cruel early morning enterprises. This did not suit R. E. Johnston, a gentleman of satanic restlessness and ferocious industry. He chafed under the gall of Bagbeian activity and monopoly for years. Then he met John McE. Bowman, of the Biltmore. Unto what shall John McE. Bowman be likened? There is nothing unto which he shall be likened for he is like unto nothing. He is a lover of horses, who is also a lover of music. He is suave and kindly and in affairs blandly unemitting and amiably relentless. He, too, came out in favor of concerts at hideous hours. He united forces with R. E. Johnston, who, among other things, was originally responsible for Isaac Duncan, for which he hath penance done and penance no more shall do.

#### Johnston and Bowman Unite.

Between them they agreed that the future should have its after-breakfast musicales, too. They began them last year, firing big guns from the first, going from small audiences to large ones, until yesterday at the first concert of the season, the great ballroom was crowded to overflowing and the inexorable Tom Bull at the door, repulsed with contumely, 280 dead-heads. What was much worse, he had also been compelled, as iron tears ran down his cheeks, to refuse the money of disappointed women whose potent anxiety to hear Mme. Marie Rappold, M. Josef Hofmann and M. Antonio Scotti, because the more insistent the more clearly they realized that no seats were to be obtained.

One would like to know now when we are going to have some before breakfast concerts. Fancy Brahms as an eye-opener, and Handel as a suggestion that the door to the activities and the worries of the world is to be opened again.

No, I did not hear all of the concert. I did not—there. If that be treason, make the most of it. The day before I had listened to Dr. Muck all the evening and read Francois Sarcy on the whole duty of the critic half the night. So I could not see the wood for the unconceivable amount of trees.

Oh, New York, New York—much as they say in "Louise"—when does your feverish heart cease to beat? How can one man register its eternal pulses?

And there in the concert was Antonio Scotti, dapper, neat and exquisite with the exquisiteness of Bond street. There was a fight to a draw between him and John McE. Bowman as to who looked smartest. When will Scotti's Anton come? When will his glory fade? The programme notes of Miss Grace Franklin revealed to us one of the most intimate secrets of his life—he once trained for the priesthood. Father Antonio—does it not sound well? Imagine the stream of frail Neapolitan penitents from the Vomero and the Villa Nazionale, from the gardens of Posilipo and the stately villas of Castellammare to tell Father Toto all!

He sang the prologue to "Pagliacci" and made his old effect with it. Then he gave two songs by his compatriot, Costi, and on calls for more sang the sparkling and delicious "Quand era ragazzo" from "Falstaff." He had to sing it twice. Well done, Father Antonio!

#### Announced Name of Songs.

He had good sense enough to announce the name of his encores. It is an excellent plan. It is so helpful to the critics. Mr. Hofmann, the pianist, was heard not only in his capacity as a pianist, but as a composer, blushing modestly under the pseudonym of Dvorak. Madame Rappold's fresh, beautiful and girlish voice was heard in several German songs.

### OPERATIC SINGER WITH #1. RUSSIAN SYMPHONY

Miss Marguerite Beriza, Soprano, and Genia D'Agaroff, Barytone, Take Part in Concert in Aeolian Hall.

With the assistance of the Russian Symphony Orchestra two operatic singers, Miss Marguerite Beriza, soprano, and Genia D'Agaroff, barytone, gave a concert in Aeolian Hall last night.

Miss Beriza was heard here last season in concert. Previously she was a member of the Opéra Comique, in Paris. This season she is to appear with the Chicago Opera Company. Her singing is extremely dramatic; in fact it is so forceful that her voice is suffering from too strenuous exertion. Last season she appeared to much better advantage. With the orchestra she sang an aria from De-

bussy's "L'Enfant Prodigue," and with piano three French folk songs, Liza Lehmann's "Magdalen at Michael's Gate," "En organetto suona per la via," by Stibila and Dvorak's "Deux Chansons Bohémienues."

Mr. D'Agaroff also has a most dramatic manner of singing. His voice is rough and like the average Russian singer his vocal method is not particularly polished. In fact, he talked instead of sang much of his music. In an arrangement of Moussorgsky's "Boris Godounoff" he appeared with the orchestra singing or declaiming Boris' prologue and the death scene at the close of the opera. Together the two singers presented a duet from the last act of Tchaikowsky's opera "Eugene Onegin."

The orchestra was heard in several Russian selections, including the harvester's song from Borodine's opera "Prince Igor."

#### Marcia Van Dresser Sings.

Marcia Van Dresser, who made her first concert appearance in New York last year, again gave a recital yesterday afternoon. Miss Van Dresser's audiences listen even more with their eyes than with their ears, and, if she sang less well than she does, they would pardon many a shortcoming to such a beautiful and winning personality.

Miss Van Dresser's chief fault is the tendency to the hollow, closed tone so much admired by many German singers. If she could throw her voice forward and give the tone a clearer, brighter quality she would gain much, not only in the beauty of her voice, but in the variety of her interpretation. The main reason why most song recitals are monotonous is that singers have but one color of voice. Sad songs are merely slow songs, and gay ones are sung fast. For this reason Miss Van Dresser was at her best in the songs of Brahms and Wolf, and less fortunate in the gayer old French songs she chose. She has the archness requisite for such songs as Wolf's "In the Shadow of My Tresses," which depends on the words rather than on the melodic value. Her audience was so charmed with her manner of singing this that it was enthusiastically encored. Wolf's "Nachtzauber" does not lie in her voice. The high notes were all a trifle off the key, and she showed for some time the strain of her effort to hold her voice in an unusual position. Her high tones do not rest on the diaphragm as they should, but strain the muscles of the throat, which is again a German habit. She sang with special success Brahms's dramatic "Wehe, so willst du mich wieder," which is far more interesting than most of the Brahms songs habitually sung.

Of her French songs Thiersot's "L'amour de moi" and Chausson's "Sérénade Italienne" were the most enjoyable, and for an encore she repeated the latter at the end of the group. So far as musical beauty is concerned, the whole Wolf group might have been cut out, and the audience likes these, especially when sung by a Marcia Van Dresser, whose diction is altogether delightful. She ended with a group of songs in English, among them Kurt Schindler's "The Lost Falcon," which does not improve on acquaintance, and Edward Horsman's brilliant and affective "Bird of the Wilderness," which is finding its place on many programmes. Mr. Schindler furnished the accompaniments more or less sympathetically.

#### "La Mort de Tintagiles" Given Once More by the Boston Orchestra.

#### RAVEL'S "MOTHER GOOSE"

The first matinee concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon was attended by an audience which filled the house. The programme was one of variety and value. It comprised Beethoven's seventh symphony, Ravel's suite, "Ma Mere l'Oye"; Loeffler's dramatic poem, "La Mort de Tintagiles," and Liszt's "Les Preludes." Dr. Muck's reading of the familiar A major symphony of Beethoven had features which might still

be musical. Loeffler's "Tintagiles" was there was no sound reason for discomfort.

Dr. Muck is a German, and in recent years German musicians have shown a fondness for slow tempi. The first movement of the symphony, the first publication of the chief melodic material of the second and the opening of the scherzo were all taken deliberately. Doubtless some felt the want of a certain incisiveness, especially in the scherzo, and there was no doubt that the allegretto began heavily. But since the distinguished doctor indulged in some changes of pace in his delivery it may be said that his tempi were interesting; and that since they did not thwart the artistic purposes of Beethoven they were justified. In finish the orchestral performance of the symphony was most admirable.

Maurice Ravel's "Mother Goose" is a pretty scheme of orchestral color, and it is not without fancy. But it is very tenuous in musical texture. A much better composition in the same musical province was played by the New York Symphony Society on Friday and will be repeated to-day. This is John Alden Carpenter's suite "Adventures in a Perambulator," and the only reason for dragging it into this story is the fact that it was written by an American.

Charles Martin Loeffler's composition "The Death of Tintagiles" wears very well. It has its dull moments, and the voice of the violé d'amour, which sings the sorrows of "the little, ill starved boy," is sometimes ineffective in the midst of the orchestral chorus. But the composition as a whole has musical beauty and eloquence and it gives a brilliant utterance to the tragic moods of Maeterlinck's drama. In workmanship too it is a most excellent example of form. The substructure of the work is built of two principal themes and one secondary, against which are projected themes representing the deadly queen, the child and other forces in the drama.

"La Mort de Tintagiles" is, in its composer's opinion, "a youthful work"—it is his opus 6—but it holds its place close to his later creations, which have perhaps a deeper intellectuality and a profounder mastery of materials, but little more imagination and directness of utterance. Mr. Loeffler, born an Alsatian, has lived many years in the United States. He is a naturalized American and has brought distinction to the musical art of his adopted country. Dr. Muck has long been a fervent admirer of the productions of Mr. Loeffler and he interpreted the one on yesterday's programme with enthusiasm and knowledge.

#### MRS. GABRILOWITSCH SINGS.

#### Shows Interpretative Knowledge in Her Recital.

Clara Clemens-Gabrilowitsch, contralto, was heard in a song recital yesterday afternoon at Aeolian Hall. Mme. Gabrilowitsch presented a programme made up entirely of music by Russian composers. She was assisted by her husband, Ossip Gabrilowitsch, the Russian pianist, who played the accompaniments.

The occasion bore resemblance to several like appearances of Mme. Gabrilowitsch here last season. Her audience was large and friendly and she commanded artistic interest first of all through interpretative skill in the field of lied singing. Her husband's part in the recital also deserves mention at the outset, as in ability and sympathetic feeling it contributed very largely to the enjoyment of the whole.

The programme was remarkably well arranged for showing the various styles of seven leading Russian writers. The first group contained "Ah, Kindly Star" from Glinka's opera, "Russian and Ludmilla," two songs, "The Sea Queen" and "The Song of the Dark Forest" of Borodine, and two excerpts from Rimsky-Korsakoff's fairy opera, "Snegorotchka," namely, "Little Snowflake's Arietta" and "Song of the Shepherd Lehl." The entire group was of a sombre, tragic vein and its feeling strictly national.

Mme. Gabrilowitsch sang each of these numbers with intelligence and taste. Her voice, which lacks variety in timbre, did not meet all the requirements, and in technical accomplishment deficiency was shown in her art. In a group of four songs by Rubinstein, one, "Der Traum," was extremely well delivered, and the "Claerchens Lied," unusually well liked, as was also the composer's "Zuleika."

The other writers represented were Rachmaninoff, with his "Oh, Schönes Mädchen" and "Floods of Spring"; Tchaikowsky, with four songs; Arensky with two, and Ossip Gabrilowitsch, whose songs were "Good-by" and "Nache des Geliebten."

#### MR. HERSCHMANN'S RECITAL

#### A Program of Italian, French, and American Songs.

When Arthur Herschmann gave his song recital here last season he had the misfortune to be in bad voice as the result of influenza. He appeared last evening again in Aeolian Hall under more favorable circumstances without the affliction of the throat. Mr. Herschmann's voice is a baritone, light in quality and of no great power, resonance or sweetness. There are certain excellences in his treatment of

some of the songs. The most of his recital. He went far afield in the composition of his program, which included many arias and songs not familiar in song recitals, in Italian, French, German, and English. Thus besides the well-known "Si, tra i capelli" from Handel's "Bernice," he sang the superb "Del Minacciar del Vento" from his "Ottone," and a charming one, "Il Penitente sta negli Aggetti" from J. Haydn's "Orfeo"; an air from Palladino's "Patrie," and one from Leoncavallo's "Zaza," the comic air, "Wie Will ich lustig lachen," from one of Bach's secular cantatas, and songs by French, German, and American composers. Some of these were marked as performed for the first time in America.

One of the most praiseworthy features of Mr. Herschmann's singing is the flexibility of his voice, which enabled him to deliver the "divisions" or florid passages in Handel's arias with much clearness and precision. He sings in a sincere and unaffected manner, though sometimes lacking in repose, and with intelligence in expressing the sentiment of the music.

#### SINGS RUSSIAN SONGS.

#### Clara Clemens-Gabrilowitsch Appears in Aeolian Hall.

Clara Clemens-Gabrilowitsch, who was heard here on the concert platform last year after an absence of some duration, made her first appearance of the present season at Aeolian Hall yesterday afternoon. She sang a program of Russian songs exclusively. It began with "Ah, Kindly Star," from "Russian and Ludmilla," by Glinka, the first commanding figure in modern Russian music, and continued (more or less chronologically up to Arensky and Ossip Gabrilowitsch, who again played the accompaniments for Mme. Gabrilowitsch).

Besides the intrinsic merit of the music, the program gained interest from being to a certain extent a survey of Russian vocal writing, although there were some omissions if the program be viewed from this aspect not avowed at all by its maker.

The singer's work is familiar here, and her singing seemed yesterday not to have departed in any appreciable way from what already has been made known, either in the advantages or the defects. As before, Mme. Gabrilowitsch's accompaniments were a unique and beautiful contribution to the recital, which was heard by a large audience.

#### SOUSA BIRTHDAY JOY.

#### Sandmaster's 61st Celebrated at Hippodrome—A Gift from Staff.

John Philip Sousa's sixty-first birthday was celebrated yesterday with festivities that centered at the Hippodrome and echoed across the continent to San Francisco. After the ballet of the States, the finale to the second act of "Hip, Hip, Hooray," which Sousa and his band participate, William Courtleigh, Shepherd of the Lambs, came on the stage and Mr. Sousa stepped down from his dias to the fore stage.

He stood there unflinching in a spotless white uniform, while Mr. Courtleigh in a neat little speech told him what a fine fellow and band leader he was. Then he handed him a gift from the 1,274 members of the Hippodrome staff—a handsome silver humidor with a gold medal on bearing Sousa's picture on the top. Then the stageful of players cheered. Mr. Sousa gave every indication of wanting to voice his appreciation, but before he could utter a word the circular curtain went up, which, as every one knows, at the Hippodrome is equivalent to going down.

While these things were transpiring in New York, theatre orchestras in the larger cities, the Marine Band at Washington, which Mr. Sousa used to conduct, and bands at many army posts were playing the New York Hippodrome March, written by the bandmaster for the opening of the big playhouse under Charles B. Dillingham's management.

More than 400 telegrams were received by Mr. Sousa from musicians and public men in all parts of the world. Wallace Damrosch, who represented the musicians of America at the festivities, told Mr. Sousa after seeing him conduct that he refused to believe it was 61st birthday.

"Your enthusiasm has kept you young," added Mr. Damrosch, "and you are a wonderful example of the power of music over such a purely arbitrary thing as the working of time."

#### 'PAGLIACCI' AND 'COPPELIA.'

#### Baklanoff Sings Prologue in a Black Mask—Boston Opera Farewell.

The Boston Opera Company is in the closing day of its engagement at the Manhattan Opera House yesterday gave its first presentation of "Pagliacci" at the matinee performance, followed by Delibes's ballet, "Coppelia," in which Mlle. Pavlova and her ballet were seen for the first time during the present engagement. In the evening "Madama Butterfly" was repeated, with Tamaki Miura in the title rôle and the same cast as was heard before. The ballet for the night performance was "Snow Flakes." As has been the case before when Pavlova bid temporary good-bye to New York, there was much enthusiasm for the Russian dancer during her performance, many curtain calls and many flowers.

The performance of "Pagliacci" in the afternoon was one of the best the organization has given. In the be-

when Mr. Baklanoff came before the curtain to sing the "Bird" song, it was seen he wore a black mask that concealed his figure and a black mask that concealed the upper portion of his face. Possibly his idea in doing this was to dissociate him from the moment from the character plays in the opera, or perhaps it was so as to let the audience see his usual make-up as Tonio for the first time when he appeared on the stage, and thus gain its full effect. The expedient of the mask, which is unprecedented, deprived him of the aid of facial expression in singing the "Bird" song, but it also served to concentrate the attention purely on his singing. Mr. Baklanoff could afford to have his face so covered. There are baritone voices who look upon this prologue as the chance to make time to demonstrate to the audience the power of their lungs. As with him, his fine, evenly developed vocal gifts were always in evidence but never insisted upon, and he was satisfied with letting the audience infer, instead of actually proving, that he could have held the final note half a minute longer if he waited to do so. This same element of continence in his singing is often vocally abused for the work of the other singers. Tingle Teyte, who has been here in only a few opera performances, appeared with the company for the first time, and was an excellent Nedda. There was a trace of emotion in her forming of the high note early in the "Bird" song, but it was quickly vanished, and after that she sang delightfully. Her acting was good enough, and she had the advantage of looking the part thoroughly. In the rôle of Carlo, Mr. Zenaïdo again demonstrated that he is a man of intelligence and an actor of rare power. How his voice could have been in as good condition as it was yesterday after he had sung seven times within twelve days is a mystery. Giorgio Puliti, as Silvio, was uneven. There were moments when his singing was excellent and his acting was good, and there were lapses from his state. The interest which Romeo Rosacci displayed in the trifling rôle of Beppo deserves mention in a review of these small-part singers are generally enforced slaves of routine. Baklanoff, through the action of the opera, playing Tonio in "Citizen's Soldiers," a blind comic role and much more important, succeeded in making the rôle different and interesting. Mr. Granzonni did as much as is necessary with the not exacting score, and was probably responsible to some degree for the self-restraint of the other singers.

## LOEFFLER MUSIC BY SYMPHONISTS

Boston Orchestra Offers Perfect Rendering of Beethoven and Ravel and Then Play—Loeffler.

### WROTE "DEATH OF TINTAGILES"

John Alden Carpenters New Suite, "In a Perambulator," Conducted by Walter Damrosch.

### ALGERNON ST. JOHN-BRENON.

Yes, I knew it. I knew it. We were bound to have him and we got him Saturday. Whom? Where? Charles Martin Loeffler, the Medfield, Mass., melomaniac, at Carnegie Hall, at the concert of the Boston Symphony Orchestra, with Carl Muck conducting. First there was an hour of delightful music, the eighth of Beethoven and a delicate and delicious suite by the modernist Ravel, and then, crash, thunder, the "Erebus" of the orchestra, all split, mingled with a pathetic-slobber, the pomposo-magical, and the mystico-plangent. This is "The Death of Tintagiles," a symphonic poem by the composer I have just mentioned. It is a peculiarity of modern writers of music who have nothing to say that they require a long time to say a lot of new or far-fetched instruments in which to say it. There was a time when Mr. Loeffler led for two violas d'amour and a double bass clarinet as among the instruments with which he accomplished the death of Tintagiles. He has since modified these plethoric demands. When one looks the fantastic and affected instrumentation of many of the latter-day composers, one thinks of what Beethoven did with an old-fashioned orchestra, and one wonders how he could make an appeal to us after that most of the "new" writers, in a concerto written for two jews-harp and a fireplug. Do not think I am frivolous.

#### Justifiable Anger.

and only angry. Like Figaro in Beaumarchais's comedy, I am only laughing

so that I should not cry. It is the most beautiful orchestra in all the world, led by a master, devoting a substantial fraction of the twenty short but long-awaited hours that they vouchsafe to New York to musical moonshine like "The Death of Tintagiles." What are we to Tintagiles, or Tintagiles to us, that we should weep for him? Flat-chested women from Natick and lonely matrons from Jamaica Plains may work themselves into mediæval brain fags over Bellandere, and Vgraine, and Volant, and other such Maeterlinckian characters, as interpreted by Mr. Loeffler. We are made of sterner stuff. And as I struggled with Mr. Loeffler's endless pleading and ineffectual pluckings at the feelings of a sullen and disdainful Mese yesterday I ventured to conclude that he had been successful in at least one thing. He had added another charge to the poetic list of Maeterlinck's "frenzied" mad heroines. Mr. Loeffler's contribution is Mygraine. I am laughing, jeering, so that I could not cry.

#### John Cunningham.

I have no doubt that half Boston poster Dr. Muck to play Loeffler—he is an acclimatized exotic there—while the other half dexterously and maliciously suggest that he should play Loeffler in New York, so that they should have the double pleasure of avoiding him themselves and inflicting him on us. To speak plainly, this composition depressed the audience from the mood of exaltation and pleasurable excitement to which Beethoven and Ravel had roused them. We fidgeted, impregnated, studied the etymology of the word Pavane, and hoped that Mr. Loeffler had finally perorated. Some slept. But not I. Why not? Sleep also is a criticism.

#### John Alden Carpenter.

At the concert of the Symphony Society yesterday at Aeolian Hall, we had another composer. He came from Chicago, and does not, like Charles Martin Loeffler, tread the mystic and soft purple ether of Maeterlinck. His modest, maidenly utterance was entitled, "In a Perambulator." It was a sort of musical description of an hour in a baby's life. In a way it was a jeu d'esprit, and as such was witty, colored and ingenious and showed—I hope Mr. Carpenter will not regard this as doubtful compliment—considerable skill and fancy in orchestration. But in any case he did avoid the deathly damnable of merciless tedium, however much he may have concerned himself with whimsicality and amiable frivolity. There was amused and repeated laughter, for there were resource and quaintness in his humor. The nature of the composition may be derived from the "programme" to which one of the movements is composed.

#### The Policeman.

Here it is. It is called "The Policeman." Out is wonderful! It is always different, though one seems to have been there before. I cannot fathom it all. Some sounds seem like smells. Some sights have echoes. It is confusing, but it is life! For instance, the Policeman—an Unprecedented Man! Round like a ball; taller than my Father, Blue—fearful—fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not batious alone, nor belt, nor haton. I suspect it is his eye and the way he walks. He walks like Doom. My Nurse feels it, too. She becomes less firm, less powerful. My perambulator hurries, hesitates, and stops. They converse. They ask each other questions—some with answers, some without. I listen with discretion when I feel that they have gone far enough. I signal to my Nurse, a private signal, and the Policeman resumes his enormous Blue March. He is gone, but I feel him after he goes.

#### Then Debussy.

The reader may judge for himself how far music can express these matters or whether it lies in the province of music to attempt them at all. Debussy's "L'Après Midi d'un Faune" is also music to which there is appended a poetical and literary amplification, but then Mallarmé's poem deals with ideas plastic to musical treatment.

The soloist at Mr. Damrosch's concert was Mme. Frieda Hempel, in fresh and brilliant voice, and looking radiant. She was particularly effective in a well known excerpt from "Dinorah."

### NEW ORCHESTRA PLAYS.

Max Jacobs and His Men at Harris Theatre.

The Orchestral Society of New York, conducted by Max Jacobs, gave the first of a series of subscription concerts at the Harris Theatre yesterday afternoon. The programme consisted of Goldmark's "Sakuntala" overture, McDowell's "Indian" suite, the Tchaikowsky violin concerto and Slavonic dances by Dvorak. The solo performer was David Hochstein.

The orchestra was one of moderate size, but it was determined in its applause.

It is difficult to imagine what New York wants of another orchestra, but this new one may serve a purpose as a training school for orchestral players. The town certainly needs one, for its orchestral forces are so thoroughly dominated by the labor union spirit that unconquerable mediocrity reigns. But more may be said of this at another time.

At present it is necessary only to say that Mr. Jacobs's little body of players performed creditably in the circumstances. Finish could hardly be expected and great beauty of tone is yet in the future. But there was vigor in the playing and there were evidences of a knowledge of routine. New York orchestral musicians do have routine, no matter what else they may lack, and it is an extremely important possession. Mr. Hochstein was warmly applauded for his presentation of the concerto.

### MR. McCORMACK'S CONCERT.

Popular Tenor as Usual Packs Carnegie Hall.

John McCormack, the popular tenor, gave the first concert of his season in New York at Carnegie Hall yesterday afternoon. The spectacle presented to the eye of the visitor was one now familiar at these unique entertainments. Every seat in the house was occupied, the stage was filled with seats rising in amphitheatre style, and all the standing room was uncomfortably crowded.

Mr. McCormack began his programme with two airs of Handel, after which came a long list of songs by various composers, from Tschalkowsky to Harry Burleigh, together with some Irish folk songs. Mr. McCormack's art was exhibited at its best. His delivery of Handel's "Where E'er You Walk" was a piece of singing calling for the warmest praise. It showed to much advantage the tenor's ability to sustain long phrases and to deliver florid passages with fluency, clearness and apparent ease. And above all, the number was sung musically.

Again, the singer's excellent enunciation was one of the most commendable features of his art. Mr. McCormack's popularity has been well earned, for he sings music by good composers, chosen with a view to its fitness for miscellaneous audiences, and he sings it with beauty of voice and charm of style. Donald McBeath, violinist, assisted the tenor, as usual.

### A MATURE SINGER AND AN UNRIPE VIOLINIST

Contrasting Recitals in Aeolian Hall Yesterday.

A ripe artist sang songs in Aeolian Hall yesterday afternoon, and a budding violinist played music on her instrument in the same room in the evening. The ripe artist was Mr. Emilio di Gogorza, who provided an entertainment for the delectation of the discriminating and experienced; the player, who has the making of an artist in her, but made appeal chiefly to an audience of good wishers, was Miss Henrietta Bach. Mr. di Gogorza has been with us many years, during which he has exercised a wise discretion, in that he has never cheapened his gifts by a too profuse offering of them and never attempted a proclamation without having something to say. Few of our men singers sing so well from a purely technical point of view as he; none of them is more interesting when he makes his essay. His programme yesterday, far from uniformly excellent, so far as its contents were concerned, was provocation of interest; and even its least valuable elements were made to challenge serious attention by the manner in which they were presented—Mr. J. Alden Carpenter's "The Cock Shall Crow," Mr. Rogers's "Wind Song," Sidney Horner's "The Fiddler of Dooney" and Cyril Scott's "Why So Pale and Wan?" for instance. His singing of them also raised three songs by Enrique Granados into a significance which an ordinary performance would never have won for them. The Spanish composer has been "discovered" (for advertising purposes) only this season, though his first opera was performed with a success which attracted attention in Madrid as long ago as 1898, a portion of a second was produced in Barcelona in 1903 and a third had representation in the same city in 1911. "Goyesca," his fourth opera, is on the Metropolitan list for the coming season, wherefore he is industriously kept in the public eye. To judge by the three songs sung by Mr. Di Gogorza yesterday is a vintner whose product needs no bush. They are from the kind of music which Dr. McLeod described as "a hot night disturbed by a guitar." They are just as far from music of the modern French interpreter of musical Spain whose attempts to evoke "atmosphere" and reproduce local color have stifled Spanish melody and left Spanish rhythm scarcely distinguishable. And what is Spanish music without melody and rhythm?

Granados sacrifices no musical element native to his people to the sentiment of the poetry which he attempts to lift to a higher power, and therefore his songs are as admirable as they are delightful.

Neither these songs, nor the two settings of lines by Tagore made by Mr. Carpenter, could have been better sung than they were by Mr. De Gogorza. They are specimens of high art, and high art was employed in their interpretation, especially eloquent diction, distinct enunciation, appealing timbre (meaning emotional quality of tone) and appreciation of the melodic line. And these were the virtues, virtues of great distinction, which marked all of Mr. De Gogorza's singing.

If Miss Bach were not a young woman of large artistic ideals she would not have attempted to play such compositions as made up the bulk of her programme—Nardina's concerto in E, the adagio and fugue from Bach's suite by G minor and the concerto in D by Vieuxtemps; if she had not had an excellent training she would not have put so good an account to her credit in playing them as she did. But it is to be feared that she has put aside a masters' supervision much too early. She is not yet sufficiently grounded in technique or taste or knowledge to venture into the realms of the classics.

H. E. K.

### MR. DE GOGORZA HEARD.

Song Recital Combining Novelty With Fine Art.

Emilio de Gogorza was heard in song recital yesterday afternoon in Aeolian Hall. His programme was entirely out of the familiar path and for that reason attracted a certain interest. Two operatic airs by Gluck and Monsigny opened the list, and then followed three beautiful and characteristic songs by Granados, a Spanish composer from whom we are to have an opera this season. Next came two songs by John Alden Carpenter, songs deeply felt and anxiously wrought, but wanting somewhat in that spontaneity which makes a lyric convincing.

J. H. Rogers, Sidney Horner, Cyril Scott and Elgar contributed numbers, and the final group contained productions of to-day's highly cultivated Frenchmen, D'Indy, Repartz and Debussy. Concertgoers do not often hear a song recital without a single German lied. Can it be—but, no, the question must not be raised. What was heard was worth hearing and the hearing was good because the method of communication was artistic.

Mr. de Gogorza is not heard too often here. He is one of the most accomplished artists of the concert platform. A singer who has voice, technique and temperament, and whose interpretations are made eloquent by poetic insight as they are admirable by fastidious taste. An art which has power combined with aristocracy and distinction is that of Mr. de Gogorza. He was heard by a large audience and the applause which he received was of the genuine kind.

### HENRIETTE BACH'S RECITAL.

Plays Music by the Violin's Greater Bach Interestingly.

Henriette Bach, violinist, gave a recital in Aeolian Hall last evening. She played the Nardini concerto in E major, the unaccompanied adagio and fugue in G minor by Bach, the Vieuxtemps concerto in D and some shorter pieces. Miss Bach is not unknown to local lovers of music. She has been heard from time to time in the course of the last eight or ten years and always with interest. Her talent is substantial, if not great, and her schooling good. She is an earnest seeker after artistic results and always plays with respect for the intent of the composer.

She was not heard at her best last evening in either the Nardini or the music of the greater Bach of the violin. In both she showed accuracy of finger and some good qualities of the bow arm. But her tone was wanting in smoothness and in warmth. In the Bach number there was too much roughness of style and there was only a superficial indication of the musical content of the movements.

### EMILIO DE GOGORZA

20 IN VOCAL RECITAL

Tel.

Clever Singer Spoils Concert by Wasting Time on Songs by Mediocre Composers.

M. Emilio de Gogorza gave a programme of songs yesterday at Aeolian Hall. The artistic value of many of them was of incredible thinness, and it was only the ability of the cook that made the bloodless and stringy viands palatable to the throats down which they were forced. Gluck and Monsigny we

have nothing against. But what of insipid material supplied by the following regiment of mediocrities: Enrique Granados, J. Alden Carpenter, J. H. Rogers, Sidney Homer and Elgar, the Worcestershire Wagner without the snuff.

Granados is the composer of an opera to be produced at the Metropolitan Opera House, so we are to be deluged for months to come with Granados. M. de Gogorza sang three songs by him. They had some remote and indirect reference to Goya, and this was profoundly satisfactory to art temperamentalists. But they left no other impression.

Mr. Alden Carpenter has apparently tried to start a furore for children songs and fascinate the public by appearing before them as a composer who is one part affected modernist, ten parts Kitty Cheatham, and the rest water. If he is not careful, instead of starting a furore he will begin a panic. His "On the Seashore of Endless Worlds" and "When I Bring to You Colored Toys" proved, even in the hands of M. de Gogorza, mere straggles, sketchy wind-blew music with no permanency or vertebra of idea. Elgar's "The Pipes of Pan" had devoted to it all the resources of a clever, educated and accomplished artist.

J. H. Rogers's "Wind Song" was well aimed, because, among other reasons, it went in at one ear and out of the other.

Thus the second, third and fourth part of the vocalist's programme was devoted to that which, musically speaking, only rose above the trivial.

There is a famous play by Cervantes, which M. de Gogorza, as a Spaniard, will doubtless remember. In it a magician blows a corpse into life. This is just what M. de Gogorza was trying to do with this impossible music.

In the fifth part of the programme, the singer was on surer ground. He sang four contemporary French songs. They were delightful in matter and manner. But don't be a missionary, Emilio. It is dolorous and dollarless.

### The Art of Emilio de Gogorza.

The true art of singing is rarely exemplified more fully than it was yesterday afternoon in a recital given by Emilio de Gogorza. He had hardly recovered from a recent attack of appendicitis, and to those who best know what this great artist can do the effort he made was visible, but so great is his knowledge of the technique of his art that he surmounted all obstacles and sang as few singers can sing.

His programme, with one or two exceptions, was of practically unknown works. Its keystone was a group of Spanish songs by Enrique Granados, the Spanish composer New York is to have the privilege of welcoming later this season. Mr. de Gogorza also sang two other Spanish songs as encores, both by Alvarez, both singularly fascinating for rhythm and color. The first three songs deal with the gallants of Goya's "El Majoy la Maja"; the first, "Ah! cruel death," being saturated with anguish for the lover's loss. Mr. de Gogorza sang this admirably, in a way which conveyed fully the "anguish beyond endurance" of which the bereft one sings. In still another vein was the next, a song which recalls, with moments of happiness, the perfections of Maja. The third is teasing, and answers Maja's words only with a gay tra, la, la. To those who have heard the singer's performance of Elgar's "Largo al Factotum" aria, no description will be necessary of the lightness and esprit with which he performs this song. Monsigny's "Air of the Deserter" was sung with delightful bravado.

John Alden Carpenter's name appeared three times on the programme. The first two songs, "On the Seashore of Endless Worlds" and "When I Bring You Colored Toys," are recent writing; "The Cock Shall Crow" is patently of an earlier date, and, to most ears, of more interest. The second has been frequently sung of late, but the first song is unfamiliar. Even Mr. de Gogorza's very evident enthusiasm for this song failed to make it especially interesting. Carpenter may have dreamed that he was Charpentier, but, like all dreams, his is far from the reality. "Louise" is suggested very fleetingly.

Elgar's "Pipes of Pan" has stirring words which the singer interpreted with fire and virility, but the music is far from stirring. The final group by Vincent d'Indy, Guy Roparty, and Debussy were sung with superlative art, but one wished the singer might have been interpreting songs of greater value. He could sing incomparably some of the old Irish songs that Villiers Stanford arranged, or

Jensen's superb Op. 49, 50, 53, and 61, settings of "My heart is in the Highlands" and other poems by Burns and Moore. The way he sang "Drink to me only" was a revelation. It is to be hoped that on his future programmes he will place many more Spanish songs, as these would not only be a novelty but a refreshment to jaded musical ears.

### Hemus Sings American Songs.

The greatest of American composers, Edward MacDowell, did not believe in concerts or recitals devoted entirely to Americans. He thought their songs and pieces should be mingled with foreign works and judged entirely on their general merits, without consideration of their nationality. He was right; yet there is no harm in occasionally giving Americans a chance by themselves. This happened yesterday, when Percy Hemus sang in Carnegie Hall, before a large and enthusiastic audience. He has a good voice and command of different styles. His programme was probably the longest ever devoted entirely to Americans, eighteen of whom were represented, as follows: Carl Busch, Ward-Stephens, George B. Nevin, Arthur Hartmann, Charles Wakefield Cadman, C. Linn Seiler, Rubin Goldmark, Horatio W. Parker, Sidney Homer, Edward MacDowell, Clayton Johns, William G. Hammond, John A. Carpenter, Bruno Huhn, Edwin Schneider, Lulu Jones Downing, Walter Damrosch.

### AN AMERICAN CONCERT.

#### Percy Hemus Gives Whole Programme to Native Writers.

Percy Hemus, a local barytone, who has often been heard here before, gave a song recital last evening at Carnegie Hall. In accordance with a patriotic purpose announced last year, he offered a programme of music by American composers. While it is questionable whether his chosen field is one containing material of sufficient variety and novelty it is commendable. American writers have for some years past had their songs unsparingly brought forward in concert halls here and local singers such as David Bispham and Heinrich Meyn have frequently sought to make the home products known by devoting their programmes entire or in part to them. Of course there are always the students of singing to be considered by a recital giver and no doubt Mr. Hemus had their interests first of all in mind in his scheme of work presented last night.

His list was very well arranged. It began with Carl Busch's "Gitchie Man-ton, the Mighty" and closed with Walter Damrosch's "Danny Deever." Ward Stephens contributed "Hour of Dreams," which is dedicated to Mr. Hemus, and Rubin Goldmark his song "Spring Rains." "When the Misty Shadows Glide," by J. Alden Carpenter, and "Deserted," by MacDowell, were included, together with songs by Huhn, Parker Hammond and other composers. In his work the singer disclosed feeling as well as taste and technical skill.

## GODOWSKY REPLAY IN FRE

2.7. telephone Austrian Pianist Withd.

at Metropolitan at Ele

2.7. \$4,000 and \$5

Leopold Godowsky, the Austrian pianist, created something of a sensation at the Metropolitan Opera House last night, when, at the eleventh hour, he refused to appear in the benefit performance for the La Fraternelle des Artistes, because the affair was staged in the interests of France. The noted musician's name appeared on the programme, as he did not discover the object of the benefit until the last minute. It was freely reported that about the corridors of the theatre that Godowsky had been quietly advised by the Austrian Consul to withdraw from the performance if he cherished any hopes of a future visit to his own Vienna. This rumor could not be verified, however.

Catherine Goodson was substituted in his place.

The benefit netted between \$4,000 and \$5,000 for La Fraternelle des Artistes, tickets selling at from \$5 apiece down to \$2. There were more than 2,500 persons on hand to enjoy the really excellent entertainment by a volunteer set of artists, whose performances were as good as they were variegated. It was typically a Marseillaise evening, and a knowledge of the Parisian tongue was

"Carmen" at the Thalia.

A creditable performance of "Carmen" ushered in the Bowery's season of grand opera at popular prices last night, at the venerable Thalia Theatre, the oldest playhouse in this city. The Zuro Opera Company has collected a stronger and more evenly balanced company of principals, and an unusually good chorus, the work last evening being acceptable to a large audience of music lovers. The rôle of Carmen was sung by Louise De Larra, engaged at short notice, owing to the illness of Maud Santley, and Michaela by Gertrude Barondess. The singing and acting of Luigi Samolli, as Don José, and Cesare Allesandron as Escamillo, made a favorable impression on the audience and several curtain calls following the principal scenes. "La Traviata" will be sung this afternoon, and "Aida" this evening.

## KNEISEL QUARTET IN FIRST CONCERT

Unfamiliar Works by Haydn and Chopin Arouse Interest.

The first concert of the Kneisel Quartet's season, which took place last evening in Aeolian Hall, was one of the kind made familiar by this admired organization. Catholicity of taste and a certain fine conservatism go hand in hand in the planning of Mr. Kneisel's programmes. If he sometimes troubles the ancients by his excursions into the land of modernism he always offers them consideration by his equally searching visits to the catacombs of the past.

Last evening's programme comprised three numbers, Haydn's quartet in D major, opus, 20, No. 2; Chopin's sonata for piano and cello and Ravel's quartet in F major. The first two of these appeared for the first time at these concerts. The discovery of comparatively unfamiliar things in the treasure houses of Haydn and Chopin is an achievement in itself.

The composition of the father of the quartet dates well back and yet the familiar characteristics are well defined, even to a slow movement which dimly foreshadows the manner and style of the famous Kaiser quartet. And it is such happy music, so clear, so sunny and so perfectly suited to polite society that the hearer of to-day must be almost as grateful for it as the eighteenth century Viennese who looked to Papa Haydn for their unfailing supply of musical bonbons.

Chopin was never entirely comfortable in the sonata form, and the sonata in G minor for cello and piano is no exception to the rule. But the composition is pleasing. The very brief and almost naive slow movement is vocal and is admirably suited to the utterance of the cello, while in the first allegro there are moments when one hears the mutterings of the greater Chopin yet to come. The piano part is brilliant in spots and sometimes overbalances the other, but a good pianist can make it effective. The work was excellently played last evening by Willem Willeke, the cellist of the quartet, and Carl Friedberg, pianist.

The Ravel quartet has had a rest, and it needed it. The work has individuality and a distinct, if not large, value; but its thematic material is not of the robust kind which could stand continued exposure to the weather. The composition relies for its interest on ingenuity of rhythm, restless distribution of melodic phrases among the instruments, a shimmering web of sometimes elusive and sometimes plangent harmonies and a dexterous shifting from bow to pizzicato and from muted to unmuted strings. There are unusual and even beautiful tonal combinations in it, but when all is said it is more a creation of technique than of imagination. For those who care about records it may be noted that the quartet was produced here by the Kneisel men in December, 1906, and was last given by the Fionzaleys in December, 1912.

It should be added in closing that the playing of Mr. Kneisel and his associates last evening had all the finish and beauty of tone to which their hearers are accustomed. Especially in the difficult harmonies of the Ravel composition were accuracy of intonation and perfection in balance displayed brilliantly.

## MME. ALDA HEARD IN A SONG RECITAL

Mme. Frances Alda of the Metropolitan Opera House gave a song recital at Carnegie Hall yesterday afternoon. Her audience, which was one of good size, included many of the singers from the opera, and the blossoming of flowers buried the piano, covered much of the platform and in the end almost hid the singer. Before the entertainment began it was announced from the stage that Mme. Alda had contracted a cold and needed the indulgence of her hearers.

Most careful attention to her singing, however, failed to find any shortcomings directly caused by the cold, except some special effort at times, and an exaggeration of deficiencies always present in this singer's delivery. Rapid utterance is never congenial to Mme. Alda. With a cold it became more difficult and had results less satisfying than usual. On the other hand, her singing of sustained phrases in slow tempo, which is her best technical achievement, was praiseworthy yesterday.

Her highest flight in interpretative art was her delivery of Grieg's "An cimen Bathe," which she sang with beauty of tone and with lovely expressiveness. Possibly her delivery of the same composer's "Ein Schwann" was a close second, while she was again happy in "Ouvre tes yeux," which she gave as an encore number. There was insight in her presentation of Debussy's "Fan toches," but of course the quick articulation was labored.

But it may fairly be said that despite the cold Mme. Alda was able to disclose to lovers of song that she had made definable progress in style and interpretation. The natural beauty of her voice when its tones are properly emitted, is great, and with such an instrument she should be able to do much. But the one defect in quick utterance makes the arrangement of a varied programme difficult. One cannot sing adagio all the time and still be interesting. Mr. L. Forge played the accompaniments admirably.

## MME. FRANCES ALDA IN VOCAL RECITAL

She Gives a Varied Programme English, French and Italian Songs.

Mme. Frances Alda gave a vocal recital yesterday afternoon at Carnegie Hall.

In respect of the fact that the singer is Mme. Alda, I am going to say, so what in the spirit of Touchstone, her singing of the old fashioned song in the first part of the programme not quite as brilliant as it might have been; but in respect of the fact she is Mme. Gatti-Casazza her singing was much as it should have been. Gatti-Casazza is the Emperor of all the eras. He is six feet high. He is in proportion. I have to see him a night for nearly six months. When goes to Milan the whole of the opera section of Milan chant a hymn, "Gatti-Casazza." How dare I say that his wife's singing of "The Ny to Love Inclined" was not above par? How dare I say it? How I think it? Besides, she is very pretty. Her manager, Mr. Haensel, made speech, requesting indulgence for her grounds that she was suffering a cold. Well, before she got to second group of the programme had shaken off the worst of the cold. Speaking purely of the recitalist's part of the fact that she is Mme. Alda, the Grieg songs were most unusual and effectively delivered. Grieg was loved by Rimsky-Korsakoff in a quiet mood, and Rachmaninoff in a passionate one. The Chausson and Debussy music was also well interpreted for Mme. Alda, and, independently of the fact that she is Imperatrice, understands modern French chansons. She has the gift of languages; she can even speak English. The large audience is not to be gotten, nor the forest of flame chandeliers, nor the pretty costume of the Cavalier, nor the Petrarchan birth pains of lyric creation producing his version of Heine's "World Is Stupid," written for and dedicated to Mme. Alda. It is to be said that she entertains no such parables about the world that is very good to her. —A. St. J. B.

# R. VECSEI'S PLAYING

Mr. Vecsei, pianist, gave a recital yesterday afternoon at Aeolian Hall. He is a Hungarian pianist who was first heard here last season at Carnegie Hall, when he was assisted by an orchestra from the phony Society. His programme yesterday consisted of Beethoven's "Sonata Op. 10, No. 3," Mendelssohn's "Seventeen Variations on a Theme of Chopin," Schumann's "Carnaval," Liszt's "Hungarian Rhapsody No. 3," and Liszt's "Sonata in B minor." His performance again showed him to be a player of talents, with some limitations. In the old days, which is so interesting in its redressing, plenty of opportunity was afforded him (if not too much) for a display of tone, and in the "Carnaval" he showed his musical taste. In both of his numbers his staccato work was really good. To sum up some general characteristics of Mr. Vecsei's work as observed yesterday there might be noted a tone somewhat more than musical, a technique more than musical, and a certain assurance shown in interpretation.

## ME. FRISCH SINGS HERE FOR FIRST TIME

Mme. Povla Frisch, a soprano, who has sung in Paris with success, was heard for the first time here yesterday afternoon in a recital of songs in Aeolian Hall. Her programme was one of a wide exposition of her powers. It comprised songs by Beethoven, Schubert, Rachmaninov, Chausson, Schumann, Brahms, Strauss and others. The singer interested a large audience, chiefly by reason of her strongly marked personality and dramatic temperament revealed in her singing. Mme. Frisch will not be enrolled among the artists whose vocal technique is to be accepted as a model. Her vocal production is opulent in faults, especially in the upper range when sung forte. Furthermore, bad placing and poor breath management frequently carried her off the pitch. Much of her delivery is very labored and of reposeful finish there was but little. Nevertheless, Mme. Frisch was able to make it clear that she had a knowledge of style and that her interpretations had both understanding and feeling behind them. Some of the songs which called for delicacy of vocal touch and fancy in their reading were well done. Perhaps of this kind the one she sang best was Chausson's "Les Papillons," but curiously she fell far short of the intimacy and playfulness of Schumann's "Auftraege." Alexandre Georges's boldly declamatory "Hymne au Soleil" illustrated fully the discrepancy between the singer's artistic purposes in interpretation and the inadequacy of her vocal resource. However, such song "reciters" are by no means to be slighted, since too frequently the possession of voice and technique are unsupported by intelligence. The misfortune of singers of Mme. Frisch's type is the palpability of their failure to achieve their clearly defined aims.

Debut of An Agreeable Vocalist. Mme. Povla Frisch introduced herself agreeably to an audience of discriminating hearers in Aeolian Hall at song recital yesterday afternoon. She is a soprano, of Danish birth and French training, her voice not remarkable in any way, but pleasant in quality and thoroughly obedient to fine taste, instinct and knowledge; breath control excellent; registers admirably equalized; attack impeccable and phrasing finished. Altogether a singer whom it will be a pleasure for other audiences to welcome as promptly and cordially as that of yesterday welcomed her. She sang an unacknowledged programme of songs by German, Russian, Italian and French composers, showing the most sympathy with the last and least with the Germans, Schumann, Strauss and Brahms.

## BRAZILIAN PIANIST MAKES HER DEBUT

Guimar Novaes, a young Brazilian pianist, made her first appearance here at a recital at Aeolian Hall yesterday afternoon. Miss Novaes emerged from the Paris Conservatoire in 1912 with a first prize, and has played in several European countries. She would have used the Continent again had it not been for the war. Hence she has come

to North America. Her appearance yesterday aroused interest and without doubt she will be heard again.

Her principal numbers were the Busoni transcription of Bach's Chaconne, Beethoven's D minor sonata, opus 31, No. 2, Schumann's "Carnival" and the Brahms capriccio in B minor. Chopin and Moszkowski completed the programme. The Beethoven and Schumann works are among her battle horses. In her first number the pianist was plainly much disturbed by nervousness, but in the sonata she began to disclose her true and valuable qualities. The Schumann composition without doubt reached complete measure of her musical abilities. It was the work which she played with credit for her entrance examination at the Conservatoire before Gabriel Faure, Claude Debussy, Moszkowski and other masters.

In this work and also in the sonata Miss Novaes showed a fine and vigorous talent, by no means mature, but possessing without doubt vital elements. Her touch was highly sensitized and had much variety, while her tone was full bodied and revealed a large range of color. Finger work generally accurate and always musical, pedalling guided by feeling for tonal combinations and harmonic modulations, and a keen sense of rhythm were admirable technical features of her playing. She seemed to be a young woman of sound musical instincts, albeit her intellectual grasp is yet neither large nor firm. But nevertheless in her interpretation of the Beethoven work there was a clear appreciation of the master's deeply felt music and an exposition of it in which temperamental vigor was governed by discretion.

The Schumann number showed even better the young woman's unquestionable insight, as the picturesque musical impersonations enabled her to draw her outlines with a firmer hand and to apply color from a more diversified palette. Her reading of the composition was one of much beauty and of a deeply interesting personal character. It was not an exhaustive interpretation, but it was one to chain the attention and a decidedly musical one. A young pianist who can play the "Carnival" as well as Miss Novaes played it may expect to go far.

Her technique, which is excellent, is backed by the promptings of a genuinely artistic nature, a searching love for melodic line and curve and a fastidious color sense, which prevents her from overstepping the boundaries of artistic sobriety and from attempting to dazzle or astonish with mere richness of tonal effects. Her most prominent fault was an exaggerated nuance. She is now about 20 years of age and ought to become an important virtuoso. At any rate she is a welcome addition to the list of local acquaintances in the music world.

## MISS GUIOMAR NOVAES PLAYS A Young Brazilian Pianist Makes a Favorable Impression.

A young woman whose name, Guimar Novaes, has an entirely unfamiliar sound in New York, appeared here for the first time yesterday afternoon and gave a pianoforte recital in Aeolian Hall. She is a Brazilian by birth, and her musical education was obtained in Paris, under Isidor Philipp. As a musician she does credit to her native land as well as to the land that taught her. South America has not yet been prolific of musicians, but Miss Novaes may yet find some title to have her name spoken with that of Terest Carren, who came from Venezuela. She is well equipped with the fleet and fluent and generally accurate technique that is expected as a matter of course from public pianists of these days. She has an unusual command of a richly colored tone from the instrument, in all ranges of power; and her tone is full and round, also in all ranges of power, without losing its beauty in the loudest passages. These things hint at a musical feeling; and Miss Novaes showed in her brilliant performance an abundance of such feeling. It had not the brilliancy of a virtuoso's playing, the search for brilliancy for its own sake; for there are much grace and charm, much poetic and deeply musical feeling in her playing, as well as a certain glowing vitality, and nothing of an attempt to dazzle or to make a personal display. There are some things that perhaps she will cast from her in the course of her artistic development: the love of dynamic contrasts so intense sometimes as to be extreme; a similar love of contrasts in tempo. But these are not frequent enough now seriously to disturb her listeners; and there is very much in her playing to give them great artistic pleasure, and to promise them a growth in the future into an even riper musicianship.

Miss Novaes played the monstrous structure that Mr. Busoni has derived from the Chaconne in Bach's D minor violin suite, as something of itself musical and with a feeling for its proportions and the composition of its outlines not always entertained or expressed by pianists intent on filling up its cumulative sonorities. Her performance of Beethoven's sonata Op. 31, No. 2, was full of its romantic spirit, of fire and passion not exaggerated for the sake of effects. Her program contained also Schumann's "Carnaval," in which she showed poetical fancy, imagination, picturesque detail and rich tonal color.

His Op. 76 played with the grace insinuating rhythm and intimacy of feeling that it demands but sometimes does not obtain from its interpreters; the Berceuse and trio Preludes by Chopin, and a concert etude by Moszkowski. Miss Novaes gave great and evident pleasure to her listeners, and established herself as one of the better and more interesting of recent additions to the phalanx of pianists.

## CASALS IS SOLOIST AT PHILHARMONIC

The second evening concert of the Philharmonic Society took place last evening at Carnegie Hall. The programme consisted of Mozart's G minor symphony, Haydn's cello concerto in D major and Beethoven's "Eroica" symphony. The solo performer was Pablo Casals. It will be seen that Josef Strinsky, conductor of the organization, tried to impart a classic character and development to his programme, and with success.

The playing of the Mozart symphony raised some questions of taste and musical feeling. The work is one familiar to all music lovers, who long ago learned to love its melodic simplicity, its sunny moods, its transparent instrumentation and its unaffected methods of development. Whether it should be so performed that its harmonies sound unusually opaque and its rhythms heavy is hardly a matter to debate. Yet it sounded thus last evening. Perhaps Mr. Strinsky "felt it that way," as the musicians say when they find no explanation for a reading, but few music lovers could have accepted his feeling gratefully. It was a ponderous and dark performance.

With the advent of Mr. Casals the atmosphere became more refreshing, for this consummate artist with his very first phrase let the sunlight shine through Haydn's music, and from then to the end of the number all was clarity, finish and restfulness. A supremely musical player, Mr. Casals has a most sensitive touch in enunciating melody, while in the treatment of passages he shows such nice discrimination that he never degrades them into mere exhibitions of virtuosity. His reading of the whole concerto was that of a master, nor was his delicious appreciation of the humor in the finale the least of his achievements. The large audience recalled him with enthusiasm many times.

## PHILHARMONIC CONCERT.

Pablo Casals, 'Cellist, the Soloist—Haydn, Mozart, Beethoven Played

The appearance of Pablo Casals, the Spanish violoncellist, as soloist at last evening's Philharmonic concert brought to the hall a much larger audience than was to be seen there at the first evening concert of the organization two weeks ago. It was an audience, indeed, that filled the hall quite to its capacity, and that was much delighted by Mr. Casals's playing. The orchestra numbers were Mozart's symphony in G minor and Beethoven's "Eroica."

Mr. Casals made some of the most notable contributions to the music of last season and quite justified his fame as one of the greatest masters of his instrument. His reappearance this season is welcome. He played last evening Haydn's Concerto in D major with a marvelous polish, grace and flexibility of style, and with the supreme art that conceals art and that effaces art to the total effect all traces of effort and of the means by which the effect is achieved. His unflinching accuracy of intonation, his elastic and finished bowing, the dexterity with which he solves all the problems of the left hand in stopping are a joy to lovers of the stringed instruments. Fullness and richness of tone are not his strongest point; but his tone never lost its quality of beauty even in the most elaborate passage work. And above and beyond all these things are the command of style, the authority and poise, and the musical charm of his interpretation. No wonder that he was much applauded.

Mr. Strinsky gave a singularly stiff, perfunctory, and unyielding performance of Mozart's entrancing symphony, which might have led some to suppose him not in full sympathy with its essential characteristics. They are to be sure, not of a sort to appeal to one whose chief interests are, very naturally, directed toward the most modern manifestations of music. And yet his symphony of Mozart's is intensely alive today, and is really worthy of all that modern conductors can do in the way of understanding it. The orchestra showed much that was praiseworthy in the matter of tone and accuracy.

## MR. JANPOLSKI'S RECITAL.

Russian Barytone Heard at Aeolian Hall in Varied Song List.

Albert Gregorovich Janpolski, a Russian barytone who is well known here as a singer in local church choirs, gave a recital last night at Aeolian Hall. His programme was of good selection. It was composed of Caldara's "Comme Raggio di Sol," Durante's "Danza Fanciulla," the "Adelaide" of Beethoven,

an air from Handel's oratorio "Susanna," a group of modern German songs, the Polish folk song "Duma," several Russian folk songs, an arioso from Chadwick's "Judith" and some English songs.

Two of the English songs were down in the list as sung for the first time, "Silent Noon," by Converse, and "Once at the Angelus," by Foote. Three Russian songs down as novelties were "Christ Is Risen," by Rachmaninoff, and "Blasted Flower" and "Through the Steppes," by Gretchaninoff. Mr. Janpolski sang his numbers with understanding. His art was somewhat marred by a deficiency in finished skill, but he was able to impart much interest to his work through musicianly feeling and taste and it seemed to be much enjoyed.

## A GRACIOUS PIANIST FROM BRAZIL

Recitals by Miss Novaes and Mr. Janpolski.

By H. E. KREHBIEL.

An audience largely composed of persons capable of judging heard Miss Guimar Novaes give her first recital yesterday afternoon in Aeolian Hall, and placed the stamp of their approval most unmistakably upon her playing. The young woman is a Brazilian, whose stage bearing indicates an inexperience which is singularly at variance with her performance when once seated at the pianoforte. The audience does not interest her, but her music does. In that she seems immersed from the moment she touches the keys. She has no pose, no affectation. She plays as if for herself, with remarkable composure, with such sure command of the techniques of her art that she finds it unnecessary to display any of the devices resorted to for the production of varied nuances either of dynamics or timbre, and permits the music to publish her conceptions of its significance without the physical commentary in which even many really great virtuosos indulge consciously or unconsciously. To her the soul of music seems to be beauty, and that she expresses with most gracious sincerity and real eloquence. She lives in a lovely intimacy with the compositions and the medium which the composer chose for their expression. Because she loves the pianoforte she permits it to be what it is and woos its best qualities, searching out its most ingratiating sounds and making them publish the thoughts of the composer as she understands them. Her instincts seem to be thoroughly musical; her intellect, her fancy and her emotions live in the atmosphere of poetry. Of that she gave convincing demonstration in her readings of Beethoven's Sonata in D minor, Op. 31, No. 2, and Schumann's "Carnaval." She made no effort to appear stupendously masculine in Busoni's transcription of Bach's chaconne for the violin, but brought out its beauties so clearly that the added colors justified the translation. As she played the music it was possible to think of Bach and forget Busoni, which is never the case when Busoni plays one of his arrangements of the old master. Miss Novaes has won a hearty welcome from lovers of the best kind of pianoforte playing.

Mr. Janpolski, who gave a song recital before a fine audience in Aeolian Hall last night, takes too much joy in the volume of voice to make the best use of it in song. He revels in its large sonority and forgets that modulations of color and dynamics and an infusion of poetical charm and refined emotion are essential in folksongs as well as artistic creations. There was no grace in his "Danza, fanciulla," no suavity in his "Come raggio di Sol," and no depth of sentiment in his "Adelaide." The Russian songs which made up a large portion of an interesting programme may have been more acceptable to the critically-minded. He had a great many listeners to whom they made a special appeal.

## MR. SPALDING'S RECITAL.

Violinist Produces New Suite Written by Himself.

Albert Spalding gave a second violin recital yesterday afternoon in Aeolian Hall before an audience that was large and appreciative. The chief programme numbers were Grieg's C minor sonata for piano and violin and a suite in C major for violin and piano by Mr. Spalding, which was heard here for the first time. The other selections were Tardini's sonata "The Devil's Trill," Corelli's "La Folia," a prelude by Moore, a new piece by Walther Henry Rothwell called "Wiener Gruss," Grasse's "Waves at Play" and Wieniawski's A minor polonaise.

Mr. Spalding's suite was well played and very favorably received. It is in four parts—prelude, aria, vivace and fantasia—ably written throughout and

frequently made delightful by its melody. The first and especially the last parts are the most ambitious in design and here more prominence is given to the piano. The vivace movement is made rather striking through rhythms suggestive of music recently so in to date in local dance halls.

Mr. Spalding's performance in the Grieg sonata was delightful. It is safe to say that it none of the manifold beauties of the melodious work were left unrevealed by the player. Indeed in his general work one yesterday Mr. Spalding was at his best. Finish of style, accuracy of tone and fine emotional insight were qualities richly brought to bear in obtaining very high results in his various readings.

## ALBERT SPALDING PLAYS.

### Violinist Gives Keen Enjoyment at His Second Recital in Aeolian Hall.

Albert Spalding gave his second violin recital of the season yesterday afternoon in Aeolian Hall. His numbers were Grieg's Sonata in C minor for piano and violin, Corelli's "La Folia" Variations, Tartini's "Devil's Trill" sonata, four shorter pieces by Emanuel Moor, Walter Henry Rothwell, Edwin Grasse and Henry Wiegawsky, and a Suite in C of four movements of his own composition, which was played here for the first time yesterday.

Again Mr. Spalding provided keen enjoyment by his playing, which was up to the level he has established both technically and in matters of style and expression. Throughout his numbers he maintained the attitude of devotion to the highest aims of his art. He was impressive in Tartini's "Devil's Trill" Sonata, which all violinists seem to consider it must be shown they can play, performing with especial brilliance and effect the difficult cadenza inserted. One might question little certain contrasts in the dynamics made in single howkins in Corelli's composition as perhaps a departure from the highest taste, but to do so would be to mention what would not have been noticed in violinists of lesser gift.

His own suite was interesting music. The opening prelude is vigorous and rhythmically well managed; the aria is not broad enough in line to establish a striking contrast to the preceding number, but it is effective, while the following vivace is quite original and striking. The concluding fantasia is the least interesting of the movements, and has somewhat the effect of anti-climax. Mr. Rothwell's "Wiener Gruss," played for the first time, has the sparkle and dash associated with Viennese music. If it is not particularly suggestive of its title in other directions, Andre Fenoldt played the piano part in the Grieg's sonata and the accompaniments for the other numbers skilfully and with good effect.

### Wm. Enderlin, Blind Pianist, Plays.

William Enderlin, a pianist heard here last season for the first time, gave a recital last evening in Aeolian Hall. His appearance on the concert platform means the overcoming of a great handicap, for he is totally blind and makes his way from the instrument to the stage exit guiding himself by an invisible string stretched between the two points. His program included Bach's Chromatic Fantasy and Fugue, Mozart's Sonata in D, Beethoven's Sonata in C sharp minor, Grieg's "Peer Gynt" Suite No. 1 in piano arrangement, a group of Chopin compositions, and two pieces by Liszt.

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### Godowsky, Gabrilowitsch and Welsh Play Before Large Audiences.

Godowsky, Gabrilowitsch and Welsh Play Before Large Audiences. See page 30

The concert world centred itself on three piano recitals yesterday. At Carnegie Hall in the afternoon Leopold Godowsky interested a large assemblage of admirers by playing a programme of compositions by Chopin. The B minor sonata and the F minor fantasia were his chief numbers. At Aeolian Hall Oscar Gabrilowitsch gave the second of his historical recitals. He reached the end of Beethoven and made his programme entirely of works by that master.

The numbers were the A major sonata, opus 2, No. 2, the C minor variations, the rondo in G major, the F minor sonata, known generally as the "Appassionata," and the A flat sonata, opus 10. When von Bülow gave his four recitals of Beethoven music here in 1888 he began with the movements of the beautiful A major sonata of opus 2, ended his second programme with the C minor variations and brought the "Appassionata" and the A flat into the third programme.

It may fairly be questioned whether an exposition of Beethoven's thought in these works surpassing that of Mr. Gabrilowitsch yesterday afternoon has been made since those memorable recitals in the old Broadway Theatre. If von Bülow possessed in supreme degree the power of imposing upon his

hearer the meaning and the feeling of the music, he had not a way of the warmth of style or the influential abandon needed to fire the imagination.

Mr. Gabrilowitsch disclosed yesterday a penetration of Beethoven's conceptions quite noble and with it went a temperamental blaze which spread to the auditors. His tenderly gracious version of the A major sonata was outdone by the exquisite poetry of his playing of the rondo, and his brilliantly forceful and authoritative treatment of the variations was in effect an introduction to his passionate proclamation of the throbbing emotions of the F minor sonata. Here, too, in the slow movement there was a deeply restful beauty. Altogether it was an afternoon of delight for Beethoven lovers.

In the same hall in the evening Hunter Welsh gave a piano recital. His principal numbers were the Busoni transcription of Bach's Chaconne, Mozart's A major sonata No. 9, and Liszt's sonata in B minor. Mr. Welsh displayed a good tone and musical appreciation, but his playing was very deficient in rhythmic clarity and in variety of color.

Nov 10, 1915

METROPOLITAN OPERA HOUSE—"Samson et Dalila," an opera in three acts; text by Ferdinand Lemaire, music by Charles Camille Saint-Saens.

#### The Cast.

Dalila .....Margaret Matzenauer  
Samson .....Enrico Caruso  
The High Priest .....Pasquale Amato  
Abimelech .....Carl Schlegel  
An Old Hebrew .....Leon Rothier  
A Philistine Messenger .....Max Bloch  
First Philistine .....Pietro Audileo  
Second Philistine .....Vincenzo Reschiglian  
Incidental Dances by Rosina Galli.  
Conductor .....Giorgio Polacco

### By ALGERNON ST. JOHN-BRENON.

A truly princely spectacle, and delightful beyond all others, being one in which are combined all the most noble oblations, such as contrivance and interest of plot, diction, style, mellifluous rhyme, musical art, the concert of voices and instruments, excellency in singing, grace in dancing and gesture; and it may also be said that painting plays therein no unimportant part, in the matters of scenery and costume; so that the intellect and every noblest sentiment are fascinated at one and the same moment by the most delectable arts ever devised by human genius.

—Marco da Gagliano, Preface to "Dafne."

Such are the words of Marco da Gagliano, prefixed to "Dafne." They have been used before, and they will be used again. They describe all the elements necessary and vital to the adequate presentation of opera.

None of them was absent from the stately and beautiful presentation of Camille Saint-Saens's "Samson et Dalila" last night at the Metropolitan Opera House, and never could a season have had a more felicitous and well favored a beginning.

The opera itself is the work of a master—fortunately still among us—one who for nearly three generations has been concerned in the execution and composition of works in all the higher forms of music; whose celebrity is coextensive with musical civilization, and whose name is as familiar in our mouths as household words. There will be more to be said later of the offspring of simple Norman farmer-folk, who has made and enjoyed so singular, varied and extended an artistic career, and who has earned so signal and so wholesome a reputation.

Long before these words are submitted to our readers, it will have been conveyed to the venerable composer, now in Paris, revolving his eighty lyric and eventful years, that an audience in New York of all nationalities and all classes, forgetting the fret and conflict of present discontents and agonies, delighted to assemble last night and do him honor. And M. Saint-Saens is worthy of such a presence and such a respect. He is the only survivor of the noble age of music which numbered among its votaries the imperishable figures of Bizet, Verdi, Brahms and Richard Wagner. Nor could the Germans in the great gathering forget that it was the eager, far-seeing and generous soul of Franz Liszt that was the first to recognize the glowing sparks of genius in the early sketches of this very opera, and to promise its writer a production when it was completed. Liszt redeemed his pledge. The Parisian managers would not touch a work on a Biblical subject written by an "impudent Wagnerian," and "Samson et Dalila," one of the finest and purest issues of the French spirit, saw the light in

Weimar, the Athens of Germany. So the birthplace of "Samson et Dalila" was the birthplace of "Lohengrin."

#### An Opening Night.

The audience that assembled last night was a characteristic one. It is the custom of those ignorant or careless of actual conditions to talk of the opera as a "social function," as the luxurious resort of the idle rich, as the paradise of the moneyed Brahmin and as the preserve of our beloved American peerage. This is the ludicrous misrepresentation of irritated sansculottes. One row of boxes and one row alone is reserved for the owners of the building. The rest of the vast theatre is open to any one and to everybody. There is no plant that is not encouraged to flower there to the richest unfolding of its blossoming. On

the one floor the air is heavy with the exotic fragrance of gardenias. The circumambient ether just beneath it is heavy with pungent and tropic essence of garlie.

And anybody and everybody was to be seen last night. The dowagers in the parterre were sparkling and beaming in all their precious gems, resplendent "in what you wears in your 'air and calls a tarrara," as the cockney wail says in a touching play. The motley and medley crew of two-dollar promenaders and strutters were enjoying their uight of glory.

#### A Motley Throng.

Nearly the whole of musical New York was on view; the conductors of dreary and effete oratorios and sickly cantatas, seedy church tenors and comic opera baritones; the canaille and charlatan teacher flaunting a Sahara of white waistcoat and finding technical fault in the hearing of his dupes with the "diaphragmatic breathing" of Amato and the spacious phrasing of Mme. Matzenauer; the decayed tenor and the dazed and raw reviewer, the envious and querulous emissaries of singers rival to those in the cast, stating on the one hand that it was M. Gatti-Casazza's well-known prejudice in favor of the Germans that had induced him to give the prima donna part to a Teuton; or, snarling on the other hand, that it was his gross favoritism for the Italians that had led him to entrust the role of Samson to an Italian. I noticed symphonists, publishers, amateurs, imitators, plagiarists and virtuosos, recitalists and quartetters, kammeringers from small German courts discontented with everything, men who sang the part twenty years ago satisfied with nothing, contrapuntists, table d'hotists, Greenwich villagers, second trombones, piano salesmen, brigands, champagne agents, essayists, dress-makers and epigrammatists, philosophers and co-respondents.

The gaunt and Murgeresque figure of William Guard repulsed with stern resolution the united and impetuous charge of wild-eyed and magazine men, clamoring for admission, and trying to pronounce Saint-Saens's name with the dexterous ease of a zilh Parisian familiarity. I heard the broken fragments of violated and distorted syllable fall crashing to the floor.

To the extreme left was a party of Neapolitans swearing in their whining dialect that Carus' uttered the French of the text with a purity and clearness exceeding that of the Academy or the Boulevard St. Germain.

The grave and senatorial figure of Signor Giulio Gatti-Casazza, wrapt in a Catonic toga of austere taciturnity, broke his silence but twice. Once in response to a long hypothetical question, the answer to which would have revealed the secrets of the prison house, he replied in majestic advice with the words: "Lo spettacolo." This means "the performance." It is the thing nearest his heart. A second time he was heard to murmur the enchanter's spell: "Il boxoffice." There were \$11,000 in it.

Then came the sullen and sinister procession of those who had lost in the throbbing and reckless struggle for the laurels and the rewards of prosperous lyric life. With black looks on their faces and sneering contempt upon their lips they trod the fantastic battlefield where they had fought and lost. They rejoiced in the weaknesses and sulked at the validities of their more fortunate successors.

Not far from them were those who were nursing the ambition, for the best reasons in the world never to be satisfied, of standing in triumph before the maddening blaze of the footlights, before that sea of faces, as the human supplement of that tide and tempest of glorifying music, surging from that well of exquisitely governed sound. Poor wretches, we know them well. We see them pacing the opera night after night, their finery fading year by year, the slow and poisonous fires of treacherous and deluded hope stupefying their brains and corroding their hearts. And there is something in the world they yet might do passably well.

But away with reflections on the legends of the operatic lost. It is the opening of the season, and they were the living issues of the opera who appeared last night.

The house was filled shortly after 8.

#### Enter Maestro Polacco.

You can imagine the hum of social chatter. You can hear the buzz of erratic insects. Then the dark, damp and familiar figure of Giorgio Polacco, now in the absence of his master a friend, the first Italian conductor at the Metropolitan, appears, a black shade among the rich and solemn browns of the instruments. There is a ripple of applause. The Parthenonian rabe hanging together like the riff-raff of stable at a horse show, murmur, "I lace!" The Florentines, in their like and graceful utterance, say, "maestro." You see "Il maestro Polacco" silhouetted against the reflected glow of the golden hangings. The lights throw out the house, all but the little fa lamps in the boxes, are suddenly dimmed. The lower line of the stage gleams in distant fire, subdued and mysterious forming part, in the words of Verdi, the "realm of illusion." The night winzes of the curtain fold itself with a majestic sweep. Amid the soles and ecclesiastic concord of lovely sound you find yourself amid the palms and arches of Gaza in Palestine. You have traveled far down the twilight avenue of the ages to the storied days when Samson, iron in muscle but weak in senses and given to luxurious dalliance with treacherous women, was judge of Israel; when the Philistine votaries the fish-god Dagon were struggling lord it over the wayward people of the hovah. You realize that the promise made by Milton in his "Samson Agonistes" or "Samson the Athlete," two hundred years ago, has been fulfilled. It is that Samson's acts should be enroled "In copious legend and sweet lyric song."

#### A Familiar Story.

The main outlines of this Scriptural story are known to every one. The opera is merely a national theatrical expansion of the Old Testament narrative, involving the introduction of one or two characters not mentioned in those chapters of the Book of Judges which describe the exploits of the Hebraic Heroes.

The first act deals with the revolt of Samson against the Philistines, and the subornation of Delilah, or Dalila, as the French denominate her, to shear Samson of his strength. The second act consists of love passages between Samson and Dalila. The third has two scenes, in which Samson, in Melton's quaint phrase, is seen to "labor as in a common workhouse" at a mill. The second is the Temple of Dagon, where the Philistines in Bacchanal festivity are making merry of Samson, who means to show them a more feat of strength, and then:

"Straining all his nerves, he bow'd, As with the force of winds and water pent;

When mountains tremble, those tall massy pillars

With horrible convulsion to and fro, He tugg'd, he shook, till down they came and drew

The whole roof after them, with burst and thunder

Upon the heads of all who sat beneath. Lords, ladies, captains, counselors and priests,

Their choice nobility and flower."

#### Saint-Saens's Music.

It is impossible to describe music in words, for the essential quality of music is that it transcends words. This principle is as applicable to the music of Saint-Saens as it is to that of any other. If I speak of it I do so tentatively and in the nature of things inadequate. My readers to enjoy this work must hear it, not read about it. The first act was originally written in oratorio form, as we shall see, has the certain mark of an oratorio. The second act is a prolonged duet. The third, written some time after the other two, is distinctly operatic, and is most vigorously and picturesquely composed. The spirit dominant in the work is that of French taste, French elegance and French savoir faire united with a delightful vein of melodic invention and mastery over musical resources and suggestion attained only by a profound student of his art. Yet the work contains in the "M. coeur s'ouvre a ta voix" the central aria which has been sung so much in the concert and drawing room, that we have raised our hands to high heaven and prayed in impassioned supplication that it should be sung no more.

The music as a whole reminds one of Corot's first pieces in its lucidity, its tranquil warmth, its implied and golden strength.

I have said that the first act was originally designed as an oratorio complete in itself. The way M. Saint-Saens treated the chorus would prove this. His choral writing is stately, massive, as we as forcible in climax. Here and there there is a distinct reference to Handel whose oratorio choruses have the dignity of the Holy Writ, with whose majesty and dictation they are conjoined. I hope it is not too fanciful to imagine that Saint-Saens, in for instance, the sturdily written fugato in the first act, is just for moment paying reverential tribute to mighty and pervasive memory.

Saint-Saens has used the ballet dramatically. Thus the festal and orga-

### The Opening Declaration.

After these the operagoers may take note of the opening declamation of *Samson*, a splendid reproduction of the old grand style of French declamation such as Mehul gave us in his "En Vain, Pharaon." This recitative is followed by an admirable chorus, "Lo, the Spirit of the Lord." A striking contrast is made by throwing against the rich music of the Hebrew men the seductive measures of the entrance of *Dalila* and her women. There is a good trio for *Samson*, *Dalila* and the old Hebrew.

In the second act there is indeed little beside *Dalila's* familiar solo and the stormy duet for her and *Samson*. In the last act we rest our attention on the ballet music and the chorus. "Dagon shows his power." Naturally there is much ingenious and beautiful instrumentation. But the opera has to be dressed up a good deal to distract the mind through the eye lest the ear grow weary waiting for the few good things.

Two principal points of view are found for such a production. One party of the operagoing electorate votes for or against according as the chief singers find congenial and effective roles. The other party demands that there shall be a homogeneous art work. This party is always in the minority. However, its demands are never ignored by an impresario, who hopes to leave some name behind him. Last night's production in the opinion of this minority party, depended for its success not only on Mr. Caruso and Mme. Matzenauer, but just as heavily on the conductor, Mr. Polacco, on the chorus master, Mr. Setti, on the orchestra and the chorus. Secondly the ballet and the scenic attire had something to contribute.

In the seven years of Mr. Gatti-Casazza's management the organization of the opera house has acquired a basis of permanency, and things do not go haphazard in the various departments. The production of Saint-Saens's opera was prepared evidently with a view to making an artistic whole, and not merely to provide a background for Mme. Matzenauer and Mr. Caruso. Admirable results were secured—as admirable as the somewhat antiquated character of the score would permit.

For it must be confessed that the chill snows of premature age have settled upon the work. It drags a slow and sinuous length along. Only in those bright particular spots known to the concert rooms does it lift itself to life and challenge the vital interest of the auditor. All that studious thought and artistic understanding could do for it had been done. The choruses had been rehearsed to a nicety and the Metropolitan's body of capable chorists gave them their full musical and dramatic value. And yet all sounded old, primitive and artificial, except the oldest and most primitive of all, the chant of the Hebrew.

### Orchestra Excellent.

The orchestral part of the work was beautifully played. No hearer could have asked for more refinement and clarity. Possibly more life would have helped some of the dull pages, but Mr. Polacco is not a worker of miracles. The ballets were skillfully planned and the costuming of the dancers such as to suggest that singularly conventionalized type of riotous living which always appears in the train of a *Thais* or a *Dalila*. What would such scenes be without the scarlet flowers, suggestive

of suppressed poems of Swinburne or Martial? When they appear there is sure to be a sound of revelry by night among the wood winds and the harps.

The scenery was good, too. But the scenery is always good at the Metropolitan in these days. Therefore nothing remains but to say that the impresario had provided a cast of unusual excellence for the opera, and if every member of it did not come up to his expectations he is to be commiserated. Mme. Matzenauer amply filled the role of *Dalila*, and after

her unfortunate experience with the "Spring Song" in Act I, sang the music well. She was most happy with the declamation in Act II, and her delivery of "Mon cœur s'ouvre à ta voix" deserved warm applause.

Mr. Caruso was in bad voice and his singing of *Samson* was not such as to add to his fame. Mr. Amato was pleasant and aggressive as the *High Priest*, while Mr. Rothier as the *Old Hebrew* contributed what actors would call a most artistic "bit."

### By H. E. KREHBIEL.

Opening nights at the Metropolitan Opera House are as alike in appearance as peas in a pod. They have been so for years and are likely to remain so as long as Signor Caruso is a member of the company.

All the things which go to make a first night brilliant and triumphant and auspicious and a harbinger of success and all that sort of thing cluster around the name of Caruso. Only once since the great singer came to New York has a manager ventured to begin a season without him. That was eleven years ago, when Mr. Conried humored a prima donna, wilful from the start, who did not want to share the honors

of her debut with anybody likely to get between her and the sunlight of public favor. It was Geraldine Farrar. She was fresh from Berlin, where during four years of an operatic novitiate she had acquired strange notions about endowing Shakespeare's Juliet and Goethe's Gretchen with attributes which would add to their sex appeal. She tried them on, but was speedily made to feel that the opera goers of New York were quite content with the moral conceptions of Shakespeare and Goethe plus Heilbac, Helévy and Gounod as fixed by French tradition.

Miss Farrar returned to Berlin after the close of the season and vowed she would never come back to her native land because of its lack of musical culture and its devotion to money-getting. She did come back, of course, and having established herself as a favorite second only to Caruso in the estimation of our public she is now propagating the artistic culture in which her countrymen are deficient through the medium of moving pictures.

But having opened the season of 1906-'07 at the Metropolitan with Mr. Rousselière, a tenor, who threw no shadow on her in "Romeo et Juliette," Miss Farrar never again took part in a first night. Not that she would not have been welcome, but that Mr. Conried did not care to repeat the experiment of omitting Caruso from the cast of a season's premiere, and Mr. Gatti seems never to have been tempted to try it. So for eight years in succession the sun of Caruso has shone upon the Metropolitan season's opening as it had in the three years previous to Mr. Conried's venture with Miss Farrar.

Twelve years has Mr. Caruso been with us, and eleven times has he opened the season as he did last night. As a rule, it has not seemed to make any difference to the public what opera was chosen for the opening. He made his debut with Mme. Sombrich in 1903 in "Rigoletto"; in 1904 he appeared with Mme. Eames in "Aida"; in 1905 with Nordica in "La Gioconda"; in 1907 with Cavalieri in "Adriana Lecouvreur"; in 1908 with Destinn in "Aida"; in 1909 with Destinn in "La Gioconda"; in 1910 with Fremstad in "Armide"; in 1911 with Destinn in "Aida" again; in 1912 with Bori in "Manon Lescaut"; in 1913 again with Destinn in "La Gioconda," and last season with Destinn in "Un Ballo in Maschera." In this list there were three novelties, "Adriana Lecouvreur," "Armide" and "Manon Lescaut," and the second of them was sung in French. That fact brought the first night of the season of 1910-'11 into companionship with last night's performance, when the opera was Saint-Saens's "Samson et Dalila."

"Armide" was a novelty in New York; "Samson et Dalila" was not, having had a single representation at the Metropolitan twenty years ago, a number of performances at the Manhattan Opera House when Oscar Hammerstein was making a strong effort to establish that place as a rival to the Metropolitan on the basis of French opera, and having been one of the works which flickered and sputtered in the recent English experiment at the New Century Theatre. It was therefore known, but its music was more familiar to oratorio audiences than to the exclusive patrons of the opera. In England it was long confined to the concert room because of the tradition to which the Lord Chamberlain is a slave which prohibits theatrical representation to plays based on Biblical subjects. The tradition may be a foolish one, but it has worked no serious deprivation to the English people. Had a similar law been operative here our artistic loss would have been trifling. To see Massenet's opera we should have had foolishly to transmute the names of the people in "Hérodiade" as was done in London; but leaving the names unchanged gave no life to the work at the Manhattan. Besides, the drama was Biblical only in names and suggestion, like Strauss's "Salome" and Goldmark's "Sulamith," which came and went, leaving no great trace behind them. Had they created a demand of noticeable urgency for their preservation they would still be with us. But they are gone, and the lyric drama still lives.

The new representation of "Samson et Dalila" puts in the strongest plea that has yet been made for its inclusion in the operatic list; and yet the impression that it created nine-tenths of the time last night was that of a concert in costume, with a background of pictures and a pleasant terpsichorean diversion. The ballet music, always delightful in the concert room, is greatly enhanced, of course, by the spectacle, especially in the last act, where the dancing master and the stage manager have made of it a thing of artistic beauty and, so far as they could, of dramatic propriety. The same cannot be said of the dance in the first act, where the entrance of the dancers with *Dalila* and their posturings are

of the T. and it is a corruption to it. illustrate the Mosaic incident.

While their hearts were jocund and sublime, drunk with idolatry, drunk with wine, and fat regorg'd of bulls and goats, haunting their idol: among them he a spirit of phrenzy sent, who hurt their minds, who urged them on with mad desire to call in haste for their destroyer; they only set on sport and play, unwittingly importuning their own destruction to come speedily upon them."

The Oriental rhythm and color of these dances are clearly and richly depicted. We get more than a touch of the Arabian modes. It is interesting to note his regard that the last act of "Samson et Dalila" was composed in Algiers, a city which casts its spell over all its visitors. In the first act again it is curious that M. Saint-Saens has used the Jewish music of great antiquity, that had come to him through the African synagogues, and then through the Portuguese. Consider the quaint song of the old men.

I mentioned that M. Saint-Saens was accused by his compatriots of being an "impudent Wagnerian." This is not true. M. Saint-Saens was convinced of the logic of the Wagnerian musico-dramatic system, in part, and he adopted some of the method as he could use it. The matter of "Samson et Dalila" owes nothing to Wagner. Hans Radow said "Saint-Saens is the one contemporary musician whom the Wagnerian doctrine has not led astray, but who derived a salutary instruction from it."

### "Samson et Dalila"—Metropolitan Opera House.

*Dalila*.....Margarete Matzenauer  
*Samson*.....Enrico Caruso  
*The High Priest*.....Pasquale Amato  
*Abimelech*.....Carl Schlegel  
*An Old Hebrew*.....Leon Rothier  
*A Philistine Messenger*.....Max Bloch  
*First Philistine*.....Pietro Audisio  
*Second Philistine*.....Vincenzo Reschiglian

The eighth season of opera under the direction of Giulio Gatti-Casazza began at the Metropolitan Opera House last evening with a revival of M. Camille Saint-Saens's Biblical opera, entitled, "Samson et Dalila." It was an opera opening typical in every respect. If nothing can be as much alike as two peas, then opera opening must of a surety come second. There is always the same flutter of excitement in the dusty air, for no matter how hardened the society person grows by reason of long experience in going to and fro and meeting the world in all its manifestations, he—and more especially she—will register a few extra pulse beats over the opening of a season of opera.

There is always the same scene of crowding vehicles as the audience approaches the sacred portals. But this year it had a color of its own. Powers not to be reached even by a distracted impresario had prepared all things for the uneasiness of the opera goers. Broadway in front of the opera house had been undermined and covered with a heaving of heavy planks. Doubtless some persons nearing the Lyric Theatre could readily feel their hearts in their mouth, being perhaps somewhat uncertain whether they were about to enter the temple of music or a large excavation in the street. These harassing doubts at any rate served to add to the first performance an element of sporting chance which is customarily not a part of its delights.

### A Representative Assembly.

However when the audience had finally assembled in the house, the experienced poker on in Vienna could see that it was a representative opera assembly, composed of personages in social life, music lovers of the rank outside, students, professors, men and women about town, wild eyed society reporters hunting down the names from the social register, and last but not least, the standing army of Italy, bearing aloft the amazing gonfalon of the perennially triumphant Caruso. Theirs not to question, but to make loud the thunders of applause with the clashing of their tiny palms and victorious cries of "Bis! Bis!"

So let the myriad details of the old story go untold. Refer to any story of a previous season's opening. It is always the same. But in the artistic aspects the evening there were some novelties. Saint-Saens's "Samson et Dalila" had not been heard since in the Metropolitan since Mantell was a little and blacked temptress and Tamagno a clarion-voiced *Samson*.

The work has often been presented in strophic form, and when the ballets are moved that form is best suited to it. There is a poverty of dramatic movement and there is a plethora of chorus. The work is interesting in spots, but it is some sporadic pages. Indeed, no small portion of the music betrays want of sympathy with the dramatic situation. That is best is familiar in the concert room—*Dalila's* "Mon cœur s'ouvre à ta voix," the spring song and the ballet scene.

so utterly subversive of the dramatic situation that to save it from ridicule it would be wise to eliminate *Dalila* from the scene, or at least take her out of its centre while the dance is in progress. It is absurd enough to have *Dalila* woo *Samson* and seek to cast her seductive spell over him in the presence of an out-door crowd of listening Hebrews; but the absurdity is heightened when the should-be or would-be siren has the too generous integumentary upholstery of Madame Matzenauer. There is ravishment in her opulent and golden voice, and a puissant charm in the music with which she floods this scene as she does that in which she works the undoing of the hero in the second act, but there is no corresponding witchery in her appearance or action. The music is the Circe here, not the producer of it.

## YIDDISH FOLKSONGS IN CONCERT ROOM

### An Agreeable Singer and a Disappointing Violinist.

A new singer, meaning a singer hitherto unfamiliar to New York concert rooms, and a new violinist introduced themselves yesterday at Aeolian Hall. The singer, who was Miss Elizabeth Gutmann, also introduced some new songs, and the violinist, who was Ferencz Hegedüs, brought discredit on himself while presuming to "honor," as his press agent put it, the great Belgian César Franck by playing his familiar sonata in A. It ought to be the duty of press agents to protect newcomers from foreign lands from their own conceit. Many of them come across the water under the delusion that they are the bringers of a new evangel to the benighted heathen who dwell in the United States, never having been told anything to the contrary by their own newspapers, and never having taken the trouble to inform themselves as to the artistic status of America from other sources. So it may be news to the young Hungarian who is visiting us for the first time that his performance of the César Franck sonata (his and his accompanist's) was probably the most slipshod and unsatisfactory one ever given in a New York concert room. It was a pity, for it discouraged all desire to hear what he could do with the other pieces on his list, despite the fact that he has learned a good deal about violin playing and has at his command considerable technical proficiency and a beautiful tone.

Miss Gutmann, we are told, comes from Baltimore. She is obviously a Russian Jewess, or an American of Russian extraction. She brought a new and interesting feature into the recital room—a series of Yiddish folk-songs—thereby advancing by a step a movement which has commanded a great deal of attention of late. It was a bit unfortunate that the execution did not quite measure up to the good and intelligent intention. The young woman has a pretty voice, which shows a commendable degree of culture, but the composition of her programme and her performance of it were altogether too amateurish to be convincing. She has hit upon a new field in folksong, one that was practically unknown in artistic circles until a concert singer directed attention to it in Germany two or three years ago. Locally nothing had ever been said about it until two years ago, when The Tribune's reviewer discussed at considerable length an orchestral piece entitled "Rhapsodic Hébraïque," by Zolotareff, produced at one of the concerts of the Russian Symphony Society. Since then a local musician, Mr. Platon Brounoff, has published some of the folk-songs of the Russian Jews, and we have been compelled to notice that Russian composers like Moussorgsky and others have drawn upon them for material for their creations in the larger forms as well as their songs. The little pieces which Miss Gutmann sang yesterday were for the greater part without marked characteristics, having either a commonplace Russian or German tinge, but they awakened the wish that the vein might be followed further. If Miss Gutmann will but learn to give them a more authoritative reading, she will do a service to musical folklore and establish a pleasant and, it is to be wished, profitable place on our concert stage.

H. E. K.

### FINE INSIGHT IS SHOWN

Elizabeth Gutman, a Baltimore soprano, gave a recital of songs at Aeolian Hall.

Her recital yesterday afternoon in Aeolian Hall was of unusual character. The programme consisted largely of folk songs rarely heard. The first group comprised eight Russian and the second eight Yiddish folk songs, and there were also Canadian, Scotch and French numbers. The recital was most interesting and enjoyable, not only by reason of the songs themselves, but because Mrs. Gutman has lost an art of real value.

She has a small voice and as a singer pure and simple would command little attention, but her fine insight into the nature of her folk songs and her skill in the employment of intimate details of interpretation sufficed to give solid pleasure to those who do not always look for tonal brilliancy.

Mrs. Gutman employed facial expression liberally, but the delivery of folk songs is a specialty in which much latitude is permissible. The singer revealed abundant temperament, influential pathos in the tender lyrics and plentiful archness and humor in the songs calling for these qualities. Without doubt such a recital would have reached a higher level of effectiveness if it had been given in a smaller auditorium. Mrs. Gutman's methods are not adapted to spacious places, but court a close approach.

That she hardly aroused the hearers furthest from her was inevitable. But this fact did not demonstrate any radical deficiency in her really charming art. As for the songs themselves, they were without exception worth hearing, because their frank utterance, their directness of expression and their character were captivating. The singing of folk songs from the concert platform is becoming more and more frequent and every repetition of the practice serves to prove more and more that such lyrics, springing from the people, are worthy of the best interpretative powers of singers who habitually devote themselves wholly to the art song.

## NEW YORK DEBUT MADE BY HEGEDUS, VIOLINIST

Artist of Ambitious Aims Heard in Serious Music at Aeolian Hall.

Ferencz Hegedus, violinist, was heard in a recital last evening in Aeolian Hall. He played the Cesar Franck sonata in A for piano and violin, that of Beethoven in D and Tartin's concerto in D minor, together with some shorter numbers. Francis Moore played the piano parts. Mr. Hegedus's playing proved to be of unequal merit and unfortunately certain radical defects went far toward nullifying what was valuable.

It is generally conceded that pure beauty of tone in violin playing is largely a product of temperament. Mr. Hegedus displayed any quantity of that robust aggressiveness which too many regard as a manifestation of temperament, and this aggressiveness published itself in a style of bowing in full stroke and forte music which resulted in rudeness rather than musical power. In such passages there was much tone but little beauty.

In quieter music the violinist revealed another fundamental defect in his technical equipment, namely, frequently false intonation. On the other hand, it was plain that Mr. Hegedus was not without understanding of the music performed nor of an affection for it. There were moments when his playing approached the true voicing of the composer's mood and it is entirely probable that if his intonation had then been flawless something like a real "stimulation" (as the Germans call it) would have been created. But it was always just beyond attainment.

It is regrettable that an artist of whom so many pleasant things have been said in Europe should not have introduced himself here with greater success. It is a season in which violin playing of a very high order is already plentiful and in which there will be much more. New York is invited to an enormous feast and its music lovers will be sure to pick only the most attractive offerings. Mr. Hegedus, at any rate, put himself forward as a musician of earnest ambition and serious ideals and it may be that he will be heard to greater advantage when he plays again.

### FERENCZ HEGEDUS PLAYS.

A Hungarian Violinist Makes His New York Appearance.

A violinist, reports of whose playing abroad have reached this country, Mr. Ferencz Hegedus, a Hungarian, made his first appearance in New York last evening in Aeolian Hall. His program was dignified, comprising Cesar Franck's sonata, Tartin's D minor concerto, Beethoven's sonata in D, Op. 12, No. 1, two of Mikroster's brief arrange-

ments, and pieces by Strauss and Hubay. Mr. Hegedus has a tone of sweetness and ingratiating quality, when it is at its best, though it is apparently not capable of development to much power, and his manner does not betray the vices of the self-assuming virtuoso. But, so far as he showed last evening, neither his technical powers nor his musical conceptions are enough to distinguish him highly among the violinists who have come or are to come before the public this season. It may be said, however, that Mr. Hegedus did not seem to be quite at his ease last evening.

A violinist who plays frequently and disastrously out of time by this very fact discourages much further careful consideration of his qualities of musicianship. Mr. Hegedus did that, he furthermore has the fault of taste that results on excess of "portamento," a sliding from one tone to another instead of articulating them clearly. In Cesar Franck's sonata he failed to impress the characteristic rhythm upon his delivery of the first movement; and in this work he was far from expressing the imaginative and poetic qualities of the music. Nor was he notably assisted toward this end by the playing of his pianist, Mr. Francis Moore, which did not seem to denote great familiarity with the task of ensemble performance.

## Lada's Sprightly Dancing Pleases Large Audience

Exuberant Vitality Shown by American Dancer Helps Win Applause

Handed plause for Her. 17 Nov. 1915

Lada, an American dancer, with a foreign sounding name, who made her appearance here last season at the Princess Theatre, gave the first of three matinee performances at the Candler Theatre yesterday afternoon and was applauded by a large audience.

The chief charm of the dancer appears to be her exuberant vitality, which quality she exhibited to best advantage in a ballad dance called "Lada," with music by Glere, and also in the Polowetz Dance, from the Russian opera "Prince Igor," which soon is to be produced at the Metropolitan. Her youth and vitality, the spontaneity of her movements and the winning, frank smile were prominent assets in her success. She danced, besides an old Russian folk dance, an old French dance, a Liszt Rhapsody and others, and her costumes varied from nearly akin to nature to some brocaded trappings. Applause compelled the dancer to add encores to her programme.

Between dances Mme. Mieler-Narodny sang two groups of songs with but little beauty of voice and no great interpretative charm.

## MOUSSORGSKY OPERA HAS NEUTRAL CAST

Much comment has already been made on the liberal character of the first week's repertory at the Metropolitan Opera House, and the banner of artistic neutrality has been waved because one French, one Russian, two German and two Italian operas were on the schedule. But there were similar doings last season, when neutrality was younger. It should have been quite as worthy of note that on Monday evening a German singer gave a serious and enthusiastic performance of a principal part in a typical French opera. Last night a Gallician Pole, who has been a great sufferer from this war, impersonated the chief part in a Russian opera, "Boris Godunov," while the most important woman in the cast was a German. A Frenchman, two Americans, an English woman, a Belgian woman and an Italian conductor were concerned in the representation, and in the audience were some German Americans.

The performance of "Boris Godunov" was in all respects save one similar to those of previous seasons. The work was formerly conducted by Mr. Toscanini, but is now in the hands of Mr. Polacco, who has conducted it in Russia as well as in other countries and who directed it here once when Mr. Toscanini was ill. Naturally the old bugbear, tempo, stalks into sight. At least in the first act Mr. Polacco's was not the same as Mr. Toscanini's, for the main movement. It was apparently slower, but which was the correct one it would be hazardous to conjecture. The big choral movement founded on the Russian theme seemed to be less effective when sung a trifle more slowly, but this may be wholly because we are accustomed to the swifter pace.

In other respects the opera went as it used to. The later tempi seemed to be the old ones. At any rate there was an abundance of power in the unfolding of Moussorgsky's resplendent tonal creations. Mr. Didur effected his reentry as the wicked Czar and once again justified Mr. Gatti-Casazza's judgment in producing the opera and casting him for the part. Tradition associates Boris with a basso of much more stentorian voice than Mr. Didur possesses, but it is unquestionable that immense vocal vigor in this opera is not a sine qua non. Mr. Didur arrives at his ends by means which do not call for vociferous utterance, and in so doing he makes the unhappy usurper a pathetic and at the right moment a tragic figure.

Mme. Ober as Marina, Mme. Raymond Delaunoy as the Czarowitz, Miss Sparkes as Xenia, the Czar's daughter; Marie Duchene as the Nurse and Marie Mattfeld as the landlady of the inn, supplied the necessary feminine voices, which were even less conspicuous in the original score than they are in the revised version. Paul Althouse was again the false Dimitri, a part for which he is well qualified. Mr. Rothler's intelligent art was enjoyed, as it has been before, in the role of Brother Pimen, while Mr. de Segura was sufficiently vigorous as Varlaam.

BORIS GODOUNOFF, Modest Petrovitch Moussorgsky's opera. At the Metropolitan Opera House.

Boris	Adamo Didur
Theodore	Raymond Delaunoy
Xenia	Lenora Sparkes
The Nurse	Marie Duchene
Shoulisky	Angelo Bach
Thelkloff	Vincenzo Reschiglian
Brother Pimen	Leon Rothler
Dimitri	Paul Althouse
Marina	Margarete Ober
Varlaam	Andrea de Segura
Mikhail	Pietro Audisio
The Innkeeper	Marie Mattfeld
The Simeon	Max Bloch
A Police Official	Giulio Rossi
Teernikowsky	Carl Schlegel

Conductor—Giorgio Polacco.

Moussorgsky's opera, "Boris Godounoff," which has been one of the most interesting and impressive of the new productions of the last two seasons at the Metropolitan Opera House, is retained in the repertory for the current season, and took its place as the opera given there at the second performance last evening. The audience was not large, nor was the enthusiasm so great as it has been on some of the occasions when the work was given before. It remains to be seen whether the enthusiasm over this opera will retain its potency.

"Boris Godounoff" is a wide departure from the familiar forms of operatic art, old and new, and depends for its effect upon the vivid representation it gives of a people and a life strange to most of its listeners at the Metropolitan, the power with which the elements of folksong are used in the massive choruses, and the tragic climax to which it is conducted at the end. It is episodic, and some of its episodes, as that of the love making in the garden scene of the second act, have little to do directly with the development of the opera; but all of them, however loosely they are put together, have in themselves something fascinating and original. The music is directly sprung from the Russian soil, rooted deep in the native folksong. It is not strange that the work should have had its powerful appeal, especially in the superb production that is given of it at the Metropolitan Opera House.

The production given last evening is very nearly the same as that which was heard last season, with the exception of Max Bloch, who took Mr. Reiss's place as the Simeon, and Mr. Polacco took Mr. Toscanini's place. The exception was naturally important. Mr. Polacco conducted "Boris" at one of the last performances of the last season, and he has frequently conducted it in performances it has had in Europe; he is therefore wholly familiar with it, and his familiarity was evident in the manner of his conducting it and the results he achieved.

Some of Mr. Polacco's tempos seemed not quite fortunate, and need have surprised nobody that there were places where some of the electric and sweeping power of Mr. Toscanini was absent; but the solidity and the dramatic force of his reading were in evidence, and he made most of the picturesque scenes move with their accustomed effect.

Mr. Didur's intensely tragic impersonation of Boris, sometimes somewhat overdrawn, is remembered as the most imposing single figure in the opera. The cast as a whole is singularly efficient. The chorus last evening was in fine form, and so was the orchestra.

### By ALGERNON ST. JOHN-BRENON.

The second performance of this season at the Metropolitan Opera House took place last night. The opera was Moussorgsky's "Boris Godounoff." Amateurs of music must prepare themselves for an irruption of Russian works. The old and standard repertoire is collapsing as fast as it can. There are operas the performance of which twenty years ago was a golden and certain revenue to the impresarios. They are scarcely tolerated to-day. And what is to take the place of the operas which are beginning now to wane and fade? Nothing that the Ger-

perhaps, of "Der Rosenkavalier," though that is largely a musician's opera. There is a tendency to turn to the unfamiliar repertoire of the Imperial Opera at Petrograd and to perform some of the work which have enjoyed an isolated reputation in the remote country of their origin. Many of them have this merit. They are novel without being new. None the excellencies of "Boris Godounoff" be unduly emphasized. Its music is fresh, unconventional and deeply felt. Its style is original and native. Its story may not be sufficiently graphic or connected clearly enough; but some of the episodes have dramatic point and now and then tragic urgency, and are invariably picturesque. Through the strong fabric of the music run the golden threads of ancient ecclesiastical chants, relating it to a period of musical composition of which we have only a shadowy and conjectural record. The music is written from the heart.

## MR. SCHELLING GIVES INTERESTING RECITAL

Gifted Pianist Wins Praise in Performance at Carnegie Hall.

Ernest Schelling, pianist, gave a recital yesterday afternoon in Carnegie Hall. His programme was one of real interest, albeit it began with the minor sonata of Beethoven, already much played this season. That it did not begin with Bach's Chromatic Fantasia and Fugue was even more astonishing, since this venerable masterpiece has been sorely if not often tried since mid-October.

Besides the Beethoven work Mr. Schelling played Mr. Paderewski's "Variations and Fugue," which is one of the eminent pianist's most successful creations. Several Chopin numbers preceded "Le Tambour Bat aux Champs," by Alkan; "Au Jardin du Vieux Serail" (not a good place just now), by Emile Blanchet, and two Spanish dances and a military march by Granados. Liszt's "Au Lac de Wallenstadt" and a transcription of the "Liebestod" completed the series.

Mr. Schelling always deserves thanks for the music he introduces. It was he who made Granados known to us, and it was to be expected that he would play some of this composer's music at his recital. Alkan and Blanchet are not seen often on local programmes. Transcriptions of the "Liebestod" are seen too often. They should never be seen at all. As for Liszt's memories of the Lake of Wallenstadt, it can be said that if they were half as beautiful as that incomparable gem of Switzerland they would be immortal.

Mr. Schelling was always an artist. His performances have the stamp of musically feeling, if not of commanding temperament, and they are planned with a good intelligence. His tone seemed yesterday to be unusually dry, and there were times when he was not merciful to the piano, but he played with understanding, and that is something calling for praise at all times.

19 Nov 1915

## BODANZKY MAKES OPERA DEBUT HERE

Begfried	Jacques Ullus
Gunter	Hermann Well
Hagen	Carl Braun
Heunilde	Melanie Kurt
Gutline	Julia Heinrich
Waltraute	Margarete Matzenauer
Woglinde	Leonora Sparkes
Wellgunde	Rita Forn
Heunilde	Lila Robeson
Conductor	Artur Bodanzky

There was a considerable public interest in the presentation of the first Wagnerian music drama this season at the Metropolitan Opera House and in the first appearance of the new Wagnerian conductor. Mr. Artur Bodanzky directed "Götterdämmerung" there last evening. The performance was a remarkably fine one, profoundly interesting and significant in many respects. Many of its merits came directly from his influence; and lovers of the Wagnerian drama recognized in the new conductor a man from whom much may be expected in the coming season.

The choice of "Götterdämmerung" for his first appearance before his public in New York, whether it was his own or that of the management, was one to test to the uttermost his powers as a musician, his insight into and understanding the principles of the music drama, his control over the largest forces and his ability in moulding the larger outlines and the multitude of significant detail of the most colossal

of Wagner's achievements. His results last night showed him to be a conductor of exceptional and highly interesting qualities. His reading of the score was filled with the red blood of dramatic power, free and flexible intempo, pulsing with the ebb and flow of passion. The playing of the orchestra was beautiful in tone and tonal balance.

Mr. Bodanzky is evidently one who is possessed of Wagner's idea of bringing out always the unceasing surge of significant "melos" in the orchestra. He kept his orchestral forces within the limits that are necessary to allow the voices to prevail and to be clearly heard. Within these limits he secured a marvelous flexibility and range of dynamics and the full potency of dramatic expression entrusted to the orchestral voice without heavy footedness or an overbearing dominance that forces the singers to shout.

The result was beneficent to the musical quality of what was heard upon the stage; and in this respect also there were merits that have not been noted in performances of "Gotterdammerung" for many seasons. It is likely that Mr. Bodanzky's coming will work a change in the representation of the Wagnerian music dramas at the Metropolitan Opera House that will be to their benefit in the public enjoyment of them. It will, certainly, if he establishes what his performance last evening seemed to stand for; that these dramas are works in which the singers are to have an opportunity to sing and not shout; that the profoundest and most impressive effects of climax can be attained within limits and that such effects depend upon subtle adjustments of proportion and an infusion of intensive vitality.

Mr. Bodanzky is given an instrument in the forces, at his command in the Metropolitan Opera House of altogether unusual excellence, and if he shows his competency to use this instrument to such fine and subtle issues as were indicated by his performance last evening there will be cause for rejoicing.

The singers who took part in the performance last evening were those who were heard last season, except Miss Julia Heinrich, the Guttrune, who had praiseworthy qualities; an unusual intelligence in portraying the character as something significant in the action of the drama and an excellent voice; and style. Mrs. Kurt's noble and tragic Brünnhilde beautiful in stage presence and powerfully dramatic in voice; Mr. Braun's sinister and formidable Hagen, and Mrs. Matrona's Waltraute, Jr., foundly moving and sympathetic in all her personal appearance and marvelous in the beauty and poignancy of her singing, were the most notable figures in the drama.

It was not possible to admire the singing of Mr. Ullus or of Mr. Well, either in quality of voice or their manner of using it. Yet Mr. Ullus is a striking figure as Siegfried, and portrays the character with force and power. The Rhine Maidens acquitted themselves admirably, and the chorus in the second act was full of power.

#### By ALGERNON ST. JOHN-BRENON.

"Gotterdammerung" was performed last night at the Metropolitan Opera House with the new German conductor, Mr. Arthur Bodanzky, directing Wagner's sublime music.

This journal has pleaded for many years that under the conditions prevalent in New York, conditions which have nothing to do with the state of artistic taste or ambition in the city, it is Quixotic to attempt to give the longer Wagner operas in full. But neither Mr. Alfred Hertz nor Mr. Arturo Toscanini would consent to reduce the scores that they could be performed within the hours in which it was possible for the majority to hear them. The late Gustav Mahler, when he was here some years ago, very wisely took a step in the direction of common sense. But if he played the part of Herr Cut, Mr. Hertz, on Mahler's departure, immediately assumed that of Herr Restorer, and for years the cause of Wagnerism suffered materially from the misplaced and Quixotic devotion of its friends.

Mr. Bodanzky has expressed himself very lucidly on the subject in the Craftsman. He says:

"I feel that in America the opera must be somewhat adjusted to the lives of the people, of all the people, not only the aristocracy, but the hard working people, who seem to be very sincere music lovers here. Of course, the utmost cutting will not mean making short operas of 'Tristan,' 'Gotterdammerung' and 'Rosenkavalier,' although in the latter I believe an hour's time can be saved and with advantage.

#### Discreet Elimination.

"My aim is to shorten the opera only where the cut cannot be manifest, scarcely realized. Originally the German operas were written for people who gave whole days to the joy of an operatic performance, as it done to-day at Baireuth. The production of an opera in Wagner's time was a festival occasion. There was no thought of adjusting it to dinner hours or work hours; the people adjusted their lives to the wonderful opportunity and joy of the great music. It is a little different in Germany to-day and totally different in America."

There will be a scream of protest from the ultra-Wagnerians especially, those who never attend any operatic performances except "Parsifal," but it will soon be realized that Mr. Bodanzky initiated last night a most sensible reform.

Mme. Melanie Kurt was heard as Brünnhilde, and Mr. Jacques Ullus, as Siegfried. Miss Julie Heinrich sang the role of Guttrune for the first time.

## Symphonic Poem by Schoenberg a Novelty Here

Josef Stransky Introduces "Pelleas and Melisande" to the Philharmonic Society.

For the second time this week Arnold Schoenberg, previously neglected so far as his orchestral compositions were concerned, came into prominence when his symphonic poem, "Pelleas and Melisande," was presented for the first time in America at a concert of the Philharmonic Society in Carnegie Hall last night.

It is much simpler and more comprehensible than his only other symphonic work heard here, the Kammer-Symphonie, which was performed on last Sunday for the Society of the Friends of Music. This, however, does not imply that the work is really agreeable. There are beautiful parts and it always is evident that the composer intended to have a key relationship, which he discarded in later works.

But continual chromatic treatment tends to be monotonous, and this was especially felt in some of the long passages where wood winds are used almost to the exclusion of other instruments. Whether Mr. Schoenberg's orchestration is effective or not is a question, but undoubtedly he has obtained unique orchestral effects.

"Pelleas and Melisande" is programme music and is founded on the drama of Maeterlinck of the same name. It was written in the same year as the opera of Debussy, founded on the same work.

The composer has succeeded well in creating a mystic atmosphere, and some of the details of the story are depicted as clearly as one could expect music to picture them.

As with much modern music, the symphony is written in one movement. In one respect at least it is interesting to students of musical development. There is less of the conventional harmony and melody of classic music, such as was heard in his string sextette, an earlier work played here last season by the Kneisel quartet. A little of the French whole tone scale, a little of "Tristan and Isolde" and a suggestion of Richard Strauss are to be found in "Pelleas and Melisande." None of these things is to be found in the later works. Key relationship and all of the conventions of classical music have gradually been dropped from his writings.

The work last night was brilliantly played. Josef Stransky's reading as conductor evidently was designed to make the work seem as clear and simple as possible, and he did make it seem logical. There was considerable applause at the close.

The soloist of the concert was Miss Emmy Destinn, soprano. It was her first appearance here this season. With two of Liszt's songs and the aria "Mon Coeur s'ouvre a ta voix" from "Samson and Delila" she aroused long applause. Other orchestra numbers were Goldmark's charming "Spring" overture and the Rimsky-Korsakoff Capriccio Espagnol.

#### MISS JORDAN'S RECITAL.

Contralto Praised for Her Voice and Method of Singing.

Miss Mary Jordan, contralto, a church singer, who was a member of the Century Opera Company, gave a song recital in Aeolian Hall last night. She is able to charm both by the quality of her voice and her method of presenting songs.

A group of German songs which she sang included Brahms' "Drei Zigeunerlieder" and Schubert's "Nacht und Traume," Paladine's "Psyche," Vidal's "Ariette" and other French songs were followed by a Russian group from Arensky, Moussorgsky and Tschalkowsky. She finished her recital with American works by Mrs. H. H. A. Beach, Harry T. Burleigh, John Hyatt Brewer, Frank La Forge and James Rogers. Kurt Schundler played the accompaniments.

#### MME. BLOOMFIELD ZEISLER.

Recital of a Chicago Pianist Well Known in New York.

Mme. Fannie Bloomfield Zeisler for many years has rarely let a season pass without coming from Chicago to give a pianoforte recital in New York, to the benefit and enjoyment of those in New York who hear her. The multiplicity of such entertainments is no doubt accountable for the small size of her audience yesterday afternoon. Her playing had the excellences that are well known and have been for many years; delicacy, beauty of tone, a vigor and dash and nervous energy that give robustness and power to some of her interpretations and sometimes betray her into a restless abandonment of repose bordering on a confusion of re-

hythm. Mme. Bloomfield Zeisler has the power of beautifully enunciating a melody and delivering a phrase with poignancy.

Her playing of the familiar pieces of Scarlatti that opened her program had grace and delicacy of tone; it suggested the wish to hear such a pianist search out other pieces less familiar from the 545 of them contained in the six volumes of Scarlatti's complete works. In Bach's Chromatic Fantasy and Fugue she struck a less heroic and more intimate note than many pianists find in it—the romantic warmth of the fantasy, the clear structure and symmetry of the fugue were notable in her performance. She played Chopin's B minor sonata with a finely felt poetry; perhaps with a sentiment sometimes too pronounced.

Her program was notable in containing four pieces dedicated by the composer to Mme. Zeisler—a Ballade, Op. 10, by Mrs. H. H. Beach; a Ballade, Op. 37, by Mme. Signe Lund; a Caprice in D minor by Miss Marie Rentner, and "Le Retour," Op. 134, by Mme. Chamade. These composers, all women, were noted on the program as being American (which needed not to be told of Mrs. Beach), Norwegian, Austrian, and French, respectively. The closing number was Liszt's setting of the "Rakoczy March," which counts as his fifteenth Hungarian Rhapsody.

## IDA CAJATTI MAKES DEBUT AS MUSETTA

New Italian Soprano Displays  
Vivacity in "La Boheme"  
at the Metropolitan.

#### NEW CONDUCTOR APPEARS

Rodolfo ..... Enrico Caruso  
Schaunard ..... Riccardo Tognoli  
Benoit ..... Robert Leonard  
Mimi ..... Frances Alda  
L'arpignol ..... Pietro Audisio  
Marcello ..... Antonio Scotti  
Colline ..... Andrea de Segurola  
Alcindoro ..... Robert Leonard  
Musetta ..... Ida Cajatti  
Sergeant ..... Vincenzo Reschiglian  
Conductor, Gaetano Bavagnoli.

Joy was unconfined at the Metropolitan Opera House last evening; and there was no need to consider the oppressing tragedies of Biblical Hebrews or usurping Russian Czars or prehistoric Teutons; for Puccini's "La Boheme" was given, and Mr. Caruso sang, and there was an abundance of liveliness and high spirits and pathos and tears near the surface, as expressed through and adorned by Puccini's music. All this was heard and seen and apparently enjoyed by a very large audience, such as naturally befitted the occasion. The performance aroused an appropriate amount of enthusiasm, for it had the qualities that please, though it was not one of the best that stand in the records of the Metropolitan Opera House.

There were features in it that piqued curiosity and had the taste of novelty. There was a new conductor, Gaetano Bavagnoli, who will have charge of a proportion of the Italian operas in the season, and a new Italian soprano, Miss Ida Cajatti, who took the part of Musetta. She showed a suitable vivacity and an apparent familiarity with the demands of the part and with the surroundings in which she found herself. But her voice did not commend itself to tastes formed on the standards of the Metropolitan, either in its quality or in the style of singing in which she indulged. It sounded last evening somewhat hard, and she sang with a continuous tremolo and without continuous adhesion to the pitch. It is possible that the nervousness of her first appearance before this audience may have prevented her from showing her voice to the best advantage, and there is always room for hope that a newcomer may find herself later.

Mr. Bavagnoli conducted with plenty of spirit, with routine and not without authority; but it did not seem as if he made the orchestral part count for as much in the way of color and brilliancy as it has been made to do.

Mr. Caruso resumed his Puccini style of singing in this performance and dwelt lovingly on high tones and portamentos and gave forth an abundance of tone. But the brilliancy and penetration of his voice were hardly more than they were on the opening night. Mme. Alda sang certain passages exceptionally well; the air at the end of the first act with real beauty of sustained tone. Mr. Scotti's Marcello has lost none of the excellent qualities it has shown for so many years, and he was in excellent condition vocally.

#### NEW SOPRANO IS HEARD.

Mme. Luella Chilson-Ohrman Displays Unexpected Powers.

Mme. Luella Chilson-Ohrman, a soprano, who comes from Chicago, invaded New York yesterday with an afternoon recital at Aeolian Hall, and succeeded in raising that mild flurry of excitement that occurs when an audience finds an unknown artist displaying unexpected powers. Her program began with some older music of Veracini, Han-

dol, and Bellini. Then came a group of German lieder, "Adieu Forets," from "Wilhelm Tell"; three French songs, and one by the Scandinavian, Peterson-Berger, and, finally, five songs by modern American and English composers.

In these numbers the singer showed she possessed a well-schooled voice, capable, from the mechanical standpoint, of producing the effects by which experienced singers make their points. More than merely this, however, her voice is good to hear from its intrinsic merits, a fine quality, pure and, even through its entire range, flexible, and of an individual timbre. Mme. Chilson-Ohrman's style is delicate and responsive to the mood she is interpreting, tasteful and musically, and she has the gift of injecting personality into what she is doing.

In Cyril Scott's fragile "Lullaby" she showed she could follow the composer's meaning to the extent of feeling in its rich harmonization the precise value of the vocal part as a component of the chord structure, accenting here and repressing there in a way that made the singing doubly enjoyable to the possessor of a sensitive ear. If there was any falling off, it came at the end during two commonplace concluding songs and two more of the same type added as encores.

The sympathy and dexterity with which Sidney Arno Dietch played the accompaniments played no mean part in some of the results accomplished.

#### By ALGERNON ST. JOHN-BRENON.

Whose was that quiet little figure hugging a muff close to her thin little body, who last night stood looking amazedly at the announcements of the Metropolitan Opera House? No one believes in reincarnation, yet I would have sworn that it was Mimi Pinson, the light hearted heroine of Murger's "Scenes of Bohemian Life." What could she be doing in New York, she who swore most unconventionally to share Rodolphe's strange home as long as the growing flower he gave her should live on; she whom Rodolphe found furtively watering that flower?

Had I seen her in her gray working dress outside Pere La Chaise I should not have wondered, but in New York, staring at a billboard! Never. I rubbed my eyes. Yet, there she was, as clear as ever Marley appeared to Scrooge.

I had known her so long that it scarcely seemed a violation of the proprieties to address her. Besides, her objection to miscellaneous acquaintance had never been very strong nor violently expressed.

#### Mlle. Mimi Pinson.

"Mlle. Mimi Pinson," I said, raising my hat.

She started and looked up inquiringly.

"Do not be frightened," I said. "I am one of your kind. Like Colline, I write things. I am sorry, but that is my fate."

She looked sad and sympathetic at once. She had known authors.

"Ah, I understand," she murmured. Then she became friendly, with all the readiness and approachability of the Parisian.

"Do tell me something," said she. "Here is a play, they announce, and it is all about me. Look at the affiche. It says, 'Mimi—Frances Alda,' and then I see other names lower down. Read them to me for it is hard for me to read."

"Musetta—Mlle. Cajatti," I read.

"Oh," said Mimi Pinson, "she had such a temper."

"Marcel," I read on.

"Oh! Isn't it rigolo?" said Mimi Pinson, and taking her hands from her muff she clapped them in delight. "Here is a play about all of us. Marcel, Marcel indeed, he used to paint such bad pictures. And who wrote the comedy?"

I explained that it was Mr. Puccini.

"An Italian! An Italian! How strange! Perhaps if I had gone to Italy my cough wouldn't have troubled me." Then she looked wistfully at me.

"Oh, monsieur," she went on, "I go in. Dare I ask you to take me into the comedy?"

"Quite easily, Mlle. Pinson," I replied. "We went in. She looked at the audience wonderingly. 'This is not a theatre of the quarter,' said she.

"Hardly," I replied. "It is a sort of universal theatre."

#### Enter Another Mimi.

At that moment on came Mme. Alda garbed as Mimi.

The little seamstress almost leaped into the air. "Why, it is I, and yet it is not I," she cried. "She has taken my dress and my coiffure."

"She is as much you as ever you were," said I enigmatically, but truthfully.

"They call me Mimi," sang Mme. Alda, "and I do not know why," all in sweet melodiousness.

"She speaks Italian, the language of the grinder of organs and the proprietors of intelligent monkeys," said Mlle. Pinson. "I do not quite understand it. But it is very, very pretty. Oh, how I wish that I had been as beautiful and had such a fine voice and so gracious a manner as Mme. Alda."

"And do they pay," she went on, "to come and see a comedy in music about

## SCHOENBERG'S ART TROUBLES HEARERS

Friends of Music Give His  
Chamber Symphony First  
Performance.

STOKOWSKI CONDUCTS

The first concert of the Society of the Friends of Music for the current season took place yesterday afternoon at the Ritz-Carlton Hotel. The programme consisted of Arnold Schoenberg's "Chamber Symphony," the overture to Jean Jacques Rousseau's "Le Devin du Village" and three ballet movements from Gretry's "Céphale et Procris." The music was performed by a small instrumental body chosen from the Philadelphia Orchestra and conducted by Leopold Stokowski. The Schoenberg composition was heard for the first time here, and it will undoubtedly be a topic for discussion among the numerous musicians who were present.

This "Kammersymphonie" is the Viennese composer's opus 9 and dates from 1906. It has all the characteristics of its writer's singular style, which is founded on the basic principle that combinations of tones are expressions of emotions and are amenable to no law outside the musician's own soul. It is an art principle not without foundation in universal law, nor does it demonstrate itself in wholly wayward utterance and formless structure.

James Huneker is incontestably right when he says that Schoenberg is rigorously logical, provided you grant his premises. This point was made in The SUN after the production of the D minor quartet. But we may go further than Mr. Huneker and assert that Schoenberg's form is clear and firm; that he employs precisely the same type of contrasts between themes as the classic masters, and that his departure from their position is to be sought in his harmonic groundwork, in the kind of tremes built upon his conception of melodic scales and in his extraordinary and often counterpointless counterpoint.

The "Chamber Symphony" is in one movement, but the first leading theme is vivacious, strongly rhythmic and suited perfectly to development. The second chief theme furnishes the cantabile material for the whole work and spontaneously develops itself in a middle passage of great beauty. The composition is prolix; it abounds in strangely contrived instrumental effects, which are all top and bottom and no middle voicing; it is rich in ear trying shrieks and in simultaneous sounding of utterly unrelated tones, whose hostility is accentuated by the orchestration.

It is a composition which vexes the spirit of the older music lover, even while he does homage to the skill and concentration with which its acrid materials are employed. It was honored with close attention yesterday, but it is not likely that it was enjoyed. A Viennese admirer of the composer has said: "The entire man in you must be made over before you can divine Schoenberg's art." This is probably a great truth. At any rate it shall not be disputed here.

After this futurist music the overture of the French philosopher sounded as neat and lucid as an expository article from his cyclopædia. It was charming, though in gracious spirit and daintiness of musical diction. It was excelled by the delightful music of Gretry. The whole programme was notable, well played by the men from Philadelphia and most artistically directed by Mr. Stokowski, whose feat in memorizing the Schoenberg score might have made Toscanini green with envy.

### PHILHARMONIC CONCERT.

Mme. Melaine Kurt Too Tired to  
Be the Soloist.

The Philharmonic Society opened its series of Sunday afternoon concerts yesterday at Carnegie Hall. Mme. Melaine Kurt, who was to have been the soloist, did not appear, as, according to announcement made before the concert, she was prevented from doing so owing to the strain of rehearsals at the Opera House during the past week.

Mr. Strinsky offered a programme made up entirely of orchestral selections, and as is customary at these concerts,

with the popular of 2000 years the music was principally of a selection to afford recreative pleasure.

The list, excellently arranged, contained Dvorak's fourth symphony, Wagner's "Siegfried Idyll," Tchaikovsky's fantasy overture "Romeo and Juliet," two "Elegiac Melodies" for strings, opus 34, of Grieg, and Liszt's symphonic poem "Tasso."

The orchestra caught with happy sympathy the delightful pastoral character of the symphony and gave a performance of it that was evidently much enjoyed.

### MR. WILLIAMS'S RECITAL.

Popular Tenor Heard in Programme of Songs.

Evan Williams gave his annual song recital yesterday afternoon at Aeolian Hall. Following the customary rule at the entertainments given by the popular Welsh tenor, he again sang to an audience that filled all the seats of the auditorium. His programme opened with a group of songs by Mozart, Schubert, Rubinstein and Schumann. After these came several songs by Hugo Wolf, a group by Cornelius, Dvorak, Grieg and Brahms, and for the last half of the list there were songs by American composers that began with "Thy Voice," of Max Heinrich, and ended with "The Bells of Rheims," by Lemare.

This programme as a whole was one to admirably display the familiar features of Mr. Williams's singing. Avoiding the strictly classic in his selections of songs, he finds a field for his delightful powers of expression that are wholly at home in pure lyric song. His voice was not always at its best yesterday. It seemed hampered at first by hoarseness. But it cleared somewhat in the second group and he was now able to do himself fuller justice.

### MR. MACMICHAEL'S DEBUT.

A Pianist Whose Art Has Some Sound Merits.

Charles MacMichael, pianist, gave his first recital here yesterday afternoon at the Maxine Elliott Theatre. He is a young musician who evidently wishes to be taken seriously. This was shown both in his programme and in his work.

He offered a list of compositions that included Bach's chromatic fantasy and fugue, Mozart's sonata in F major, the "Faschingsschwank" of Schumann, a group of Chopin pieces, including the G minor ballade, and Liszt's E major polonaise.

Mr. MacMichael's playing showed musicianly intelligence, but was marred at times by defects of technique and style. This in part was evidently to be accounted for by the trying conditions attending the first appearance of an inexperienced performer. He played with a good tone, much clearness of phrasing and genuine refinement in taste.

### SCHOENBERG'S MUSIC HEARD

His "Kammersinfonie" Played at Concert of the Friends of Music.

The Society of the Friends of Music, now entering upon the third year of its existence, gave at its first concert yesterday afternoon in the ballroom of the Ritz-Carlton Hotel a program of the kind that most completely fulfills the purposes for which it was founded, and that justifies its addition to the very numerous musical activities now carried on in New York. The most important number upon it was Arnold Schoenberg's "Kammersinfonie"; there were also the overture to Jean Jacques Rousseau's opera, "Le Devin du Village," and three dance movements from Gretry's opera, "Céphale et Procris." This music was given by the players of the Philadelphia Orchestra under the direction of Leopold Stokowski. They were brought to New York for the purpose, because Mr. Stokowski, a week ago, had played the "Kammersinfonie" at one of his Philadelphia concerts, and was prepared to deliver again an extremely difficult and complicated work that would have needed much labor and time to prepare especially for the Friends of Music by some other organization.

It is the most advanced composition of the German revolutionary that has yet been heard in New York. It is his Opus 9 and was composed in 1906, but since then he has gone further, and, according to many reports, fared worse. In New York had been heard the string sextet, "Verklärte Nacht," Op. 4; the string quartet, Op. 7; some of his later pianoforte pieces, and a few quite innocuous songs. Mr. Strinsky is presently to play his symphonic poem, "Pelleas et Melisande." Now, though he is only 41 years old and has only reached his twenty-first "opus," he is now writing in his third style, or perhaps it is his fourth. All that New York had heard before yesterday afternoon, and had not found especially fearsome, is in his second style. The "Kammersinfonie" is a product of later ideas and is something far more difficult to accept as music than the earlier pieces. It is written for fifteen instruments, a true orchestra for chamber music, and is in one movement. Its themes cannot be called in themselves beautiful; some of them are strongly suggestive of some of the later Straussian themes, but they are for the most part discernible and intelligible, and the listener is aware of an elaborate and ingenious process of thematic development, whether he can follow it or not. The orchestration seems sometimes thin and heavy and

lacking in grandeur. Schoenberg's extraordinary ideas about harmony furnish the impressions chiefly borne in upon the listener, the gist of which appears to be that any or all notes may be sounded together. "There is no such thing as consonance or dissonance," is one of his doctrines; "only imperfect tripling of the ear." His music is said to be planned "horizontally and vertically," and in "planes," harmonically. It is impossible for even the most willing ear to discern in this welter anything like tonality. The harmonic substance is apparently devised in such a way that one part shall persistently neutralize any hint of tonality that the others may suggest. There are occasional passages in which the ear is relieved of this sort of strain; they are few and fleeting, yet they suggest for the moment beauty and something demanding an utterance.

The result of this is that the listener is haunted with the idea that all this inexplicable discord is not inevitable; that it is deliberately adopted; that the composer might have expressed himself in a manner less cryptic; that the problems he has presented in this music he has not really solved. Music that has been veiled to one generation has often been revealed to the next as a clear and intelligible advance. But it does not necessarily follow that every toad, ugly and venomous, wears yet a precious jewel in his head and that all repellent music contains hidden beauties waiting to be revealed. The "Kammersinfonie" did not yesterday show the prescience of a master, the vision of a seer into unknown realms of beauty. Will our grandchildren see it, and smile indulgently at the bewildered listeners of 1915? The question is not really important; bewildered listeners of 1915 can only listen for themselves.

Mr. Stokowski conducted an admirable performance of this difficult and complicated work with apparent enthusiasm and belief. The audience, evidently not converted in a body by Schoenberg's evangel, applauded politely. It enjoyed much more the eighteenth-century pieces which followed. It was interesting to hear Rousseau's overture to one of the most popular operettas of its time. The dances from "Céphale et Procris" seemed sometimes a little more sentimentalized than was due to music of their period.

### Schoenbergian Cacophony.

The Society of the Friends of Music presented Arnold Schoenberg's "Chamber Symphony" yesterday afternoon at the Ritz-Carlton. Inadequately played by a portion of the Philadelphia Orchestra, conducted by Leopold Stokowski. Probably it was well played, judging by the work of the orchestra later in the afternoon and on other occasions. But in the Schoenberg work it sounded as if wrong notes were being played deliberately most of the time. All former standards being thrown to the winds, by this representative of present-day musical "Kultur," it is necessary, if this music is to be accepted, to form new ones. To be sure, the critics said Wagner sounded cacophonous, but, as a matter of fact, not of opinion, Wagner's harmonies can all be analyzed by the rules in use in Bach's time. The critics wrote the same way about other composers besides Wagner, fifty years ago, where are these now?

The "Kammersymphonie" is ultramodern, in the sense in which cubism is in painting. It is the easiest thing in the world to break rules and other things—a bull in a china-shop can do it. Ask orchestral musicians to play every semitone of the scale at once—they can do it, but is it worth while? Not till the "fibres of Corti" in our ears have been modified anatomically. Nor is the working of all the instruments in the extremes of their compass a particularly novel or clever way of getting new orchestral colors.

The overture to "Le Devin du village," by Jean Jacques Rousseau, and three graceful dances from Gretry's "Céphale et Procris" were charmingly played, and seemed like sounds from heaven after the ear-smiting discords of the "Kammersymphonie."

"me? Diable! They were never very interested in me while I was alive. Et ce type là," she shook with delight. "Nom d'un pipe. It is Colline. He has his pockets stuck full of books and pamphlets, just as he always used to. He was always buying them, and when did he read them." And she laughed at the recollections of Colline, the long haired philosopher.

"And Musette, too," she cried, seeing Mme. Cajatti. "Ah, she is more gamine and coquette than Musette ever was. Dame, but she has fine clothes."

"Who is the fat man with the voice of angels?"

"His name is Caruso," I answered. "He has the voice of the age."

### A Rude Awakening.

"Rodolphe had no such voice," she said sadly. "And we were all very poor and these singers who sing about us are all, perhaps, very rich. And one of the jewels in the hair of the grandes dames in

those hats would say, 'See! I saw Rodolphe!'"

Pactons to us. Had we had just one of them. Musette need never have troubled about and Marcel need never have burnt his pictures for fuel."

"Come," said I, "Mlle. Pinson, chez Mme. Diendounnet, where the New York Bohemians go, and where, over a bottle of Roussillon and a veal cutlet, you can tell the real history of Mimi, Musette and the painter of bad pictures."

"J'en serais enchantée," she was replying. Here the opera usher ruined the supper party, reminiscence, and all by shaking my shoulder, and telling me that the opera was over, that every one had left and the lights were out.

And there was a strange smile on his face as I had been sleeping and I looked around surprised. There was no Mimi anywhere, only the red seats of an empty opera house.

"La Bohème" was over.

## 'LA BOHEME' HEARD; CARUSO IN THE BILL

S. REV. 20  
1915  
Cajatti, New Soprano, Makes  
New York Debut—Scotti  
in Good Voice.

### BAVAGNOLI IS CONDUCTOR

The reentry of Mr. Puccini into the repertory at the Metropolitan Opera House was effected most brilliantly last evening, the fourth of the season. The opera was "La Bohème," which is without doubt one of the most popular works before this public. Causes innumerable have been assigned for its continual vogue, but the most potent of all is the wide acquaintance with its melodies. People love to go to the opera to hear the airs they know, and the general knowledge of tunes has been greatly increased by the home education of mechanical music makers of various types. Even the children know "Che gelida manina" before they have learned to tell an opera from a farce comedy.

But when Mr. Caruso is cast for Rodolfo another great attraction is offered. People cherish lovely memories of the famous tenor's early days in this role, the days when his cantilena was as smooth and elegant as that of a master violinist, when he never hit notes violent blows, the good old days before the "Pagliacci" bass drum had cast its fatal shadow upon his art. But these people are few, and no one gives attention to their plaints. It is enough for to-day that Mr. Caruso sings the music of "La Bohème"; how he sings it does not matter. So it can hurt no one's feelings to say that he was in very bad voice last evening and that he sang in a style decidedly the opposite of lyric.

Gaetano Bavagnoli, a new conductor, directed the performance last night. It can be said that this gentleman is a well trained routinier, with whom matters will go well and confidently, if not with brilliancy. There was no disclosure of special distinction in his conducting last night, but he accompanied the singers generally well, and in the difficult ensemble which closes the second act showed that he knew how to handle masses. Furthermore, it was noticeable that he had a delicate hand in the treatment of tutti passages, so that his singers were not drowned out. The tempi were naturally traditional, and with Mr. Caruso, Mr. Scotti and Mme. Alda on the stage would have been governed largely by the singers anyhow in a work of the "Bohème" type.

Ida Cajatti, a new second soprano, made her debut as Musette. She made little of the part, but possibly was at her worst because of nervousness. Her light voice was very unsteady and its quality often white. But she may be better at her next appearance. No final judgement should be pronounced upon her by any of last night's hearers.

Mr. Scotti, whose voice has taken a new lease of life, was admirable in every respect as Marcello. Mme. Alda was an acceptable Mimi and the other members of the cast, all of whom have been heard before, did their work at least with devotion. The audience packed the house, and its applause was frequent and vigorous. "Der Rosenkavalier" will be sung this afternoon, and "Aida" this evening.

### Mme. Chilson-Ohrman Sings

S. REV. 20  
1915  
Mme. Luella Chilson-Ohrman, a soprano from Chicago, gave a song recital yesterday afternoon at Aeolian Hall. Her programme contained Italian opera airs and German, French, Scandinavian and English songs. The singer disclosed a voice of good natural quality, marred by poor tone emission and a very shallow interpretative style. She was best in colorature work.

# FUTURISTIC MUSIC AT PHILHARMONIC

Nov. 20 1915  
An Old Programmatic Piece by Schoenberg Performed.

By H. E. KREHBIEL.  
Some years ago an American music student in Munich submitted an overture of his composition to his professor. After the master had finished blue-pencilling the work, no doubt aliding some of the things dearest to the heart of the tyro, he ventured a suggestion as to the title. "Make it 'Shakespearian,'" he said. "Call it 'Much Ado About Nothing.'"

On Thursday evening and yesterday afternoon, at concerts of the Philharmonic Society, Mr. Stransky, after producing the overture "In the Spring," by Goldmark, had the hall darkened and directed a band, augmented for the purpose to a hundred men or more, through a performance of a composition by Schoenberg which, by the grace of the composer and the patient suffering of white paper and printers' ink, bears the title "Pelleas et Melisande." Darkening the hall made the occasion a momentous one, and no doubt convinced many in whose minds a feeling of awe had thus been awakened that they were receiving a revelation which could not be communicated in the ordinary light of the concert room. If they received such a revelation this paragraph is not for them. They belong to the inner brotherhood for whom the supermen and "anarchs of art," as Mr. Huneker calls them, write music.

But it may interest those who still dwell in outer darkness to learn that the work which was performed yesterday has lain upon the shelves of the concert institutions of Europe for thirteen years without having been disturbed so far as industrious research through copious records has disclosed. The annotated programme might have told us this, but did not. Chronologically, it falls between the sextet and the quartet which our chamber music organizations performed a year or two ago.

To be explicit, it was composed in 1902, after Schoenberg had given up a purpose to make an opera out of Maeterlinck's drama, not, we are assured, because Debussy had anticipated him, but because he preferred the symphonic form of expression. Perhaps it would have been better had he written the opera. Then, at least, we might have found some sort of elucidation of the music in the words consorted with it. Some guide beyond the barren title, it seemed to us, was sadly needed. If Golaud and Pelleas and Melisande, the drunken crown, and the lost ring, little Inord and the young woman's golden tresses blessed with a lover's kisses, in the music they were buried beyond our ken in the cacophonous surge and regurgitation of the multitudinous instrumental company. No doubt these things expressed in terms of musical beauty were there for those who had ears to hear them, or seemed to be there for those endowed with a willing, obedient and obliging imagination, or filled with the same sort of affection which prompted the turning down of the lights, so that all their senses might flock into the ears of the listener. Since we could not find them we cannot describe them nor expound them; neither laud the composition nor speak of it in dispraise.

"Write me a piece of music," said a Gaity manager in London to Silas, "description of an Englishman who goes abroad, changes his religion and loses his umbrella." With the help of association of ideas, a knowledge of typical forms of secular and religious music, a few devices of composition and an ample verval commentary the task might be accomplished more lucidly than Shoenberg performed his labor in giving musical institute to the poetical symbolism and emotions of Maeterlinck's drama. And with greater beauty.

Philharmonic Society Has  
"Pelleas and Melisande"  
on Its Programme.

35 MINUTES TO PLAY IT

Arnold Schoenberg's "Pelleas and Melisande" was the novelty of the Philharmonic Society's pair of concerts at Carnegie Hall Thursday evening and yesterday afternoon. There were other matters, of course. The orchestra played Goldmark's "Spring" overture and Rimsky-Korsakov's "Capriccio Espagnole." Emmy Destinn, formerly of the Metropolitan Opera House, sang Liszt's "Der Fischerknabe" and "Die Lorelei" and the principal air of *Dalila* from Saint-Saens's opera. Much prophesying had preceded the production of the Schoenberg music and some even saw portents in the artistic sky. But the weather should clear to-day.

The fact is that this is an early work of the Viennese composer. It was written in 1902 and its style differs greatly from that of the "Kammer-symphonie" performed last Sunday. In the last named work the basic thoughts are all framed in the melodic idioms regarded as characteristic of the musician who declares that "the artist creates nothing that others regard as beautiful, but only what is needful to himself" (which is a fundamental and incontrovertible truth) and also "the alleged tones which are believed to be foreign to harmony do not exist. They are merely tones foreign to our accepted harmonic system." This is at any rate a Delphic promise.

In the symphonic poem heard Thursday evening and yesterday afternoon the fundamental ideas are conceived chiefly in the harmonic modes familiar to music ever since Bach. There are subsidiary thematic subjects nearly all built of combinations which never could have been needed in Bach's world of music. But with all due deference to the Viennese champion of artistic rights there is not in his composition a formula or a vagary that had not already been utilized in "Eulenspiegel," "Zarathustra" and "Heldenleben," to say nothing of a few still earlier given to the world in "Parsifal."

There is much genuine beauty of the type beloved of Strauss and much cacophony of the sort which has grown dearer to Schoenberg with the flight of years. At the same time all of this composer's clarity of form and his unquestionable skill in the delineation of mood by means of orchestral song are found in this composition; but the best that can be said of it is that it is effective when well played. It takes more than thirty-five minutes to present and music has to be very important indeed to endure such a test. Schoenberg's "Pelleas and Melisande" can hardly be called important. What is beautiful is imitative; what is original has no large message to communicate. The "Kammer-symphonie," which is far more strikingly ugly than this symphonic poem, is much more original, characteristic and interesting. But it is a considerably later creation. The composition was most admirably played. The Philharmonic musicians have rarely done anything in which opulence of tonal quality, clarity and balance were so noteworthy. The audience was very kind indeed.

## BASSO'S FISTS FLY OVER GIRL'S VOICE

De Seguro Gets Bruise After  
Denting Singing Master's  
Shirt Front.

When Andrea de Seguro appeared last night as Collins in "La Boheme" at the Metropolitan Opera House, those members of the audience who were in the front of the orchestra noted that upon his forehead appeared what looked like a somewhat prominent bruise. The grease paint had apparently not been able to eradicate it. But those at the opera did not know that the bruise was inflicted in an encounter between the basso and William Thorne, a singing teacher, at yesterday morning's musical at the Biltmore. Miss Anna Fitzu was the innocent cause of all the disturbance. Miss Fitzu, who was Anna Fitzugh when she appeared as a musical comedy star before she went abroad to return as an opera singer, was one of the soloists at the Biltmore yesterday. While she was singing there chanced to be some remarks between de Seguro and Thorne, which were continued at the close of the concert.

Those who heard say that Thorne expressed his opinion that if Miss Fitzu had chosen a different programme she would have been heard to greater advantage, whereupon the basso turned upon him verbally and asked him why he was so solicitous about Miss Fitzu. Thorne replied that he had taught her, and his opponent retaliated with the fact that he, too, had had a part in giving instruction.

Then the fight started. Who struck the first blow has not yet been learned, but it is known that de Seguro came from the arena with a disfigured forehead. His most pretentious blow, according to Mr. Thorne, had merely dented his shirt.

But last night, just before "La Boheme" began, all was again serene. Thorne, who said Miss Fitzu had praised him in glowing terms, announced that he and his fistic rival had kissed and made up.

### Musical Frightfulness.

Arnold Schönberg is the musical voi Tirpitz of Germany. Having failed to capture a hostile world by his early campaign carried on in accordance with the international laws of music, he began to torpedo the eardrums of his enemies, as well as neutrals, with deadly dissonances, deaf to all remonstrances of the newspapers. A specimen of the extreme Schönberg was presented last Sunday at the

Biltz-Carlton by Leopold Stokowsky and some of his Philadelphia players—the "Kammer-Symphonie." On Thursday evening and yesterday afternoon the New York Philharmonic gave the first performances in America of another of his compositions, "Pelleas et Melisande," which, however, is an earlier work, composed before he had fully entered on his policy of musical frightfulness. Nevertheless, even in this work he boxes the ears of his hearers with some extremely rude and loud dissonances. He also introduces some bleating noises, which sound as if a sheep or calf were hidden under the stage. The Philharmonic audience grinned when these sounds were uttered. Supposedly, they were intended to express the agony of the jealous Golaud, poor fellow. But inasmuch as they made a comic impression, one must conclude that either Schönberg did not understand his business or else he intended to be funny when he composed those bleating sounds. In that case he can hardly be called a humorist of a high class. His trick is mere musical horse play—the sort of thing Offenbach used to indulge in in his musical burlesques.

Debussy's opera, "Pelleas et Melisande," suffers from a plentiful lack of melodies, but at any rate his music reflects the atmosphere of Maeterlinck's play. Schönberg's work does not do this, except in the vaguest imaginable way, and its dearth of musical ideas is so appalling that one might suppose it was written in collaboration with Max Reger. It is, indeed, marvellously uninspired—linked dulness long drawn out—and that is the chief indictment against it. Few persons nowadays are offended by an occasional outburst of harsh, ugly, dissonant passages—Wagner, Liszt, Grieg, and other masters long since accustomed modern ears to that—but a composer must have his reasons for such outbursts, and he must have something interesting to say. There are a few beauty spots in the piece, but they were few and far between. To a musician, from a purely technical point of view, "Pelleas" may be of great interest; for Schönberg is, from this point of view, a master.

That the score is extremely difficult few would have guessed at yesterday's performance, for Mr. Stransky and his Philharmonic players gave a performance of it that was simply wonderful in its perfection of everything that makes good orchestral playing. At both the performances Mr. Stransky had to bow repeatedly, and finally ask his players to get on their feet and share the applause. Stransky and his men were also at their best in two other orchestral numbers, Goldmark's "Spring" overture and Rimsky-Korsakov's "Capriccio Espagnol." The soloist was Emmy Destinn, who sang two of Liszt's splendid songs: "The Fisher Boy" and "Lorelei," and "Mon cœur d'œuvre" from "Samson and Delila," with beautiful voice and splendid dramatic effect. Strange to say, the Liszt songs are less effective with orchestra than with piano.

### S. MR. HOCHSTEIN'S ART.

Violinist Who Displays Qualities  
Nov. 20 of Excellence. 1915

David Hochstein, violinist, gave a recital in Aeolian Hall last night. Mr. Hochstein is a young local musician who was first heard here last season, when he made an impression distinctly favorable. Last evening he presented an interesting programme made up of Bruch's D minor concerto, the A major concerto of Mozart, "Romance" by Schumann, two waltzes by Brahms, two pieces by Nandor Zolt, "Air" and "Valse Caprice"; "Pirouette" of Glazounov, "Prater Reigen" by Franz Rudinski and "Bohemian Dances" of Sevcik.

In his performance Mr. Hochstein again disclosed a good tone and fine musical feeling. He played with a technical equipment unusually good and an intonation noteworthy for its accuracy. Furthermore his style showed virility in strength and no little repose. Lacking in his art in elegance of finish and a general breadth of interpretative power, it is undoubtedly in these respects first of all that he will continue his development.

## BAUER JOINS CASALS IN CLASSIC CONCERT

Harold Bauer, the distinguished pianist, and Pablo Casals, the even more distinguished violoncellist, gave a concert together in Aeolian Hall yesterday

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afternoon. The gospel which these two famous players have chosen to preach in their joint entertainments, is that of the classic sonata, a gospel which, with the violin substituted for the cello, Mr. and Mrs. David Mannes have long labored with much devotion to spread among music lovers.

It is a gospel which needs insistent preaching in these days, when so many composers are urging the world to believe that it is possible to develop artistic musical forms at the dictation of ideas lying outside the domain of absolute music and at the same time striving to delude themselves with the fancy that in some inexplicable way they can evade the fundamental laws of musical design.

That none of them succeeds in doing so apparently imposes no check on their issue of propaganda. But since such writers as Strauss and Schoenberg have demonstrated despite their theories that they are in plain truth capable wielders of the materials of artistic design in music and that even in their hands these materials cannot be radically changed to suit the requirements of programme music or exotic schemes of harmony, it is perhaps important that the attention of music lovers should be drawn repeatedly to those masterpieces in which moods not defined and tabulated are published in the classic form originally planned as a vehicle for the presentation of beauties purely musical.

The programme offered by Messrs. Bauer and Casals yesterday was one of great seriousness and it called for devotion on the part of the audience as well as that of the players. It consisted of the Brahms sonata in F major, opus 99; the two sonatas of Beethoven in C and D, which comprise his opus 102, and Emanuel Moor's sonata in G major, opus 55. The two artists gave three joint recitals last season and a very large public interest in them was shown. It seems likely that the men could give as many recitals this season, if not more. Their audience yesterday crowded Aeolian Hall. Many seats had to be placed on the stage for those who could not find places in the auditorium.

It is unnecessary to indulge in extended description of the concert. Messrs. Bauer and Casals are not only virtuosos of the first rank, but being also true artists, they bend themselves to the service of the masters whose music is before them. Their interpretations combine finish of technic, beauty of tone, fine insight and musical enthusiasm of the right type. The size and rapt attention of the audience must have given encouragement to every advocate of the best that is known and thought in the world of musical art.

## SYMPHONY CONCERTS FOR YOUNG ARE BEGUN

Damrosch Conducts at Opening of Eighteenth Season

Nov. 21—Large Audience. 1915

The Symphony concerts for young people, Walter Damrosch, conductor, opened their eighteenth season yesterday afternoon at Carnegie Hall. A very large audience was present and an extremely harmonious condition of affairs seemed to exist throughout the entire entertainment. The plan of study to be taken up during the coming season includes an elucidation of the musical form and special characteristics of some of the principal orchestral works to be performed at these concerts, with explanatory remarks at the piano by Mr. Damrosch.

The selections for orchestra yesterday consisted of the larghetto and scherzo movements from Beethoven's second symphony, two movements from Fuchs's serenade for strings and John Alden Carpenter's new suite, "Adventures in a Perambulator," which was recently produced here for the first time at the Symphony Society concerts. Mr. Damrosch in his remarks before the opening numbers dwelt on Beethoven as the master of all time down to the present in the beauty and perfection of symphonic form, and in emphasizing the importance of the strings among the difficult orchestral choirs, which were named in turn. He referred to the piano standing near on the platform by saying that "It is sometimes a stringed instrument and sometimes one of percussion—which it is depends upon the person who plays it." The young people in the audience were very quick to see the point intended, whereupon Mr. Damrosch said his remark had sounded funnier than he had intended.

At the third programme number Percy Grainger appeared as soloist in Liszt's Hungarian fantasy for piano and orchestra. He gave a very brilliant performance of his part, playing it with fine tonal variety and splendid rhythm. At the close the applause was very demonstrative.

Before the performance of the Carpenter suite Mr. Damrosch read the composer's own explanatory notes on

the different movements as marked "Ich bin ein Bauer," "Polkama," "Hurdy Gurdy," "The Lake," "Dogs" and "Dreams," interpolating them with remarks of his own. Fun, wit and humor abounded, and as the baby's street adventures with his nurse were followed until his final happy return home to his mother the recurrent expressions of delight from the audience that resounded through the hall were certainly not in keeping with the usual air of sedateness prevailing here on musical occasions. The playing of the suite by the orchestra was of course greatly enjoyed.

## American Soprano Sings First Matinee of Season Captivating—Bo

The first matinee of the season at the Metropolitan Opera House yesterday was devoted to a performance of Richard Strauss's comic opera "Der Rosenkavalier." The reproduction of this work, the second German opera of the series, might easily tempt one to compare the examples of two periods of German art, that of the present and that of forty years ago, represented by Thursday evening's performance, but this is quite unnecessary at the present time, especially as it might engender ill feeling. It might be better to say as little as possible about the sausage humor of Mr. Strauss and think only of the beautiful pages in which a lovely musical idealism did not have to hide its diminished head.

The performance of yesterday afternoon was conducted by Artur Bodanzky, who made his second appearance. Edith Mason, an American soprano, made her local debut in the role of Sophie. The part otherwise was that of last winter, but the performance was greatly improved. Mr. Bodanzky showed again certain important qualities noted in his conducting of "Goetterdaemmerung." His skill in the creation of tonal perspectives

is possibly his largest technical asset, though he has others of import. But a conductor who gets all his instrumental color values perfectly scaled and thus causes the voices on the stage to discharge their duties musically and in correct proportion is a man to command much praise and gratitude.

### Never More Captivating.

The charm of the really fine pages of Strauss's score—and it contains some of his best—was never more captivating than it was yesterday. If the fat and greasy humor was not altogether congenial to a fastidious taste the fault was not in the conductor, nor even in the boisterous methods of Mr. Gortitz, but in the imagination of Mr. Strauss. Mme. Hempel's interpretation of the Countess was even more beautiful yesterday than it was last season, which is saying a great deal, and Mme. Ober's Octavian was at least quite as good. Miss Mason was a very acceptable Sophie. She has a good voice and showed intelligence. The role is extremely difficult in places and the soprano may be happier in something less troublesome. Her personality is pleasing and she should be able to make herself useful to the impresario and agreeable to the public.

## BAUER AND CASA'S PLAY.

Give a Recital of Sonatas for Piano-forte and Violoncello.

Two artists with an unusual disposition toward the playing of ensemble music, Messrs. Harold Bauer, pianist, and Pablo Casals, cellist, greatly interested the musical public last season with their recitals of sonatas for piano-forte and violoncello, of which they gave no fewer than fifty. They gave another yesterday afternoon, which may well be expected to be the first of a series, for Aeolian Hall was completely filled, and as much room as could be spared on the stage was given over to people who could not be accommodated in the audience room.

The two players hold the finest and most musical point of view toward their art; and their ideas as to interpretation and style are so singularly at one that the value of their appearance in co-operation is truly doubled. This cannot always, for indeed often, be said of the co-operation of two great artists accustomed generally to appear as soloists. The virtuoso type of artist does not take kindly to ensemble playing, in which mutual sacrifices of self are essential to the finest results. Sacrifice of self is the last thing that appeals to the true virtuoso. But neither Mr. Bauer nor Mr. Casals is of the virtuoso type.

The two artists played four sonatas for piano-forte and violoncello, somewhat many at a sitting; and as the repertoire of such works is limited, it becomes for this reason, if for no other, to practice economy. They began

## DAMROSCH GIVES CHAUSSON WORK

By H. E. KREHBIEL.

Three numbers constituted the programme of the subscription concert of the Symphony Society given yesterday afternoon in Aeolian Hall, under the direction of Walter Damrosch. None of them was new, while only one of them was familiar even to the reporters of musical occurrences for the newspapers.

It takes more than one or two hearings of a composition of large dimensions and serious import to make a lasting impression upon a careless hearer; also upon a hearer who is perhaps compelled to hear so much music that there is not only danger but likelihood that the effect produced by one work will be obliterated by the next. Chausson's symphony in B flat, which was the first of Mr. Damrosch's offerings yesterday, appears to have a periodicity of five years. It was first heard in New York at a concert of French music given by the Boston Orchestra, under the direction of M. Vincent d'Indy, in December, 1906. Mr. Damrosch made it and the same composer's "Poeme" a feature of a Symphony Society concert in the New Theatre in February, 1911, when he, too, was for the nonce specializing in French music.

After a little more than a lustrum we have now heard it again. We confess to having felt a curiosity yesterday to know our own attitude toward the music at the previous hearings, so that we might haply learn the effect of two quinquennials of aesthetic purifications upon our more or less discriminating, possibly critical mind. On the occasion of the first hearing, it came in company with so much other music that was unfamiliar (and which has remained so ever since) that there seemed to be a lack of time to discuss it in detail.

It seemed then to The Tribune's reviewer to have opened up a large book of quotations and to have reeked "with daring dissonance and mere reiteration of phrase." Five years later it called out the observation that it was not amorphous like much other French music, but wearisome because of its fearsome avoidance of everything that the modern French Bunthorne might think natural and ordinary. "How painfully are all cadences avoided! How laboriously is all that is near slighted through aiming at the far! And yet sunshine and shadow, the white blaze of high noon and the deep glow of sunset, are natural and ordinary phenomena and follow one upon the other in peaceful obedience to law." Perhaps this impression was created by the "Poeme" of the same composer, which also had a performance at the same concert.

Yesterday the dissonances did not seem so crass as they did ten years before, but there was the same feeling of monotony and weariness caused by reiteration, and especially by the lack of variety in orchestral color and dynamic nuance. The work was played with spirit, with obvious sympathy on the part of the conductor, and much virtuoso brilliancy on the part of the orchestra. But it has not yet won our affection. We can do no more than make our confession.

After the symphony came MacDowell's pianoforte concerto in D minor, with which many performances since the composer played it in Chickering Hall in 1889 have familiarized us. Mr. John Powell, who played its solo part, is a young American who made a favorable, if not a profound impression upon local music lovers at concerts given in companionship with Mr. Zimbalist in December, 1912; February, 1913, and at a recital last April.

Mr. Powell is a Virginian who got his training abroad, some of it under the late lamented Leschetitzky. He has not yet acquired the poise essential to a performer in ensemble, but he has fine gifts, bodily as well as mentally, gifts technical and gifts spiritual, and he brought much pleasure to yesterday's audience by the scintillant manner in which he threw off the second and third movements of the concerto. In the first movement he was overweighted by the orchestra.

The final number of the scheme was a suite made up of excerpts from Bruneau's opera, "L'Attaque du Moulin," which was a feature of the opera season at the New Theatre in February, 1900.

The programme of the Symphony Society's concert at Aeolian Hall yesterday afternoon was one of interest, and a large audience listened with close attention to its performance. The numbers were Ernest Chausson's symphony in B flat, Edward MacDowell's concerto in D minor for piano and orchestra and Bruneau's suite from his opera "L'Attaque du Moulin." The pianist was

John Powell, who has already been heard here in recital and some of whose compositions are favorably known.

French musicians always speak of Chausson with affection and regret. He was one of the little company of pupils of Cesar Franck and was carried off at a comparatively early age by a bicycle accident. His one symphony is a work which showed his promise of accomplishing greater things. Disclosing some of the influence of his master, it has individuality. The high organism which Franck always sought in his productions is also sought here and in no inconsiderable measure attained. The melodic materials are engaging and the treatment is made interesting not only by the musical ingenuity displayed in it, but also by the brilliancy of the orchestral color. But much more important is the enthusiasm which throbs through the composition. Chausson worked *con amore* and his music has temperament.

The Symphony Society orchestra played the composition very well; but the performance brought with it renewed regret that this organization is not heard in a larger auditorium. Aeolian Hall is not large enough. The problems in adjustment of tonal values to its limited spaces are too difficult. If Mr. Damrosch had elected to scale down his dynamics so that the forte passages would not sound noisy he might have deprived the music of some of its brilliant utterance. But on the other hand the climaxes of sound lacked richness of sonority. The brasses raged too violently. Had the same degree of force been used in a large hall the results would unquestionably have been better.

What was written about Mr. MacDowell's concerto when the composer played it with Theodore Thomas's orchestra in Chickering Hall on March 5, 1889, might be repeated now without change. The concerto is excellently planned so that its ideas are not entirely confined to the piano, and while the solo part is very brilliant the composition is not a mere virtuoso piece. Especially charming in its scintillant passage work as well as in the rhythmic grace of the themes is the second movement.

Mr. Powell brought to his performance some good piano tone and technique as well as a sincere affection for the music. His playing was uneven, for he was perhaps somewhat anxious in the first movement and consequently a trifle rough. But the scherzo was excellently done, and throughout the interpretation there was manifested a nice musical appreciation of the composer's artistic design.

## OPERA CONCERTS BEGIN.

Noted Soloists at Metropolitan's Opening Sunday Night Event.

The first Sunday concert of the season at the Metropolitan Opera House was given last night before a very large audience. Mischa Elman was the principal soloist. He played Wieniawski's D minor violin concerto, several shorter solos and Schubert's "Ave Maria" as an encore.

Among the other soloists were Edith Mason, who sang an aria from "Louise" and songs by Massenet and Rachmaninoff, and Paul Althouse, who rendered the "Celeste Aida" and selections by MacDermid and Horsman. The orchestra, directed by Mr. Hageman, played Massenet's "Phedre" overture, Liszt's "Les Preludes" and Victor Herbert's "Pan-American."

## M'CORMACK HEARD

AT CARNEGIE HALL

Irish Tenor Pleases Big Audience—Sings in Foreign Tongues.

John McCormack gave the second concert of his season in New York yesterday afternoon at Carnegie Hall. The audience was of the usual size seen at his concerts. Every seat in the house was taken, including as many placed on the stage as it would hold, and all the available standing room was crowded.

The popular tenor is a maker of excellent programmes and the one he offered yesterday emphasized his rule. It began with an air by Mozart, after which followed songs by Schubert and Schumann, some Irish folk songs as the central group, and a final set including Chadwick's "When I Am Dead" and "The Rose and the Flame" (first time), by Buzz!-Peccia.

The Mozart air, unfamiliar to local concertgoers, was unearthed by Mr. McCormack in his commendable researches made on the field of song. With the title "Per pietà non rievocare," it is one of three arias written by Mozart for insertion into Pasquale Anfossi's opera "Il Curlo Indiscreto," when it was performed at Vienna in 1783. On this occasion two of the arias, those written for soprano, were sung as in-

terpreted by M. Lange. The first for the tenor (Herr Adamberger) was not sung at the last moment owing to the interposition of the jealous composer Salleri, who influenced the tenor.

Mr. McCormack sang the air yesterday with excellent delivery of phrase and contrary to his custom of using only English words, in Italian, of which his pronunciation has been praised. The music is in the true Mozartian style and its flowing melodies gave the singer much opportunity for a display of his fine vocal skill.

The German songs Mr. McCormack sang as well, perhaps, as anything he did, a fine legato being a feature in their delivery. In fact, through all his work there ran that irresistible appeal made by sentiment combined with taste which gives to his singing its strong public hold. Donald McBeath again gave the tenor assistance by playing some violin solos.

## Miss Mason, Opera Debutante, Sings in Concert

American Girl, Heard for First Time

on Saturday, Appears

Again.

Two Americans sang and Mischa Elman played the violin in the Metropolitan Opera House last night at the first Sunday evening concert of the season. The orchestra, directed as at most of last season's concerts by Richard Hageman, played Liszt's "Les Preludes" and two overtures.

Mr. Elman played in his most fascinating manner Wieniawski's Concerto in D minor, the Chopin-Wilhelmj Nocturne, Sarasate's "Jota" and half a dozen encores.

Miss Edith Mason, American soprano, who made her debut Saturday afternoon in "Der Rosenkavalier" in Charpentier's "Depuis le jour," Massenet's "Ouvre tes yeux bleus" and Rachmaninoff's "Spring," added to the good showing which she made at her first appearance. Her voice has an appealing quality which won the applause of a vast audience.

Paul Althouse, tenor, was the other soloist and he was heard in "Celeste Aida" from Verdi's "Aida," and in two songs, Edward Horsman's "Bird in the Wilderness" and MacDermid's "Sacrament."

## Boris Godunoff Improves with Its Repetition

Sung with More Spirit Than at First Presentation—Replaces "Iris" Because of Miss Bori's Indisposition.

"Iris," originally announced for production at the Metropolitan Opera House last night, was replaced by "Boris Godunoff"—as had been foretold in Sunday's Herald—because of the indisposition of Miss Bori.

It was the beginning of the second week of opera and it was also the first repetition of the season. In the matter of principals, the presentation was identical with last week's bill of this opera, but the performance was better both in detail and in spirit.

The chorus sang better, Mr. Polacco's conducting was marked by greater enthusiasm. And as for the principals Mr. Didur, in the title rôle; Mme. Ober, as Marina; Mr. Rothier, as Pimen; Miss Delaunois as Theodore, and Mr. Althouse, as the false Dimitri, were all capital. A large audience applauded enthusiastically.

## CALVE HEADS BILL AT THE PALACE THEATRE

Mme. Calve headed the bill at the Palace Theatre yesterday, returning from a tour of the vaudeville circuit to sing several new songs before a large audience. Among others who appeared were Frank McIntyre and company in "The Hat Salesman," Beatrice Hereford in her inimitable monologue, Ruth Royce, Dorothy Shoemaker in "The Passion Play of Washington Square," Al Rover, John Boyle and Walter Brazil, Daniels and Conrad and Ernest Evans in a "ballroom ballet." Motion pictures of the Yale-Harvard football game were also shown.

## Enjoyable Playing by Miss Winifred Christie, an Interesting Artist.

Winifred Christie, a Scotch pianist, was heard for the first time here in a recital at Aeolian Hall yesterday afternoon. The programme comprised a prelude and fugue in B flat minor of Bach, the F minor Sonata of Brahms, a group of pieces by Florent, Schmitt, Ravel and Debussy, and Cesar Franck's prelude, chorale and fugue. Brahms's Sonata in F minor is having a busy season. Let us hope that some pianist will presently play one of the other sonatas instead. Meanwhile, let us thank Miss Christie for omitting Bach's "Chromatic Fantasia and Fugue" and playing a prelude and fugue less frequently heard.

Miss Christie proved to be an interesting artist, a real musician and a pianist who had something individual to offer. Her performance of the Bach prelude was in very good style and the fugue was given with clarity and balance, if not with depth. The sonata was exceptionally well played, despite an insistence on pianissimo effects, which disclosed itself as one of the mannerisms of this pianist. Her largest forte was not of great power and probably she has cultivated a Bachmann pianissimo in order to get a wide dynamic range.

Her interpretation of this number of Brahms showed intelligent study and keen appreciation. It was especially musical in the slow movement, in which the player's tone, always good and never forced, displayed its greatest variety of tints. Throughout the performance Miss Christie showed repose and thoughtfulness. There seemed to be nothing which was the product of uncontrolled impulse. Indeed, her playing wanted perhaps a trifle more impetuosity to enable it to master rather than soothe the listener. But it was enjoyable piano playing and Miss Christie can be heard again with pleasure. She deserved a larger audience.

### MISS CHRISTIE'S RECITAL.

Nov. 23, 1915  
A Scottish Pianist Pleases by Her Playing in Aeolian Hall.

Miss Winifred Christie, a pianist said to be of Scotch birth, entirely unknown to New York, made an unheralded appearance yesterday afternoon in Aeolian Hall, where she greatly pleased and interested an audience of rather small numbers, such as is likely to greet the coming of an unknown artist in this crowded season. She played the B flat minor prelude and fugue from the first book of the "Well Tempered Clavier," Brahms's F minor sonata that seems to be inoculated into the programs of most of this season's pianists, five pieces by the Frenchmen Florent Schmitt, Ravel and Debussy, and Cesar Franck's "Prelude Chorale and Fugue."

Miss Christie's musicianship was established by her playing of Bach's prelude and fugue; her effects in the prelude, especially in the way of rubato, were a little exaggerated in a way to affect the broad and tranquil flow; the fugue was delivered with beautiful clarity. A fine tone, a subtle discrimination in dynamics, delicacy of articulation, are notable in her playing. She rejoices in a fine-spun pianissimo that sometimes reduces the tone of the instrument to its lowest terms beyond what the occasion requires. The first and last movements of Brahms's sonata might well have received a bigger and broader treatment; there was exquisite grace and poetry in the middle movements.

Miss Christie's characteristics produced ravishing results in the French pieces. That by Schmitt is unfamiliar, and is singularly poignant, through simple means. Her filmy, iridescent web of tonal coloring, her delicately graduated light and shadow, her violent and accurate technique brought effects now shimmering, now scintillating, in Ravel's "Jeux d'eau" and Debussy's "Poisson d'Or," "Claire de Lune," and "Toccata" that were the very embodiment of the composer's ideas. Such playing of these pieces is rarely to be heard. Miss Christie is an artist with certain limitations at present, but one of singular and individual charm.

### MARIE MURRAY IN RECITAL.

Nov. 23, 1915  
New Songstress Heard at McAlpin by Society of Ohio Women.

Miss Marie Stapleton-Murray, who is most favorably known as a versatile singer outside of New York, made an appearance yesterday afternoon before the National Society of Ohio Women, in the Green Room of the Hotel McAlpin. Her programme consisted of songs, French, Italian and American; three being by Juliette Gilberie, the composer accompanying the singer. Miss Stapleton-Murray has good natural gifts, reinforced by sound training.

### OLINIST AND PIANIST HEARD

Recital by Miss Margel Gluck and Miss Marguerite Valentine.

Among the smaller recitals of yesterday was that given by Miss Margel Gluck, violinist, and Miss Marguerite Valentine, pianist, at the Waldorf. Both of these young women are well hooded musicians of serious purpose and their playing showed study and careful preparation. Miss Gluck played Beethoven's Sonata, Wientzen's Faust

and a group of shorter numbers, and Miss Valentine contributed a Chopin Ballade and other pieces. Miss Gluck has a pleasing style, a nice tone and a clear conception of the music she interprets. Miss Valentine, too, did her work in a musicianly and agreeable manner.

## TWO ADMIRABLE RECITALS OF SONGS

Nov. 23, 1915  
Music Old and New by Miss Miller and Mr. Witherspoon.

There were song recitals simultaneously in Aeolian and Carnegie Halls yesterday. In the former Miss Christine Miller, contralto, was the singer; in the latter, Herbert Witherspoon. Both, after familiar classics, made gleanings in the literature of to-day, stopping for a considerable space with Hugo Wolf, who, if some rather excitable and not altogether critical people have their way, will supplant Brahms in the affections of the lovers of German song. The danger is neither threatening nor imminent, and intelligent people with well balanced minds and sound taste will probably keep on enjoying the good things of both; as the two audiences did yesterday so far as it was possible for one hearer to judge.

Miss Miller began with Bach, Mr. Witherspoon with Handel; both then switched to Beethoven, whose best songs will not suffer from a little neglect in this nervous day. The time is not attuned to them any more than it is to the best of Schubert or Brahms. As for Bach, he must be approached in an attitude which only the choice spirits among our artists are capable of assuming. When Miss Miller fluttered gaily upon the platform yesterday it seemed sure that she was about to give us something from the last Broadway review. After a few moments the realization came that she was singing "Mein Glaubiges Herze" from the cantata written for Pentecost; but it came as a surprise. She sang with beautiful voice and an ever increasing sincerity of manner, gave real pleasure and excited genuine admiration for her art, which has nothing mean or ignoble about it, though it is capable of still greater elevation.

But the naive ecstasy of Beethoven's "Die Trommel gerühret" from the music to "Egmont" is yet foreign to her. It is not to be learned out of a volume of songs, but must be studied in Goethe's tragedy. For it, however, and for many larger things, Miss Miller has the requisite emotional and vocal material. The Wolf songs on Miss Miller's list were "Zur Ruh," "In der Frühe," "Elfenlied," "Nimmersatte Lieber," "Der Feuerreiter" and "Mignon."

Mr. Witherspoon is becoming more and more an admirable song singer as he sloughs off some of his affectations and learns to choose with care. He has trained his voice to excellent flexibility and his diction to high perfection, but deep voices belong, if Schopenhauer is right, to the things which properly have slow movement, and when a bass would be light of foot it would best be in an air of buffo style. He introduced some interesting French novelties in his list—a "Chanson Hebraïque" by Georges, "Les Violettes" by Widor, "Il était trois petits chat blancs" by Pierné and two songs by a newcomer, Fourdrain, the first of which, descriptive of the scenes and sounds of an Algerian evening, was capital in its picturesqueness, its tonal color and its Oriental mood.

H. E. K.

## WITHERSPOON HEARD

Herbert Witherspoon, the popular bass, gave a song recital yesterday afternoon in Carnegie Hall. His programme contained no less than seven novelties. These were Alexander Georges's "Chant Hebraïque," Widor's "Les Violettes," Felix Fourdrain's "Alger le soir" and "Carnaval," Koene-mann's "When the King Went Forth to War," H. C. Burleigh's "Ethiopia Saluting the Colors" and Hammond's "Three Men of Merri." The last two are dedicated to Mr. Witherspoon. Handel, Beethoven, Schubert, Loewe, Wolf and Strauss also contributed to a programme which was unusually interesting by reason of its wide variety of styles.

Mr. Witherspoon is happier on the recital platform than on the operatic stage for many reasons, some artistic and others less ideal. On the concert platform at any rate he is master of his soul and whatever he does is his own. He seldom errs in leaning over the borders of his native lyric territory, though occasionally the temptation to get variety by essaying the robust style overcomes him. He is not completely successful in it.

For this reason, if for no other, it was a delight to hear the song of Alexander Georges, which is in a broad declamatory style, but not ejaculatory and

pressing throughout the inner lines of a cantilena. In this number Mr. Witherspoon's measure of dramatic force was completely reached. The song is a strong one and it was admirably delivered, with nuance, color and clarity of diction.

Most charming was the song of Widor, in which the singer was able to express tenderness and sympathy and in the one line of descriptive recitative to give atmosphere. Without doubt the highest flight of pure legato singing was made in Schubert's "Frühlingstraum," in which tone was made to perform its proper function of vitalizing text and in which there was no resort to exaggeration of consonants or distortion of phrase. It was a sound piece of singing and was welcome after the opening numbers, which were not altogether successful.

Mr. Witherspoon seemed to be equally at home in English, French and German texts, as every singer should be, and his differentiation of styles showed study and experience. He has the instincts, the intelligence and the culture of an artist; and he is always interesting in song recital, even though his voice does not unerringly meet the entire range of demands made upon it in so exacting a programme as that of yesterday.

Richard Hagemann added to the pleasure of the afternoon by playing the accompaniments most artistically.

## PITTSBURG SINGER SINGS, SHE DOES

Nov. 23, 1915  
Miss Miller, in a Red Pepper Gown,

Every now and then the heaven of art begins to work in Pittsburgh, and before you know it our steel and trouble-making friends have a symphony orchestra, or a sextette of home-trained handbell ringers, or a new choir singer, or an organist, or speckled canary sings three notes of "Abide With Me." Then Pittsburgh arises in its might, and the Mozart Club, having sung an oratorio, the city, which is somewhat self-conscious, pronounces itself a musical center greater than Noo Yarrk or Cincinnati, and forthwith sends us its choicest products to dazzle or dismay us. It is piously trusted that full justice has been done to the melodic subtleties of the Pittsburgh accent.

While it is perfectly true that the course of culture, like that of empire, westward takes it way, and that culture has struck Pittsburgh, the inhabitants of the Athens of the Alleghenies have not as yet been quite able to dissociate music from a sort of self-indulgent and melancholic religiosity and from prolonged Sabbath utterances on that naive and plebeian instrument, the cornet.

Miss Christine Miller is one of the fine flowers of this ecclesiastico-musical culture. She sings in one of the big conventicles in Pittsburgh, where sound, solid and truculent theological doctrine is still taught. When the Dantesque divine in the pulpit has sufficiently depressed his congregation by condemning the more attractive part of it to eternal fire, Malebolge and torment to the last syllable of recorded time, the dark-haired Christine arises and stimulates the gathering to the reaction of a silent and somber joy by singing about an "angelic shore" to a tune appropriated from one of the moribund operas. Miss Miller is a delightful and charming person, and it cannot be decided whether her highly modern and cayenne gown were by Boggs and Buhl or Jos. Horne. But one is perfectly certain that any old church music committee with chin whiskers would have thought it rather Deliaish, while the old harridans who pour tea at funeral Sharpshurg church socials would have thought it Jezebelish.

All this is very far from the hard and unprovoked recital work done by Miss Miller. The season is now well advanced and the reviewer of concerts, even though he have Atlantean shoulders, finds himself unable to bear the same songs sung over again by different differences and mediocrities. To judge by the last few songs on the programme, Miss Miller's voice is a light contralto, provincially managed and highly overrated. A chain gang brought from Pittsburgh introduced the pleasing local custom of applauding before the popular songs were ended, and yawning before the serious ones had begun. One of the more esthetic element was heard to murmur as a shredded note of particular pretensions struck the circumambient ether, "Where's your Maggie Mutzenauer now?"

Herbert Witherspoon, the basso of the Metropolitan Opera House, uttered a deal of dulcet and harmonious breath at Carnegie Hall.

### CHRISTINE MILLER IN RECITAL.

Heard With Much Pleasure by Large Audience.

Christine Miller was heard in a recital yesterday afternoon at Aeolian Hall. An American contralto, well known in the oratorio field, she first appeared here last season in a recital.

Yesterday she sang to a very large audience and her art was heard with much evident pleasure.

Her programme, which took but little more than an hour's time to deliver, was composed of three Bach selections, "My Heart, Ever Faithful," "Willst du dein Herz mir schenken," the air "It Is Finished" from the St. John's "Passion," two songs of Beethoven, a group of five songs by Hugo Wolf, the same composer's "Kennst du das Land?" and a set of songs by American writers beginning with Carpenter's "The Day Is No More" and closing with Horsman's "The Bird of the Wilderness."

These compositions afforded Miss Miller unusual opportunity for a display of fine interpretative power. Vocally her singing was not always satisfactory owing to unevenness and unsteadiness of tone, but notwithstanding this there was much pleasure to be derived from the rich quality of her voice, her remarkably clear diction and fine sense of phrasing.

The Wolf songs served as a good climax in the list both for their own special beauty of form and the interest they contained in not being sung so frequently. By titles, "Zur Ruh," "Zur Ruh," "In der Frühe," "Elfenlied," "Wimmersatte Liebe," "Der Feuerreiter" and "Kennst du das Land?" these songs in turn received from the singer their individual characterizations, whether this called for finer sentiment or an intensity of dramatic feeling. The "Elfenlied" was very charmingly given and had to be repeated.

Carl Bernthaler played the accompaniments, and ably.

### THE MARGULIES TRIO.

Nov. 23, 1915  
Mr. Schroeder Appears as Cellist at the Opening of Its Twelfth Season.

The Margulies Trio began its twelfth season in New York last evening in Aeolian Hall as one of the established institutions of the musical season. It showed at this concert a change in personnel. Mr. Leo Schulz, who has long been the violoncellist, has retired, and in his place sits Mr. Alwin Schroeder, a noted artist, known and much admired in New York for many years, formerly the cellist of the Kneisel Quartet, a member of the Boston Symphony Orchestra, and more lately heard in other ensemble organizations.

The performance of the Margulies Trio had the qualities that have long been familiar. Miss Margulies is one of the most excellent of chamber music pianists in many respects; and especially in the lightness of touch, the delicacy, precision, and fleetness that count for much in ensemble playing. They counted particularly for much in Schubert's trio in B flat, Op. 99, with which the concert began, played with the utmost grace and suavity by the three companions, and with the brilliancy and buoyancy that it needs.

There was a new composition on the program, a sonata for pianoforte and violin, by Erick Melartin, Op. 10, in E major. The singular name of the composer, of which most who heard the concert last night would probably have confessed ignorance, is that of a Finnish composer now living and forty years old. He is said to be one of the most prominent of his nation in music, after Sibelius. His music is somewhat remarkable in showing very few of the traits that are accounted modern in the works of other contemporaneous composers; nor is there much that is recognizable as the "inescapable northern tang," as the program annotator calls it. There is plenty of energy in the three movements that were played—the fourth was omitted—and also something of rudeness that is little irritating. Nor does there seem to be great pitch and moment in this music, though it interests by its aggressiveness and by certain aspects of ingenuity in the writing for the instruments and the development of the composer's material.

The program was closed with Smetana's trio in G minor, Op. 15, not unfamiliar in chamber concerts in this city.

## 'SAMSON ET DALILA' SANG MUCH BETTER

The second performance of Camille Saint-Saens's opera, "Samson et Dalila," took place at the Metropolitan Opera House last evening.

It is difficult at all times to determine just what percentage of an audience is drawn by an opera, what by the singers, and what by the happy combination of both. But it is not likely that those who visit the opera house chiefly to hear Mr. Caruso will be present in large numbers when he sings in this opera. Many of the Italian admirers of the famous tenor believe that the French language is hostile to his style, which is true; but they fail perhaps to realize that French music is often more so. He has studied the role of Samson with great care, but it will probably not be regarded at any time as one of his best.

He sang it better last evening than at the opening performance of the season, but he was still not at his best.



More Hempel as Heroine  
The chief point of distinction in the performance was Mme Frieda Hempel's clear and accomplished singing of the role. The archness and mischievousness of that young woman do not at all times easily and securely upon but not for a good while has so and vibrant a soprano voice de- cayed the florid measures with so great and certainty. In the "lesson she sang Ardit's waltz, her listeners were almost to believe that the restoration of the opera to an active place in the season was sufficiently justified by her participation in it. Her avagnoti conducted with zeal, but his knowledge of the score was not such as to permit him great freedom, or even opportunity to release his eyes from the printed page.

## NEW SINGER'S VOICE FAILS AT HER DEBUT

Erma Zarska, Bohemian So-

LOHENGRIN, opera in three acts, by Richard Wagner. At the Metropolitan Opera House.  
King Henry.....Carl Braun  
Lohengrin.....Jacques Urel  
Elsa von Brabant.....Erma Zarska  
Friedrich von Telramund.....Hermann Weil  
Ortrud.....Margarete Matzenauer  
The King's Herald.....Carl Schlegel  
Conductor.....Artur Bodanzky

Erma Zarska, the new Bohemian soprano of the Metropolitan Opera Company, made her American debut last night under unfortunate circumstances, for just before the beginning of the third act of "Lohengrin," in which she was singing Elsa, it was necessary for William J. Guard of the Opera House staff to go before the curtain and request the indulgence of the audience for the singer who, he said, was ill, but would endeavor to go through the performance. At the end she was singing almost in a whisper.

It was said she had been suffering from a severe cold for several days and, although a throat specialist had said Thursday she would be able to sing when they were considering changing the opera, her condition took a sudden turn for the worse yesterday. She decided, however, to try to get through, but the attempt proved a failure. She was noticeably weak and uncertain vocally when the opera started, and toward the end her voice had dwindled to slight proportions.

The cast for "Lohengrin" last night was made up of those already familiar in their roles. Mr. Bodanzky conducted it for the first time here, and again there was noticeable a refinement of nuance, vigor that, in the orchestra at least, never went beyond the bounds of the poetic, and a disposition to allow lyric elements as appropriate expression as the more dramatic ones. It was a performance not free from trifling raggedness in orchestra and chorus, however fine as it was in general outline. The vocal honors went to Mme. Matzenauer, who was in good voice and highly impressive.

Messrs. Urel, Weil, and Braun are familiar in the characters they portray, and if occasional vocal shortcomings were sometimes more in evidence than formerly, owing to the subduing of the orchestral volume, their good points were made the more striking by a sensitive orchestral support. Mr. Schlegel did well with the rôle of the Herald, which was not in his hands last season.

"Lohengrin" was sung at the Metropolitan Opera House last evening for the first time this season. Doubtless the comparative strength of the German contingent of the company at the present time accounts for this early appearance of Wagner's first Grail knight. The tallan wing is weakened by the indisposition of Miss Bori, and the German cohort includes Mmes. Kurt and Matzenauer, both of whom are prepared to sing certain heroic soprano roles. Last evening's performance served to introduce the new lyric soprano of the Teutonic forces, Erma Zarska, who came hither from Prague. She made her "first appearance in America" as Elsa and was leard with indulgence by a good sized audience.

Mme. Zarska did not display any great dramatic resource, but it was made known in the course of the performance that she was suffering from a cold, which prevented her from delivering the full value of her voice. If at a future performance she should prove to have a better organ she may be a useful member of the company. To-day no estimate of her artistic worth can be given, and attention must be directed to the general merits of the performance.

Mr. Bodanzky again was in the conductor's chair, and again delighted most hearers by the artistic continence of his style. His persistence in keeping the statue on the stage and the pedestal in the orchestra is most encouraging. One could hear all the text, and the singers could make it audible while singing

piano—the only Mr. Braun as King Henry and Mr. Urel (sometimes) as Lohengrin seemed ready to take advantage of their opportunities. Perhaps, too, the conductor's treatment of the prayer ensemble was less dramatic than that of Seidl in older times, but to most other parts of the score he gave plenty of color and much poetic atmosphere. The representation was notably good in respect of choral singing and stage management. Mr. Braun has never sung the King so well here, and Mr. Urel had lyric moments of unwonted beauty. Mr. Well as Telramund and Mme. Matzenauer as Ortrud put abundant vigor into their singing, while Mr. Schlegel sang the music of the Herald excellently.

By ALGERNON ST. JOHN-BRENON.

I was just going to tell the truth, how Giulio Gatti-Casaza engaged a prima donna at Zurich for Wagnerian roles. I was going to tell how, when—but I dare not. I was going to say about Mme. Erma Zarska, who was that prima donna, and who sang last night the rôle of Elsa in "Lohengrin," that her voice was this and her style was that and her method was the other, when I was relieved of the responsibility of saying anything by the arrival of the official information that Erma had a cold.

I wonder whether the cold was a diplomatic, precautionary confession and avoidance one. This is a cruel and cynical remark, but ten years of New York opera, and twenty of the theatre of ideas have made me cruel and cynical.

So there is nothing to be said Criticism, which has become the gentle art of uttering hearteasing things, is gagged again.

But one cannot help muttering in one's surly, discontented way, "I wish the young lady hadn't a cold and then I could have said that." But no. Silence is most noble till the end. Yet if Johanna Gadske or Emmy Destinn, or some of the other wanderers in the remote and trackless but lucrative paths of Western concerts had been there last night—"Pass me the chicken sandwiches, Emilius Katz, and stop the flow of indiscretions from my unruly mouth!" But we had the Generale Guglielmo Guardio, who took Gorizia by anticipation last May while off Gibraltar, make the speech of excuse. It reminded of Cicero's famous oration, Pro Giulio Gattio Cassasio.

Meanwhile Hans Taucher—Ha! another indiscretion. But choked in time, egad!

We had Madame Matzenauer as Ortrud. Her blushing honors are thick upon her. How really fine she is when she is singing her own parts, her Orfeo, her Dalilas, her Ortruds. The house rose to her, although she is not an American mother, although she has not a large family, yards of them twins.

Jacques Urel was the Knight of the Swan and Hermann Weil suffered defeat in Flanders. Arturo Bodanzky had his fine moments as conductor.

Now of the Elsa—

Oh, shut up!

## DELIUS CONCERTO AT PHILHARMONIC

The fourth Friday afternoon concert of the Philharmonic Society, which took place at Carnegie Hall yesterday afternoon, was one of interesting character. The programme was liberal in its variety of styles, beginning, as it did, with Schubert's C major symphony, and leaping from that to Richard Strauss's tone poem, "Don Juan," thence to Frederick Delius's piano concerto in C minor and to a finish with Dargomizsky's fantasia, "Cosatchoque." Incidentally, the yellow crown of Percy Grainger adorned the platform, for he was the soloist. Up to the present time no one has called him a human chrysanthemum or a musical orchid or anything else fanciful, as Paderewski was named when first he shook his tawny locks above the keyboard here.

Schubert's C major symphony is one of the compositions upon which a conductor may lean with a certain sense of security. Its sonorous trumpetings and contrasted breathings of gentleness will take care of themselves if the tempi are not too extravagant and the interpreter not too fond of driving his brass to despair. So let it be recorded that the symphony went fairly well and that also the fine creation of Strauss—some thinking people regard it as his best—smote the ear with most of its plangent splendors and, at any rate, left its unfeigned impression of emotional vitality.

So we may come to the novelty of the day, the concerto of Mr. Delius, a man without a country. He is in truth an Englishman, but he has lived so much in Germany and sympathized so deeply with German ideals that, being in the Kaiser's dominions when the war broke

out Britain intimated to him that he would better stay there, which he could not do because he was an Englishman. So from a safe retreat in Scandinavia he is watchfully waiting for all kinds of peace projects.

The concerto was composed in this country, in Florida to be specific, in 1897, and was first performed in Elberfeld, Germany, in 1904. It is a work in one piece, but its three divisions are clearly marked. The thematic materials disclose some sympathy with Dr. Dvorak's theory that good ideas could be obtained by making melodic subjects after the style of negro music. The principal theme of the opening part and the second theme, which becomes the subject of the slow movement, are clearly imitative of the slave song.

However, national or racial themes do not make either a symphony or a concerto. Mr. Delius's method of developing his materials is not the happiest. The piano part in the first and last sections of his concerto consists chiefly of decorations. If there is anything from glissandi to chromatics in double octaves, from two hand shakes to ponderous chord processions which the composer has not framed all around the orchestral utterance it would be difficult to name it.

In the slow movement the piano makes its one well defined attempt at a melodic song, but the melody is not suited to the voice of the instrument and so the composition again falls wide of its mark. There is some good writing, but it is scattered and its sum total does not make an impression. The piano part, it will be understood, is difficult and it keeps the player occupied. Mr. Grainger played it brilliantly, but it hardly seemed worth so much labor.

## GLITTERING PIANOFORTE MUSIC BY MR. GRAINGER

A Novelty at a Concert of the Philharmonic Society.

By H. E. KREHBIEL.

The music at the concert of the Philharmonic Society in Carnegie Hall yesterday afternoon ought to have been extremely interesting to the serious-minded patrons of the society as well as the merely or chiefly curious. But the best of it was not, meaning by the best Schumann's Symphony in C. There is much music in the work which is likely always to remain "caviare to the general," but it required something akin to a special dispensation of commonplaceness of musical intelligence and feeling to rob the Scherzo of its innumerable sparkle, the Adagio of its poetical sentiment and the finale of its spirit as was done yesterday. Strauss's "Don Juan" displayed the band's fine tonal quality, and the "Cosatchoque," by Dargomizsky, a fantasia on a Russian dance, its flexibility and glitter; but these things scarcely atoned for the mediocrity of the performance given to the symphony into which Schumann surely poured some of his heart's blood.

The interest of the audience was centred, as was made very apparent, in the pianoforte concerto by Delius, or, possibly, in Mr. Grainger, who played its solo part. It was a novelty, and one worth hearing, if for no other reason than its exhibition of the strivings of a composer who was a little ahead of his day, and, perhaps for that reason, not in complete command of the idioms and methods of latter-day revolutionaries. There is excellent material in the concerto, which follows a conception of the relationship between the media of expression which is anything but new—the interdependence of the solo instrument and the orchestra. Newer notions were displayed in the harmonic integument with which the melodic frame work was clothed, an integument which in the case of the principal themes seemed to us frequently at cross-purposes with the melodies, which were in themselves quite ingratiating and which might have been permitted to make effective appeal to unsophisticated tastes. They had a certain tang which proclaimed their origin, as did, in a way, the composer's employment of the characteristic Habanera rhythm, which we can well believe Mr. Delius picked up on his Florida plantation when he was young and impressionable. But as a whole the composition seemed sadly invertebrate—lacking in continuity of architectural line and coherence of purpose. There was too much of it that was mere sound, sometimes "sound and fury, signifying nothing." All that could be done to make the sound momentarily captivating to the ear was done by Mr. Grainger, Mr. Stransky and the orchestra. The audience gave enthusiastic expression to its enjoyment of the performance.

Young Australian Pianist Tires Audience With Yorkshire Tschai-kowsky's Concerto—Why?

Percy Grainger, the pianist, who has been literally acclaimed in New York, and deservedly so, not only as a costly and exotic golden human chrysanthemum, but as a composer and pianist of

striking merit, makes a serious error when he compromises the prosperity of his own appearances by foisting the compositions of his British compatriots upon us. Yesterday it was Delius of Bradford, Yorkshire, who spins music much as the looms of his native town manufacture cloth, only the cloth can be worn, and Mister Herr Delius does not wear. *Telegraph*

The composition is written in the high pomposo style, reminding me strongly of the palace in a small German duchy, all big doors leading somewhere else and no comfort.

Why should Delius write a concerto? Why should he be Legreed into hearing it? Why should Grainger threaten to become a bore by exploiting this mediocre material?

Oh! Percy, Percy, the Hotspur of the piano; thou who hast redeemed the Kangaroo from the reproach of a lack of creative imagination; thou who hast thrilled the hearts of the matrons of St. Kilda, which is the suburb of the suburb of the universe; we gathered in our thousands to hear thee yesterday and thou didst hurl raw chunks of Delius, the Yorkshire-pudding Tschaukowski, at us. Beware of boring us! Take warning; remember the dark and bloody piano-work, the murder, the murder most foul and unnatural, done by the 'offs and the 'skis, the 'onis, the 'inis, and the rest of the frowsy riff-raff, endemic or epidemic, that has been infesting New York for years, and that no one has as yet dusted with exterminatory vermin-powder.

These humble and tentative suggestions came to me at the Philharmonic concert at Carnegie Hall. Let me also say that Mr. Josef Stransky, conductor and kindly physician, had prepared us for Delius by the eternal refreshment of a little Schumann. So the balance was kept right.

## PHILHARMONIC CONCERT.

Percy Grainger, Soloist, Plays Delius's Piano Concerto.

The Philharmonic Society gave the patrons of its afternoon series at the concert yesterday the exciting experience of Mr. Percy Grainger appearing to play a pianoforte concerto hitherto unknown in New York. The concerto is by Frederick Delius, in C minor. A few orchestral pieces by Delius have been played here; Mr. Damrosch brought out his "Brigg Fair" in 1910 and Mr. Stransky his "In a Summer Garden" the next season. His connection with the United States has often been mentioned; and, for those who seek, it is not difficult to find traces of his American sojourn in his music. His sojourn was in Florida, and consequently its influences take something of the cast of negro music in rhythms and intervals. There may be something of the sort felt in this concerto, though it is not a very potent reminder of the negro influence.

The concerto is a singularly uneven piece of work. It stands in one movement, but there is little difficulty in discerning the outlines of an opening allegro, an intermediate slow movement, and a quick finale. The themes are vigorous and expressive; one that appears in the slow section has real beauty and individuality of character. The composer has gone about his development of them in a manner that is sometimes flamboyant, sometimes in the most aggressive virtuoso style; he has done better things, however, in the treatment of his slow section, which has a truly poetic atmosphere.

Delius works in a rich and original field of harmony, "modern" in a way that has little of the abhorrent offense to the ear lately brought into prominence, and that gives peculiarly the right, the inevitable substratum of his musical thought of which it is an essential part. The orchestration is one of the features of the work in which unevenness is conspicuously shown. To effects of quite remarkable beauty and originality of color he has joined others that seem of an almost crass unskillfulness and ugliness; and to both of these kinds his writing for the solo instruments contributes at one time or another. There are passages in which the pianoforte is made laboriously and uselessly to fight the orchestra; there are others that show an unusual deftness in bringing about its harmonious union with the orchestra.

Mr. Grainger let nothing of this composition, in many respects remarkable, escape him. He played it with ardent enthusiasm and conviction, and with a tremendous energy that sometimes made more demands upon the pianoforte than any pianoforte can respond to properly. His performance was brilliant in meeting the very exacting demands of the composer and the executant's technique, and certain of the peculiar effects, as the harmonic glissandos in the last section, were done with a peculiarly sensitive feeling for their value in color.

The program of orchestra pieces comprised Mendelssohn's overture, "Elijah's Cave," Schumann's second symphony in C, Strauss's tone poem, "Don Juan," and Dargomizsky's cosatchoque, a fantasia on a Russian dance.

## MORE PRAISE FOR SPALDING.

Violinist Gives His Third Recital Sun in Aeolian Hall.

Albert Spalding gave a third violin recital yesterday afternoon at Aeolian Hall. He opened his programme with the two romances of Beethoven, after

position in hand were readily met. In his performance he revealed first of all the spirit of Beethoven's music, as in that of Bach he showed a fine mastery of style. His work in the Paganini concerto aroused much enthusiasm, which was partly caused by the brilliant display of technic he gave in playing his own cadenza inserted in the work.

Players Appear for First Time in  
20527 Concert Here. 1915

The trio presented a programme divided according to centuries. The selections in the list from the seventeenth and eighteenth centuries were an air by Johann Mattheson, Handel's "Water Music," "La Boucon (air gracieux)" and "Deux Tambourins" of Rameau; Brahms's trio in B major, opus 8, stood for the nineteenth century and for the twentieth there were "Les Cloches" by Debussy, "Elegie" of Suk, the andante from the trio opus 56 by Cadman and the allegro con brio from Pórt's trio opus 5.

The performance of the trio as a whole merited much praise. It disclosed good understanding, excellent tone and intonation and delightful taste and finish. The playing was very happy in the lighter numbers, and in the Brahms composition, though not at the players' best, there was still much to commend on the ground of musicianly feeling. Carefulness in tonal balance and the finer shades of nuance are matters the players will no doubt keep in mind first of all in their future development. Their playing was heard by an audience of taste and well received.

Percy Grainger is not only a great pianist and an original composer; like Liszt, he also tries to make other composers happy. His sympathies are remarkably comprehensive, embracing everything worth while from Bach to Debussy—he even enjoys Schönberg! There is one modern composer for whom he feels a special affection—Frederick Delius. Him he considers the greatest of living composers, and he has been eager to make Americans acquainted with his concerto. This concerto, to cite from an enthusiastic article of Mr. Grainger which appeared in the *Musical Courier*, "was conceived in Florida, whither Delius, as a very young man, came to manage a plantation belonging to his father and where the untutored singing of the negro workers so captivated his imagination that he resolved to become a composer, and forthwith went to Leipzig to study music. Out of these promptings the concerto was born. 'Darky' feeling is particularly noticeable in the slow movement, and the beauty and poetry of this section alone are sufficient to immortalize the work, which throughout is remarkable for the wonderfully telling way in which the rippling and percussive nature of the solo instrument is attended with or contrasted against the singing melodic quality of the orchestral treatment. To my mind, this is certainly the most musically significant and emotionally captivating piano concerto produced for many years."

This is superlative praise, but after hearing the concerto one joyfully concedes that it is well deserved. One wonders more and more, as page after page of the score is played, how such a splendid work could have been withheld so long from the American public. It is a concerto in the highest sense of the word—not a show piece for vain pianists, but an orchestral poem with piano, like the concertos of Beethoven, Chopin, Liszt, Grieg. It has the merit of brevity, lasting only twenty minutes, and there is not a dull bar from beginning to end. The

Lovely as is the slow part, the opening movement seemed to us even more entrancing. There are pages here that are, indeed, "fear-compelling in their ethereal and angelic beauty"—tone colors and modulations as ravishing as those of Wagner's "Siegfried Idyl" or Grieg's "The Last Spring." Contrasting with these are stormy agitated passages—these, too, harmonized in the modern way and beautifully colored.

Two other pieces by Delius will be played in Aeolian Hall to-morrow afternoon by the New York Symphony Orchestra: "Summer Night on the River" and "On Hearing the First Cuckoo in Spring."

Nov 28 1915

TOSCA, opera in three acts, by Giacomo Puccini. At the Metropolitan Opera House.

Flora Tosca.....	Louise Edvina
Mario Cavaradossi.....	Enrico Caruso
Il Barone Scarpia.....	Antonio Scotti
Cesare Angelotti.....	Giullo Rossi
Il Sagrestano.....	Robert Leonhardt
Spoletta.....	Angelo Bada
Sciarrone.....	Bernard Begue
Conductor.....	Giorgio Polacco.

The climate of New York has already begun to embarrass the management of the Metropolitan Opera House. The illness of Miss Borl continues and it was impossible on that account to give Puccini's opera of "Manon Lescaut," which was announced for yesterday's matinee. Instead of it, the same composer's "Tosca" was given; and it seemed rather ominous that to make this performance possible a soprano had to be summoned from the Chicago Opera Company, which has begun its season in the city by the lake. This was Mme. Louise Edvina, a singer who is known as a former member of the Boston Opera Company and before that as one of the singers at the Covent Garden Opera in London. Her stage name is like other stage names, an Italianized form of an Anglo-Saxon original; and the singer is a Canadian.

Mme. Edvina hardly established a claim yesterday to be either a great singer or a great actress; but her impersonation of Sardou's heroine was acceptable and had some excellent qualities. Her voice, when it is heard at its best, which is not always, for its best is sometimes clouded and distorted by faulty projection, has beauty, power, and carrying quality. Some of the arias that fall to her part in the opera she sang well. Her "Visse d'Arte" in the second act was applauded generously, but she did certain other passages more artistically. She was effective in a measure in the "strong" scene with the villainous Scarpia, though it could hardly be said that she roused her listeners very deeply here by the power either of her singing or her acting. She showed competence, however, and familiarity with her requirements of the part.

The rest of the cast was familiar. Mr. Caruso sang with more freedom and power as Cavaradossi than he has in some of his recent performances, and Mr. Scotti gave again, in Scarpia, one of his best known and one of his most finished impersonations. Mr. Polacco's conducting was worthy of praise.

Young Tenor Makes a Favorable  
Impression in Concert Debut.

Craig Campbell, a young tenor who has been heard here previously in musical comedy and vaudeville, made his first appearance yesterday afternoon as a concert artist with a recital at Aeolian Hall. He sang a group of songs by Franz, Brahms, and Beethoven, another group in English, four songs in French by Debussy, Koechlin, Hue, and Massenet, and a concluding group in which

The singer made a favorable impression. He accomplished the transition between the style of the theatre stage and platform and was seldom guilty of offending against the latter. His voice is not a large one, but it is produced expertly and easily enough to fill all demands as to volume that were made by the hall in which he sang. His tones are full and resonant in the lower range, but become a trifle lacking in quality in the higher. Mr. Campbell sings unforgettably and with feeling. He knows how to sustain a phrase and to infuse significance into his work, and while he may not have electrified his audience, he at least offered it interesting and intelligent musical fare. Hector McCarthy assisted capably at the piano.

Percy Grainger is ubiquitous in the world of music. He writes orchestral transcriptions of folk tunes, appears as a virtuoso pianist, and now comes forward as an author of programme notes. Some of the information in the programme of the concert of the Symphony Society yesterday afternoon in Aeolian Hall was from his versatile pen. He told folk about two pieces for small orchestra composed by Frederick Delius and heard here for the first time. The titles of the pieces are "Summer Night on the River" and "On Hearing the First Cuckoo in Spring."

Despite their characteristic modern harmonies and the extreme ingenuity of the treatment of the strings, the two pieces make one think about Grieg. So one is glad when Mr. Grainger explains that the folk melody heard in the second number is the Norwegian "I Ola Dalom" used by Grieg in his opus 66.

opus 66.

It is a song of Jotunheim, which, as every schoolboy does not know, was the home of the Hrimthursses, the Frost Giants, and the other Jotuns, builders of Valhalla and originators of the famous tetralogy of Wagner. The other piece was suggested by the River Loing, beside which (at Grez) the composer has a home. There are marshes near this river, and in the marshes are frogs, and in the piece is an Aristophantic frog croaked by the bassoons.

These are mood pictures, these two pieces, and the summer night one is a sheer web of shifting instrumental colors, and nothing more, made with skill, and leaving just the kind of indefinite impression the composer manifestly sought. The other piece has more outline, but it is also chiefly a pattern in tints, and aims at the elusive and indescribable thing called atmosphere, which it attains with no inconsiderable success. Pretty little bits, these two mood pictures, but they must not be subjected to heavy wear.

The other orchestral numbers were Haydn's "Surprise" symphony and Strauss's "Til Eulenspiegel." The soloist was the distinguished singer Julia Culp, who sang with orchestra Schubert's "Sei mir gegruesst" and an arioso of Handel, and with piano accompaniment four songs of Brahms. Her singing was of uneven quality, falling below her very high standard in the Handel number and in the "Minnelied" of Brahms, and rising to the highest level of thrilling beauty and expressiveness in her incomparable delivery of "Immer leise wird mein schlummer," which she certainly never sang better and probably never before so well.

When one is brought into close relation with an orchestra playing "Till Eulenspiegel" he gets two sharp impressions. The crass vulgarity of some of its first rasps the finer sensibilities and the next moment the almost superhuman cleverness of the thing staggers the listener. The humor is indeed often like some of that in "Rosenkavalier," very suggestive of the sort of jests made with or about sausage, but there is other humor which, though bourgeois, is real fun and makes a quick appeal not only to the fancy but also to the sympathy. That is true humor. And there are moments of great musical beauty in the composition. Perhaps it is the masterpiece of Strauss; some people think so; but deciding this knotty point is a job we may confidently leave to posterity. The work was excellently played by Mr. Damrosch's body of virtuosi.

### **Planist Gives First Concert Here at Lyceum Theatre.**

**Max Landow**, pianist, gave a recital yesterday afternoon at the Lyceum Theatre. Mr. Landow has been heard in concert in different European cities and in Boston. This was his first recital in New York. At present he is at the head of the piano department of the Peabody Institute, in Baltimore. His appearance yesterday aroused interest and he will probably be heard here again.

His principal programme numbers were the F minor sonata, opus 5, of

Brahms and Schumann's "David-Buendertanze." A final group consisted of Liszt's "Petrarch Sonnet" and the two St. Francis legends.

Mr. Landow's performance revealed him as a musician of fine talents. His playing was vitalized by virile and intellectual power, and in expression he had the support of an admirable command of tone and technical equipment. His playing in the Brahms sonata was on broad lines of artistic conception finely expressed. In the Schumann number fine appreciation of the music's content was shown. Here the player was obliged to give an extra number, and so added the same master's "Der Vogel as Prophet."

The Liszt music furnished special opportunity for Mr. Landow to show much elegance and finish in technic, together with poetic fancy. His playing in the first of the two legends was an exquisite piece of workmanship.

**Soprano Heard at Philharmonic  
Society Concert.**

The second Sunday afternoon concert of the Philharmonic Society took place at Carnegie Hall yesterday. Mme. Melanie Kurt of the Metropolitan Opera House, who was to have sung at the society's concert two weeks ago, but at the last hour was unavoidably prevented from appearing, was the soloist. The soprano's programme numbers were two songs with orchestra, by Richard Strauss, "Gesang der Apollo Priesterin" and "Verführung," and five songs sung with piano, "Auf dem See" and "Oliebliche Wangen" of Brahms and Wolf's "Das verlaessene Maegdelin," "Der Tambour" and "Er istes." Anton Hoff played the accompaniments to the songs with piano.

The orchestral numbers which Mr. Stransky had admirably selected as a setting for the songs comprised the symphonic suite "Scheherazade," by Rimsky-Korsakoff; Bizet's "Scenes Bohemiennes" and the second Hungarian rhapsody of Liszt.

**She and De Lucca, New Barytone,  
Sing at Metropolitan Concert.**

The second Sunday night concert of the season was given last night at the Metropolitan Opera House. Leopold Godowsky played Tschalkowsky's B flat minor piano concerto as his principal number, following it with a group of compositions by Henselt, Liszt and Chopin.

Mme. Eppold sang an aria from "Il Trovatore" and songs by Richard Strauss, Gilberti and Huntington Woodman. Giuseppe De Lucca, the new barytone, rendered an aria from "The Masked Ball" and a serenade by Lalo. The orchestra, under the direction of Richard Hageman, played Wagner's "Tannhaeuser" overture, Liszt's Hungarian Rhapsody No. 1 and Elgar's "Pomp and Circumstance" march.

By ALGERNON ST. JOHN-BRENON.

The New York Symphony Society, conducted by Walter Damrosch, gave concert yesterday afternoon at Aeolian Hall, before an audience which overflowed the auditorium. Such is the hold that symphonic music has taken upon us.

The size of the house was not attributable to Mr. Damrosch's programme. The Haydn "Surprise Symphony" is no very exciting composition. The two works by Delius were new to the audience. There was also strong competition with Mr. Damrosch's concert, up at Carnegie Hall, where the Philharmonic Society had a good programme, with Melanie Kurt as an attractive soloist. There is no question, then, as to the fact that the Symphony Society has made its ground securer than ever, and that, after many years of labor, Mr. Damrosch, slightly to adapt a phrase made famous by Disraeli, has educated his public.

The Delius numbers, while ingenious and sometimes picturesque, left one with one's musical sense restless, troubled and unsatisfied. Mr. Percy Grainger describes "A Summer Night on the River," one of these pieces, as a night-impression of the river Loing, near the composer's home, at Grez-sur-Loing, near Paris. "Some croaky notes on the bassoons, as toward the close, he says, were lifted by a chorus of frogs that abound in the marsh near by."

The music, says Daniel Goggin, is mostly of impressive character, with curious chromaticism; the only melodic material, a fragment of tune given out by the

At the very end is an extremely original tone suggestion of the coolness of the night scene. Final chord is for low strings, with notes hesitating in bassoon and low flute. This is what is meant by the word "ingenuity," just used. Whether Delius touches our imagination, or has the power to transfer mood to us by the media of his creative and intellectual music is quite another thing. The soloist was Mme. Julia Culp. She may be a better singer of songs for the public, but I do not know of her. The majority of "lieder-singers" existing upon the fat bodies of the professional women's clubs are not lieder-singers at all, but dreary old fluffs and songs with no voices and no artistic feeling. But Julia Culp has the spirit of an artist. She feels her songs. She breathes their poetic essence from them, and sheds it in fragrance among her hearers. She has that which, in the language of the day, is called "temperament," but which is really imagination, original energy and understanding. I heard her sing four Brahms songs.

Four Brahms Songs.

Perhaps the "Wie bist du mein oenig'n" might have been treated with little more variety; but the interpretation was as masterly as it was effective, all the same. The "Immer Leiser wird Mein Schlummer" was perfection, only thought, deeply felt, deeply unsilenced. She is one of the few singers whose intervention in a concert of good music does not suggest a spoonful of cod-liver in a glass of precious port. She is home in "Olympus." Mr. Josef Stransky's programme included Rimsky-Korsakoff's Symphonic suite "Scheherazade," Bizet's "Scenes d'opéra," and a group of songs of unusual value, sturdily sung by Mme. Melanie Kurt, the dramatic soprano of the Metropolitan Opera House. At the Metropolitan Opera House the usual Sunday evening concert was given, with Leopold Godowsky, Mme. Marie Appold and De Luca, the haritone, as soloists. These concerts are becoming more and more popular as the seasons pass, their high artistic merit and the omniscience of their featured attractions satisfying the most exacting and musically trained tastes. Godowsky, last night, appeared at his best and played with the brilliance that has made him world famous. Not content with recalling him once, his audience made him play several encores. Mme. Appold was in excellent voice, as also was De Luca, and both delivered themselves of a programme that was delightful. Richard Hageman conducted the orchestra in his usual efficient and artistic manner.

Y. Symphony and Philharmonic Concerts and a Recital by Kreisler Among Other Events.

New York's capacity to absorb huge quantities of musical fare was shown yesterday when there were, after noon, evening, seven different concerts and recitals at various auditoriums, besides such events as the largely-attended organ recital by Professor Baldwin at City College, a recital by Fritz Kreisler for charity at the Waldorf, a special singing of Brahms's German Requiem at the Cathedral of St. John the Divine, and a score of other musical events that occur regularly but do not get before the general public. The regular concerts required the use of all the halls in which musical events generally take place, including most of the largest auditoriums in the city, besides others commandeered for special occasions. They were the Carnegie and Aeolian concert halls, the Metropolitan Opera House, Madison Square Garden, the Hippodrome, and the Cort and Lyceum Theatres. It is impossible to name the number of the thousands who heard the various musical offerings of this one day.

New York Symphony Concert.

The fifth of the Sunday afternoon concerts of the New York Symphony Orchestra brought forward two compositions for orchestra by Frederick Delius, whose pianoforte concerto was heard the other day by Mr. Grainger. Heretofore they had been heard here rarely. They are on the whole less substantial than the two orchestra pieces especially the first, "Summer on the River." Its title sufficiently explains its purpose, which is to call through music the mood of a sultry day and place into which, at a moment, a chorus of frogs is introduced. It would not be easy to maintain that the composer has done his high music, nor even that the purpose is worth while. There is but the slightest shroud of melody used in it, and can hardly be said to be "heard." It is simply given out by the first oboe and then repeated by the first violin and the first viola. The frogs suggested by a few appropriate

notes of the bassoon. All the rest is a vague shimmer of vague chromatic harmonies distributed through the orchestra, and it is music reduced to its lowest terms, if music it be. The other piece, "On Hearing the First Cuckoo in Spring," is much more robust and vertebrate music. But even here the composer has taken his theme from another source. It is a Norwegian folk-tune, one that Grieg has used in one of his pianoforte pieces, and the composer makes it evident in his music that this first cuckoo was heard in Norway. The tune is a good one, and Mr. Delius has used it with skill and ingenuity, with a rich and shifting harmony that is mainly his own, but it is not strange, under the circumstances, that there should be certain reminiscences of Grieg in the composition. The small orchestra employed is made to give some unusually full and rich coloring. The cuckoo's notes are played by the clarinet, at first almost as a part of the tune, then emerging more clearly. The piece is pleasing, but neither this nor the other seems likely to enhance Delius's standing as a composer here. Mme. Julia Culp made her first appearance, as soloist of this concert, since her return this season from Europe. Her voice had the remarkable richness and beauty of quality, her technique the firm and assured mastery that so rarely fall her, her phrasing the length and precision of line, her diction the clearness, that have been so much admired in her former appearances here. Mme. Culp sang with great sincerity and warmth of expression. She began with Schubert's song, "Sei mir gerüsst," with an orchestral arrangement of the accompaniment which, like so many of such arrangements, does not succeed in adding value to the original by adding orchestral color. She followed it with an "Arioso" by Handel, "Dank sei dir," with accompaniment of orchestra and organ, from what source was not stated. It is a noble and stately piece of sustained musical declamation in Handel's most superb manner, and was sung with much power and breadth. Later Mme. Culp sang songs by Brahms. The program was begun with Haydn's "Surprise" symphony, the humor and spirit of which were marked in the performance, and ended with Strauss's most brilliant tour de force, "Till Eulenspiegel's Merry Pranks." Perhaps some may have thought as they listened to Haydn's symphony how interesting and how charming it would have been to hear it in that small hall with an orchestra reduced to numbers more nearly those for which Haydn wrote it, and hence with a proportion between the different choirs such as he had in mind.

Max Landow Heard.

Another new pianist was added to the season's active list in New York, when Mr. Max Landow gave a recital in the afternoon in the Lyceum Theatre. The strange fatality that drives most pianists irresistibly toward Brahms's F minor sonata for pianoforte, and hides from them the existence of two others, touched Mr. Landow, and he began with it. He had the originality, however, to follow it with Schumann's "Davidsbündlerstänze," which seldom appears in public; he closed with Liszt's Petrarch Sonnet, and the two Legends of St.

Francis of Assisi and St. Francis de Paul. Mr. Landow is a painstaking artist, with a leaning toward the sentimental; his playing did not disclose in him a strongly influential musical personality or a communicating fire.

The Philharmonic Society.

Melanie Kurt of the Metropolitan Opera Company was the soloist at yesterday afternoon's concert of the Philharmonic Society at Carnegie Hall. It was a very "popular" program which Mr. Stransky had arranged for the concert, beginning with the colorful but not particularly thought-laden symphonic suite by Rimsky-Korsakoff, "Scheherazade," continuing through another suite of light pretension, Bizet's "Scenes Bohemiennes," which would only be worthy a place on such a program if it were played with far more finish of style than it received yesterday, and ending with the crash and glare of Liszt's Second Hungarian Rhapsody, which in this orchestral version loses the distinction it has in the piano setting when a skilled performer emphasizes its rhythmic elements with more subtle media than drums, cymbals and bawling brass.

The numbers chosen by Mme. Kurt were in contrast to the orchestral program. She sang Strauss's "Song of the Priestess of Apollo" and "Enticement," both with orchestral accompaniment, and songs of Brahms and Hugo Wolf to the piano, with Anton Hoff assisting. The total effect of Strauss's songs, in spite of the subjects, is austere, for the voice part offers little sustained melody, and the accompaniments, especially in the former, are not conspicuously atmospheric or ingratiating. It is easily understood that singers do not often use them. It takes one of Mme. Kurt's musicianly quality to be able to do them justice. In their singing yesterday she displayed powers of a high order. She was heard to more advantage in the songs of Brahms and Wolf, however, where she did not have to contend with such physical difficulties and where there was no temptation to force the voice. Except for occasional hardness of tone in the high range, her voice displayed fine quality and power. A word is due Mr. Hoff for his playing of the accompaniments.

Russian Symphony Society.

The other concert of the afternoon was that of the Russian Symphony Society, at Madison Square Garden. The soloists were Natalie Boshko, violinist, and Robert Maitland, bass. The principal number of the program was Tschalkowsky's "Pathétique" symphony.

The Opera Concert.

The largest audience of the evening filled the Metropolitan Opera House to its capacity to hear Leopold Godowsky, Marie Appold, Giuseppe de Luca, and

Richard Hageman. Mr. Godowsky played Tschalkowsky's Concerto in B flat minor, and some smaller numbers. Mme. Appold sang an aria from "Il Trovatore" and some songs, and Mr. de Luca gave "L'Inferno" from "L'Inferno" and some smaller compositions by Denza and Lalo. The new baritone was very successful with these numbers. The orchestra played the "Tannhäuser" Overture, Liszt's Hungarian Rhapsody, No. 1, and Gligar's march, "Pomp and Circumstance."

Great Stars at Hippodrome.

The first of the concerts with guest stars at the Hippodrome took place last night, Alice Nielsen being the assisting artist with Sousa's Band. Miss Nielsen sang arias from "Don Giovanni" and "Nozze di Figaro," as well as songs by Balfe and Crouch. Susan Tompkins, violinist, was the other soloist. The band played Goldmark's Overture, "Spring," Mr. Sousa's own suite, "Tales of a Traveler," an excerpt from Giordano's "Andrea Chenier," Greig's "Peer Gynt" Suite, and Wagner's "Ride of the Valkyries."

Herbert Plays His Own Works.

A program of Victor Herbert's compositions was played last night at the Cort Theatre at a concert under the direction of the composer. Among the numbers were the Festival Procession from "Natorna," "A Perfect Day" from "Madelaine," numbers from the "Suite Romantique," and many lighter numbers. There were also two new compositions, "Whispering Willows" and "Estrellita," called a "valse pathétique." The orchestra is capable and under the direction of Mr. Herbert, who plays the music with considerable spirit and grace.

Kreisler Plays at a Benefit.

Fritz Kreisler appeared as the artist at a benefit performance for the Hospital for Deformities, Crippled, and Joint Diseases at the Waldorf last night. He played Mendelssohn's Concerto and two groups of smaller compositions with the assistance of Gardner Lamson at the piano.

200.30 1915  
**AMERICAN PIANIST HAS DEBUT IN NEW YORK**  
S. 200.30 1915  
**Louis Cornell Gives Promise of Becoming Artist of Interesting Character.**

Louis Cornell, a pianist of American birth, gave his first New York recital yesterday afternoon in Aeolian Hall. He is a pupil of Rudolf Ganz and has already played with credit in Berlin, Dresden and other German cities. His programme was one well chosen to disclose his equipment and to interest a friendly audience. The list did not include the customary Beethoven sonata, but it offered among other things a fantasia by Mozart, Liszt's "Weinen, Klagen" variations, the E flat minor Intermezzo and B minor capriccio of Brahms, three Chopin numbers, Liszt's "Ricordanza" and Tausig's decorative transcription of Strauss's "Man lebt nur einmal," which D'Albert used to play with so much gusto.

Mr. Cornell is still quite young and certain characteristics of his playing may be classed as youthful. A tendency to hasten tempi and to blur outlines because of this haste will doubtless disappear in time. The young man has gifts and he has studied to good purpose. His touch is good and his tones always legitimate and often beautiful. His finger technique is well developed and the elasticity of his wrist was disclosed not only in certain varieties of touch but also in brilliant facility in octave passages.

His sense of rhythm seemed to be good, though at times it was obscured by the defect previously noted. All his performances showed musical perceptions, intelligence and a fine seriousness of attitude toward his art. That there is in this young man temperamental force not yet fully expressed is altogether probable. In the Liszt variations he showed not only technical skill but also an appreciation of the tonal color of the piano and an artistic application of it to his purpose. In short this is a beginner who should with ripening experience become an artist of interesting character.

200.30 1915  
**MME. GRUNWALDT HEARD.**  
French Pianist Gives Her First Recital in New York.

Marie Grunwaldt, a French pianist who pursued her studies at the Paris Conservatory, was heard in a first recital here yesterday afternoon at the Harris Theatre. She opened her programme with the sonata opus 101 of Beethoven. This was followed by Schumann's "Papillons," a Chopin group including the F minor ballade, four etudes and the A major polonaise and in closing numbers by Liszt and Saint-Saens.

Of Mme. Grunwaldt's playing in the Beethoven sonata little of praise can be written. Nervousness may have in part accounted for the inadequacies of technique disclosed as well for the unevenness of tempo by which it was guided.

The "Papillons" were better given and so was the ballade. Momentary showings of good finger work were here apparent, as also some gleams of poetic feeling. The player showed much earnestness and sincerity of purpose in her work, but its lack in force, tone coloring and a proper technical equipment was such as might permit it to be heard perhaps in the salon rather than on a concert platform.

200.30 1915  
**THREE PIANISTS.**

Marie Grunwaldt, Louis Cornell, and Victor Wittgenstein Give Recitals.

Three pianists played publicly in New York yesterday, two of them making their first appearances here. Mr. Victor Wittgenstein, who played at Aeolian Hall in the evening, has given recitals for the last two seasons. Marie Grunwaldt gave her concert at the Harris Theatre in the afternoon, and Mr. Louis Cornell gave his at the same time in Aeolian Hall. Times

Miss Grunwaldt, if she is a Miss, is from France, where she was a pupil of Pugno, from whom she evidently acquired certain sound principles of tone production, of technique, of style, though she did not learn from him the secret of eloquence or poetry, something that no pupil can learn from even the greatest master. She plays, however, with taste and skill, if not with great warmth or passion, or great power. Her program was interesting as containing Beethoven's sonata in E minor, Op. 101, and Schumann's "Papillons," Op. 2, his preliminary essays, as they seem, for the "Carnaval." Neither Beethoven's sonata nor Schumann's pieces appear often on pianists' programs, and there should be gratitude toward any who look away from the beaten track in this season, when legions of pianists are playing so often the same things. Miss Grunwaldt made a large part of her program from Chopin music, which she played acceptably, if Chopin music is acceptable without the most searching poetry and passion and melancholy in its interpretation. She ended with Liszt's "Ricordanza" and Saint-Saens's "Etude en Forme de Valse."

Mr. Cornell also made his program of music by no means hackneyed; there were a number of short pieces, some being rather inconsequential, and the most extensive being Mozart's Fantasia in D minor and Liszt's variations on the theme of Bach's chorale, "Weinen, Klagen, Sorgen, Zagen," (also that of Cruxifixus) of the B minor mass.) There were arrangements of melodies from Gluck's operas, pieces by Brahms, Chopin, Ravel, Faure, and Rudolph Ganz; Liszt's "Ricordanza" which was probably synchronous with Miss Grunwaldt's performance of it—and Tausig's brilliant caprice on Strauss's "Man lebt nur einmal." There is plenty in this list that requires ample resources of musicianship, brilliant technique, delicacy, power, variety of tone color, variety and a wide range of expression for the true performance of it. Even the slightest pieces can be made delightful by distinguished playing. It must be said, however, that he did not read his title clear by his performance, to a prominent place in the legion of pianists just spoken of.

Mr. Wittgenstein was heard by a friendly audience of considerable numbers. He played Tausig's arrangement of Bach's D minor organ toccata and fugue, Schumann's F sharp minor sonata, several arrangements of old music, Maurice Ravel's sonata, two pieces by Rubin Goldmark, a Chopin group, and Liszt's "Venezia e Napoli." He has plenty of power, though it too often betrays him into a hard tone, and there was abundant spirit in his playing. He delivered the transcription of Bach's organ music with clearness. The sonata of Schumann received rather a rough performance, not lacking in vigor so much as in a fine conception of its fiery and romantic spirit; and in some places showing a failure to perceive the composer's plain intent. Mr. Wittgenstein's playing throughout is sincere and honest and discloses an entire preoccupation with the music not disturbed by any anxiety about personal display.

**DER ROSENKAVALIER IS SUNG WITH ZEST**

The third week of the season of opera began at the Metropolitan Opera House last evening. The work offered to the large array of Monday night subscribers, together with the occasional attendants, was Richard Strauss's comic opera "Der Rosenkavalier." The audience was one of large size and brilliant appearance and it seemed to enjoy the uncommon story of the ancient cavalier who sent a young gentleman to carry a silver rose to his fiancée and thereby lost both the rose and the lady. The performance was in the hands of the admirable interpreters who have made it vital, amusing and even touching heretofore. If there were anything to be added to what has already been said about the Metropolitan presentation of this work of Strauss it would have to be in the nature of gilding the lily—or the rose.

Perhaps the most grateful duty of the professional observer of musical doings is to call attention to the devotion which the artists bring to each repetition of this work. A drama, whether spoken or sung, easily falls into a condition of anaemia if the actors lose their zest for

he interpretative task before them. But, although "Der Rosenkavalier" is an old story to the members of its cast, they all seem to delight in each retelling of it.

There is no sagging of the spirit of the performance. Mme. Hempel as the Princess who strove to beat off the assault of middle age by taking to her heart a youthful lover and Mme. Ober as the youth who was enraptured by this battery of his juvenility till he met a maiden better suited to the ardent desires of his soul continue to enact their parts with most delicate skill and to sing the music excellently. Mr. Gorkz applies the burly fun with much abandon. Historians and students of nationalism may speculate as to what his modern *Sganarelle* would have been in the hands of French dramatists, but no matter.

Mr. Bodanzky now conducts the opera, and the performance benefits by the brightness of his hand. The orchestra played admirably last night and indeed the whole performance was most enjoyable.

Louis Cornell, a pianist unknown to the concert-going public of this city, made his first appearance here yesterday afternoon in Aeolian Hall. For several years the pianistic associate of that distinguished artist, Rudolph Ganz, and a musician of scholarly attainments, Mr. Cornell nevertheless proceeded with his debut without undue heralding. Asking solely to be judged according to his abilities, he found a large audience awaiting him when he began and remaining, quite willingly, to the end.

The compositions presented by the artist, who is young in years despite his musical maturity, were representative of several schools. They also covered various periods, thereby including the earlier classics as well as such modern works as Ravel's "Pavane" and the charming Faure "Impromptu," op. 34.

Electing to begin his opening group with the Mozart Fantasia in D minor, Mr. Cornell quickly established himself as a pianist of complete technical equipment and musical discernment. He disclosed a round, singing tone, a well developed rhythmic sense and, above all, abundant strength for the heavier passages that make so exacting a demand upon the performer's strength.

In the Gluck-Joseffy "Arietto di Balletto" that followed and the next number, Gluck-Sgambati's "Melodie," Mr. Cornell proved that his fingers are fleet and sure; nor did he fail in giving to the lighter phrases the crispness so essential to their fullest effectiveness. D'Albert's "Gavotte and Musette," which closed the group, had in it all the vigor and ruggedness which make it a fitting choice for such a conclusion.

The Variations on the Bach "Weinen, Klagen" theme, which asks much of the greatest pianists of the day, was commendably performed in respect to phrasing and the clear voicing of the inner parts of each variation. And the Brahms Intermezzo in E flat minor and B minor Capriccio each received competent treatment.

Quite the best achievements of the

afternoon came in the first two compositions forming part of the final group, the Ravel "Pavane" and the Faure "Impromptu." In both these works Mr. Cornell reached his most satisfactory height in tonal color, repose and skilful use of the pedals. The appreciation shown by the auditors was spontaneous, and indicated that when this young musician so chooses he may reappear with no less marked success than that he gained yesterday afternoon.

Mr. Cornell's musical career began when he was fifteen years old, at which time he was organist at St. Paul's Cathedral, Fond du Lac, Wis. He later came to New York and took up the study of the piano with Joseffy. For the past six years he has been under the tutelage of Rudolph Ganz in Europe. He has appeared with success in the principal cities of Germany.

## NEW RUSSIAN COMPOSER FOUND FULL OF LAUGHTER.

Revelation of His Music by Flonzaley Quartet Convinces Audience at Concert.

Very few New York music patrons knew anything about Igor Stravinsky until last evening, when the Russian composer, whose works are to figure rather prominently in the coming American tour of the Diaghileff Ballet Russe, was introduced through his "Three pieces for Quartet" at the season's first concert of the Flonzaley String quartet.

But in future those comprising the large audience that was in Aeolian Hall will not forget the young Russian's name or his music—at least not this particular composition. For its farcical qualities convulsed the hearers, who rocked back and forth in their seats during the first movement that aimed to depict a desert scene in the Russian

Stravinsky employs freely humorous dissonances, odd and weird intervals and uses of the violins, with plucked accompaniments by cello and viola, and unexpected pauses, the whole effect bizarre to the last degree. In point of fact, it is "wild" music, rather wilder than anything New York remembers having experienced.

## Quartet Cracks Three Jokes in Musical Play

Stravinsky Pieces Played by Flonzaley, and if They Were Meant To Be Serious Were Not Taken So.

Comedy rarely enters the staid atmosphere of string quartet concerts, but the Flonzaley Quartet let in some last night at the first of its series of concerts at Aeolian Hall. After nearly an hour and a half of severely classical music, including Caesar Franck's Quartet in D minor, and Haydn's quartet opus 76 No. 2, the musical joke was presented. It was entitled, according to the programme, "Three Pieces for Quartet," by Stravinsky.

Programmes are sometimes deceptive. What the composer really needed to express his thoughts was one of those instruments with an oboelike sound played in front of Turkish theatres to attract attention to a dance within, a drum, a muted trumpet and a few noise machines. Strings were entirely out of place.

The first piece was intended to represent a scene in a desert, with the sound of a bagpipe in the distance. It sounded more like a Turkish dance subdued to fit the surroundings of a small concert hall. The second was supposed to be a church scene. It must have been some queer religious sect that the composer had in mind, because at the finish the audience burst into laughter.

The third piece, which was intended to be a musical representation of a juggling piece, it was the serious of the three, though it had its humorous elements. At one point the composer seems to have conceived the idea of imitating a muted trumpet with a viola, to say nothing of trying to make violin harmonies sound like a flute.

This is said to be the first chamber music composition of Stravinsky, and it was written especially for the Flonzaley Quartet, which probably accounts for their performing it. If the Flonzaley intended the work to be a joke, it succeeded in its purpose, as the audience was no doubt amused. Moreover, it is always interesting to hear the latest thing in any line once, even though it be of no value in itself. The Stravinsky compositions were played with evident care and the players seemed to take their work seriously.

The Franck sonata was very well played and the Haydn work presented in a manner truly praiseworthy. That the work of the quartette is appreciated is shown by the fact that its audiences have been increasing year by year and now have almost reached the capacity of Aeolian Hall.

Dec. 2, 1915

## Mme. Kurt Wins New Honors in Role of Isolde

METROPOLITAN OPERA HOUSE. — "TRISTAN UND ISOLDE," music drama by Richard Wagner.

Tristan..... Jacques Urlus  
King Marke..... Carl Braun  
Isolde..... Mme. Melanie Kurt  
Kurwenal..... Hermann Weil  
Melot..... Carl Schlegel  
Brangaene..... Mme. Margarete Matzenauer  
A shepherd..... Albert Reiss  
The helmsman..... Julius Bayer  
A sailor's voice..... Max Bloch

Followers of Wagner turned out in close formation last night and flocked to the Metropolitan Opera House to hear the season's first "Tristan und Isolde."

Not only was the audience notable for its size—always remembering that it was a German opera—but its demonstrations were unusually enthusiastic. From beginning to end there was a feeling of extraordinary tension, the feeling that every artist concerned was "on his—or her—toes," and there was no cause for disappointment, for the real "Wagnerite" got his fill of the glorious music, wonderfully sung and conducted.

Mme. Kurt's Isolde last night silenced all criticisms of her work, for she reached the highest level she yet has attained. She was in fine voice and it was ample to meet the dramatic requirements of the part. Her high tones were free of indications that they were "forced." In the second act, the love duet, which she sang with Mr.

intimation of both artists being above reproach, and in her big scene in the first act with Brangaene she was most satisfying vocally. Historically Mme. Kurt lacks the "divine spark," for many of her gestures are conventional. But given an Isolde who sings as Mme. Kurt sang last night and opera goers have reason to congratulate themselves.

The Tristan of Mr. Urlus was no less gratifying, for he was in heretically fine voice. Mme. Matzenauer sang Brangaene admirably, although her second act song of a warning, supposedly delivered from the castle turret, was far too loud for any sense of illusion. Mr. Braun's King Marke was a beautiful bit of work vocally, and also in its acting, his monologue being delivered wonderfully. Kurwenal was dramatically sung by Mr. Weil, and the small part of Melot was effectively done by Mr. Schlegel.

It was the first time that Mr. Bodanzky had conducted the opera here, and in the lobbies groups of "tempo fiends" compared him with Toscanini, Hertz and those who walked with canes brought up the immortal shade of Seidl. But when they all got through riding their hobbies they agreed that Mr. Bodanzky was conducting not only a brilliant but a great performance. The first act at times lacked the great, temperamental throb, but the second act was a whirlwind of emotion in its tense moments and a lyric masterpiece in the manner in which this young master of the baton led the accompaniments to the love music. Barring some slips in the orchestra the musicians played beautifully. The whole performance was a credit to its principals and a joy to its hearers.

## "TRISTAN UND ISOLDE" IS FINELY PRODUCED

TRISTAN UND ISOLDE. Music drama in three acts. Book and music by Richard Wagner. At the Metropolitan Opera House.  
Tristan..... Jacques Urlus  
King Marke..... Carl Braun  
Isolde..... Mme. Melanie Kurt  
Kurwenal..... Hermann Weil  
Melot..... Carl Schlegel  
Brangaene..... Mme. Margarete Matzenauer  
A shepherd..... Albert Reiss  
The helmsman..... Julius Bayer  
A sailor's voice..... Max Bloch  
Conductor, Arthur Bodanzky.

The first performance of "Tristan und Isolde" came early into the season at the Metropolitan Opera House this year. It was given there last evening for the first time with singers who have all been heard in recent seasons. The new participant was Mr. Bodanzky, who conducted the performance. It was in many respects a remarkably fine one, and owed many of its unusual qualities to him. It was such a one as was to be expected from the demonstration he has already made of his views and methods of conducting the Wagnerian music drama. There have been times when it seemed as if conductors were bent on reversing Wagner's dictum about music, the means being made the end and the drama, the end, being sacrificed to the music—the music, under their treatment, being the playing of the orchestra.

The orchestra in Mr. Bodanzky's hands occupied its true place in the dramatic ensemble. It was kept in suitable proportion to the utterance of the singers, with the result that their diction was allowed to count at its full value, according as each possessed the power of correctly and intelligibly enunciating the text; and that those listeners, who cared to follow it, heard and understood more than they sometimes have been able to do. The orchestral playing was of potent and surprising dramatic significance, of never-failing passionate euphony, beautifully modelled plasticity of phrase, and subtle dramatic nuance.

Mme. Kurt made her first appearance in America in the part of Isolde last season, and it has been one of the most successful impersonations she has given here. She is a beautiful figure as the "Irish maid," and her acting has force and impressiveness, even though it does not efface memories of others who have filled that role. It is admirably composed, and in action, pose, and gesture it has felicitous details, though among them variety and significance of facial expression is not notable. Mme. Kurt's singing had dramatic power and beauty of tone.

Mr. Urlus seemed in better voice as Tristan than he sometimes has been; the fact that he was relieved of the necessity of urging his vocal powers to their utmost had apparently something to do with it.

The Brangaene of Mme. Matzenauer was of opulent beauty of tone in her singing; this counted for more in her impersonation than her stage presence and certain details of her action, not altogether fortunate. Mr. Weil's Kurwenal does not wholly satisfy in vocal quality, though it shows a competence in dramatic representation. Mr. Braun is a noble and dignified representative of King Marke.

There was a large audience and much evident interest in the performance, manifested especially after the second act.

## Wagner's Opera Gets New Interpretation Under Bodanzky's Baton.

## FIRST TIME THIS YEAR

The first performance of "Tristan und Isolde" in the present season took place

good size, although there were some empty seats. The standing room, however, was almost as crowded as if Mr. Caruso were impersonating the knight, which will probably never be the case. Wagner's great love drama is still potent to weave a spell about the hearer, but it does not now and never will appeal to those who find the embodiment of their highest ideals in the works of Puccini. Its fibre is essentially Teutonic, although the vital force within it is universal. That generation of opera-goers which learned its lyric alphabet in the days of Mr. Stanton's management and Mr. Seidl's conducting, and the somewhat younger people who began with Lillian Nordica and Jean de Reszke will always thrill at a performance of the work, but some of them will be troubled by memories.

Last night's performance of "Tristan und Isolde" was the first under the direction of Mr. Bodanzky. Those who found his "Goetterdaemmerung" satisfying probably took at least as much joy from this new interpretation. The playing of the orchestra was decidedly deficient in precision much of the time. Altogether too many attacks were ragged. But aside from this, the body of musicians responded well to the conductors' wishes. There was much beauty of tone, much color, much elasticity.

Mr. Bodanzky's reading of the score was very full blooded. He lost nothing of the stormy passion which Wagner put into the orchestral waves. The voices rocked and swayed above the tempest, but they were never submerged. The balance between singers and players was well kept, and at the same time the intensity of the more subdued parts of the orchestration was never lost any more than was the outpour of emotion in the louder passages.

There were masterly touches in the details of tempo, as for example in the immense breadth given to the music announcing the entrance of Tristan into Isolde's cabin. There were fine subtle shadings in such passages as the repetition of the glance motive after the potion had sent "Tristan's Etre" to the land of dreams. There was a wealth of luscious tenderness in the duet of the second act. But a catalogue is neither valuable nor instructive. Mr. Bodanzky's conducting had imagination and vigorous expression of it. That is the sum of the matter.

The principals on the stage were Mme. Kurt as Isolde, Mme. Matzenauer as Brangaene, Mr. Urlus as Tristan, Mr. Weil as Kurwenal and Mr. Braun as King Marke. All of them were deeply in sympathy with the spirit of the drama, and in so far as their several technical equipments permitted went far toward giving Wagner's artistic message a very moving utterance. Mme. Kurt made her debut here as Isolde and thus far it has been her best role. It had splendid merits last night. She could make the acting more agreeable to the eye by omitting at least one half of the gestures made with two arms above her head.

Mme. Matzenauer did not err in this direction. She seemed to be discreet in movement, and even cautious. Her singing was generally admirable. Mr. Urlus was sincere and devoted, but his delivery of lyric music is not always happy, and there is much of it in the role of Tristan. Mr. Weil's Kurwenal will probably be an acquired taste some day and Mr. Braun's Marke has nobility of style.

## AMERICAN PIANIST HEARD.

Arthur Shattuck Gives Recital at Aeolian Hall.

Arthur Shattuck, an American pianist, who played here once with the Symphony Orchestra, was heard yesterday afternoon at Aeolian Hall in a recital programme including Bach's fantasia and fugue in G minor, Reynaldo Hahn's C major sonata, and the Brahms F minor sonata.

Mr. Shattuck displayed an excellent finger technique, a good, if not varied tone, and a fine rhythm. His style has broadened and gained in assurance and communicative power since he was heard here before, and he demonstrated his ability to interest the hearer. His performance of the Bach fugue was particularly good in respect of dignity and clarity.

## SHATTUCK GIVES RECITAL

tr. Hahn and Brahms Numbers

Please Large Audience.

Arthur Shattuck, who gave a piano recital yesterday afternoon in Aeolian Hall, is distinctly an interesting and capable artist; not one possessing any great poetry or imaginative insight, though these may come with gathering years, but an artist of fine musicianly feeling, an incisive touch, a splendid rhythmic sense, a polished style, and much brilliancy of execution. His tone was, indeed, hard and lacking in color, yet it was evident that the young pianist possesses a sound basis for wide development.

On his programme yesterday were the Bach-Liszt Fantasia and Fugue in G minor, two numbers by Lull-Diener Hahn's "Sonatina," in C major, the Brahms Sonata in F minor, Op. 5, and several shorter pieces.

He was greeted with much enthusiasm by a large audience.

Beginning a series of three musicals in the Green Room of the McAlpin Hotel. Clarence Adler, pianist, and Georges Barrere, flutist, of the Symphony Society, were heard yesterday afternoon by an appreciative audience. The programme was unusual. Two sonatas for flute and piano, one very old, by Bach, and the other by one of the best known of contemporary French composers, Gabriel Pierné, were heard.

Mr. Adler contributed Beethoven's sonata, opus. 90, and Mr. Barrere presented a nocturne of his own, an andantino by Faure, Georges Hue's serenade and an allegretto of Godard.

Dec. 3, 1915

## BOSTONIANS IN BRUCKNER WORK

By ALGERNON ST. JOHN-BRENON.

It is a commonplace among observers of human nature that the more abstract a question the more concrete, personal and virulent is the quarrel between those who have ranged themselves on different sides of it. Huxley has told us in a tragic page of the fearful dissensions that rage in the fiery bosoms of entomologists when once there arises a contest among them as to the proper way of classifying the odious insects that form the subject matter of their emulous and impassioned studies.

The calamities and quarrels of musicians are proverbially embittered. We notice this in our own days when an audience at a rehearsal of "Pelleas et Melisande" expressed its sincere variety and discord of opinion in the frank and refreshing terms of a free fight, and again when French appreciations of the melodic beauties of "Lohengrin" expressed themselves odorously and emphatically in the form of the ancient weapon known as "stinkpots" hurled at the heads of the principal performers.

### A Laputan Quarrel.

Fifty years a Laputan quarrel, strongly suggestive of the last episode of the second act of "Die Meistersinger von Nurnberg," was proceeding in "alte Deutschland." One school of musicians maintained that the touch and pure flame of German music burned, and burned alone, in the noble hand of Richard Wagner, the dramatic musician. Another element violently denied this, saying that the unsullied flame leaped heavenward from the brazier held in the hand of Johannes Brahms, the absolute musician. One faction was for the theatre, the other for the concert room.

If you loved Brahms you were supposed to hate Wagner. If you came under the spell of Wagner, you had to put a ban on Brahms. The battle raged, inflamed by Hanslick, the Vienna critic, who pursued Wagner with a rancorous hunt of obloquy. He created and sustained the battle, feeling that the proper means of elevating Brahms was to debase Wagner. This demonstrates that Hanslick was a poor critic and a poorer soul. Musically he was a nonentity, though he had literary power enough to wound and impede great men. He used it. One taunt of the Brahmsites, or rather the Hanslickites, stung the Wagnerites to the quick. "Your gang," they halloed, "have no symphonic writers. You all belong to the green room and ballet girl crew. Get one of your Wagner idealists to write a symphony. Symphony! Do you hear? Symphony. Yeh!" We know the delicacies of internal Tontonic controversy. Imagine the flight of technical Billingsgate.

### Wagnerian Symphonist.

The Wagnerites duly brought forward their symphonist. He was Anton Bruckner, whose Seventh was played last night at Carnegie Hall by the Boston musicians led by Dr. Karl Muck. Bruckner was a starrving village schoolmaster, who had studied music with opportunity so muted and deferred that when late in life he tried to play upon the great organ in the Albert Hall, London, he found himself hampered and bewildered by the luxurians complexity of the mechanism. In physical appearance and hearing he must have been among the fashionable and intellectual musicians of the concert halls of Vienna, what Tom Pinch was among the spicce lawyers of the Temple. The uncomely, homely figure was such as to cause laughter among the ill-bred. He spoke with the dialect and ungainly utterance of what he was—a peasant. But whatever was his exterior, it clothed a soul of music.

Bruckner was the ugly duckling who turned out a swan. He idolized Wagner, and thought he saw a way of applying Wagner's ideals to the unsupported and unillustrated music of the concert-room. The Brahmsites—though Brahms took no share in the ignoble cry—saw that the village organist had genius as a composer, and they set out to destroy him. Hanslick got Von Bülow sneering and the women spitting. The calling of the critic is at most an asinine and otiose one; but it is never so bloodsinnige as when the writer lends himself and his pen to the sinister purposes of crazy faction.

The opposition of Hanslick to Wagner is the supreme jest of musical history. Wagner had his revenge full and sweet. The Viennese intrigue against Bruckner is not such agreeable reading. Bruckner was poor, struggling, humble and gifted. Hanslick, who was the powerful leader of a rich and insolent musical rabble, even fought against his appointment to some miserable teaching post. The story is pathetic, squalid, showing the meanness of human nature.

The Seventh Symphony is supposed to be written in honor of Wagner. The celebrated adagio is a sort of anticipatory elegy on him whom Bruckner loved to call master. I say anticipatory, because it was written several months before Wagner died at Venice. It must be regarded, however, as its writer wished it to be regarded, as the dirge on the death of his ideal.

Nothing finer than Dr. Muck's interpretation of the Adagio of this work has been heard in many years. The movement has been described as the monument of its creator. Were it possible to solidify the main features of Mr. Muck's version of the Adagio into the durable lineaments of stone, his expression so recorded of the austere beauties of this symphony might be made a fitting memorial to Dr. Muck himself.

On the conclusion of the Bruckner work, the noble episodes of which are the plenary apology for its length and discursiveness, Fritz Kreisler played the Beethoven violin concerto.

## BRUCKNER'S MUSIC BY BOSTON PLAYERS

The Boston Symphony Orchestra is in town again. The programme of the concert last night in Carnegie Hall comprised two numbers, Anton Bruckner's E major symphony, No. 7, and Beethoven's violin concerto. The solo violinist was Fritz Kreisler. There was a time when the gentlemen of Boston walked with perfect gait in the airy ways of classic repose under the direction of Petronius Gericke, "arbitrator elegantiarum." Long past are those days and many a stormy mountain height and flooded valley have the sweet singers of Huntington avenue travelled since then.

Under the mighty sceptre of the stern and unrelenting Cato Muck of Berlin they now fly to the very summit of Mount Caucasus itself and amid the eternal snows sing of the sorrows of a poor old man whom the unwitting world passed by. His name was Anton Bruckner and he wrote symphonies, which remained on paper. But there are some who are determined that the world shall hear them. We may reject them, but we shall not escape them. Dr. Carl Muck is one of these friends of Bruckner and foes of idle seekers after entertainment. Listening to a Bruckner symphony is not entirely a sport; it is a solemn consecration, in part a mortification of the flesh and at times a burden to the spirit. Yet when one has suffered and been strong for an hour and three minutes he has received from out of the vasty deeps of Bruckner's bottomless ocean mighty monsters well to be remembered.

### Mastery of Counterpoint.

There is enough thematic inspiration in the symphony to set up a Schoenberg or a Stravinsky in business for life. The mastery of counterpoint shown in the first movement is inspiring. It is creative counterpoint, the kind which evolves new things out of old, and it flames with the glow of a large intellect.

The second movement is remarkable. Its second theme is one of the most graceful and winning in all music; but Bruckner's fatal incontinence, his long habit of dwelling in solitary infatuation with his thoughts in the seclusion of his study has here led him to wearisome repetitions and overelaborations. In the scherzo too insistent reiteration of the harsh melodic subject first given forth by the trumpet goes on till the hearer's mind becomes dulled by it. The trio gathers unto itself more than its due share of credit by force of contrast.

The last movement finds the composer desperately enmeshed in the tangled strands of his own ideas. Thirty years ago, when Theodore Thomas introduced this symphony, most of us thought that the dire confusion of chords in this last movement was the deadly feature of it; but now we know better.

and it is at least characteristic. And it is even simpler when brought into comparison with the new stock of keys out of which the futurists brew their witches' broth.

Bruckner's apologists made for him the plea which Schoenberg's are making for their idol to-day. He is logical; the ugly harmonies come in the inevitable process of the voice parts. This is juggling with facts. Counterpoint is never tyrannical except when in strictly canonic form. Free counterpoint, which comprises the chief material of the latter day composer, admits of any sort of evasion of sheer ugliness if it threatens to join itself to the pursuit of logic.

### Where Extreme Ugliness Lies.

As a matter of fact the extreme ugliness of this symphony is to be found in the scherzo, at a point where contrapuntal development is conspicuous by its absence. It is first in the melodic ideas themselves and next in their instrumental garb. But when the entire work has passed in review the ugly scherzo seems to have its well defined relation to the general scheme, and for this its intrinsic quality is perhaps to be condoned.

No one can listen to the composition without feeling the groping of a great dreamer after a firmer grasp of his phantoms of beauty. Bruckner had a genial mind, but he lacked the mastery of his materials necessary to make him a genius. His music has elements of greatness and it has moments of grandeur. But it is too often flimsy and thin spun, and too often echoes the thoughts of others, especially those of Wagner. The gods of "Rheingold" go into the true Walhalla, and they march upon a rainbow.

The symphony was admirably played. It seems hardly necessary to say this, and only because it was the Boston Orchestra should there be note of two or three technical slips. That of the second horn was the only important one, but the man was human and his lips were not made of leather.

The last time Mr. Kreisler played the Beethoven concerto he did it badly. It was not known at the time that he was suffering from great mental stress. Last evening he began the work tenaciously and for a time it seemed as if he might storm through it recklessly, but he soon found calm and thenceforth word delivered the music with repose and beauty of style. His performance of the first movement cadenza was brilliant without disturbing too greatly the Beethoven atmosphere.

### THE BOSTON ORCHESTRA.

Bruckner's Seventh Symphony and Beethoven's Violin Concerto.

Dr. Muck made an unusual program for the second concert of the Boston Symphony Orchestra which was given last evening in Carnegie Hall. It comprised only two numbers: Anton Bruckner's Seventh Symphony and Beethoven's concerto for violin, played by Fritz Kreisler. The symphony is long, lasting just over an hour. The audience listened with patience to this work of vast dimensions in length, breadth, and thickness, encouraged, no doubt, by the thought of what was to follow it.

Dr. Muck played it here eight years ago, in his first term as conductor of the Boston Orchestra. He is a prophetic of Bruckner, who has made extensive propaganda for his symphonies in Europe as well as in this country. So have many others of the most distinguished of modern conductors; and this fact should discourage hasty depreciation of Bruckner's works. Yet they have not hastily been depreciated here, though they have tried the endurance of the public for nearly a generation. When the Seventh Symphony was first played in New York some twenty-eight years ago, it was considered excessively complicated, full of unintelligible counterpoint, forced harmonies, abstruse elaboration. The fifteen brass instruments used in it excited wonder and consternation. Its composer was regarded as bewilderingly "modern," with Wagnerian tendencies.

His music now seems intelligible enough; it does not persistently ape the Wagnerian idiom, and what he is trying to convey is easy to understand. The trouble with Bruckner does not lie in that direction. It is evident that he was a creative force of undoubted power; but that he had little control, through first criticism, of his work in symphonic development. Such development he had the rôle of Turiddu, Giuseppe De Luca not mastered; and he had little feeling for the significance or the apt proportions of the symphonic form. The movements of this symphony seem like an elaborate series of genial experiments carried to wearisome lengths, the rôle of Santuzza. Her acting, with no certain foresight of the end, and no inevitable progress toward that end. There are pages of grandiose and imposing power; passages that are as though the large utterance of the early gods, poignant and searching, truly and finely felt. The opening passages of the first movement, and much in it that follows, have impressiveness; but there are here, as the stress of effort is heard in the high through the whole work, tiresome repetitions, dry and uninteresting details in the beginning.

The end is a reminder, amusing to day, of Bruckner's Wagnerian ardor, so closely does it paraphrase the final scene of "Das Rheingold." The slow conductor reduced the effectiveness of a movement, interminably the solo, which is the baritone's princely prolonged though it is, has a magnificent nobility and in its finest moments a degraded the small rôle of Lola vivid. solemnity. If the succulent portions of the scherzo could be isolated from much Amato repeated their very well known husk, they would be enjoyed. The last movement is the weakest, inept in its material and dry in its pretentious learnedness.

This strangely compounded work was heard with more apparent interest than any previous performance of it here. The performance was superb, devoted on

the part of both conductor and players, though some may have question whether the scherzo might not have gained by a livelier tempo. There was much applause of the slow movement, and at the end Dr. Muck was several times recalled, and, as he so often does, made his men rise to share the applause with him.

Mr. Kreisler was most enthusiastically welcomed. He played Beethoven's concerto with the profound appreciation of its poetical beauties that has so often marked his performances of it before. It was the performance of a great artist who penetrates into the spirit of Beethoven's work and who truly recreates it.

## CARUSO SWAYS ALL AT METROPOLITAN

DOUBLE BILL IS GIVEN

An immense audience thronged the auditorium of the Metropolitan Opera House last evening when the double bill "Cavalleria Rusticana" and "Pagliacci" was given for the first time this season. Mr. Caruso appeared as Canio in the Leoncavallo work, a part in which he was last heard here at his final performance on the eve of his departure in February to sing in Monte Carlo.

It is deservedly the great tenor's most popular role as in it he is usually in all respects at his best. Last night the familiar conditions of enthusiasm prevailed during the performance. Vigorous demonstrations of special delight were shown as Mr. Caruso came onto the stage with his bass drum and his delivery of "Ridi, Pagliaccio," was received with an outburst of applause. His beautiful voice was again in far better condition than at the opening of the season and he impersonated his part with his accustomed power.

In "Pagliacci" Mr. Caruso's chief assistants were Mme. Cajatti as Nedda, who sang the part for the first time here, and Mr. Amato as Tonio. Mme. Cajatti's singing was hardly satisfactory, as her voice was unsteady and of the first movement cadenza was rather lapses from the pitch very frequent. Mr. Amato's Tonio was on its familiar lines of excellence.

Three of the singers in Mascagni's "Cavalleria Rusticana" were heard in their parts for the first time here. Mme. Zarska was to have sung Santuzza, but being still undisposed her place was taken by Mme. Matzenauer, who on the whole impersonated the rôle admirably. Some of the music is high for her voice, but most of it she sang well and she acted with fine dramatic feeling. Flora Perini, a new mezzo soprano, made her first appearance in the small part of Lola. In what little she had to do she was able to disclose a voice of fine quality, though nervousness seemed to affect in part her use of it. Mr. Botta again impersonated Turiddu with much credit. Mr. de Luca took the part of Alfio and proved to be excellent both in singing and action. Mr. Bavagnoli conducted the entire performance. In both works he showed discretion in the handling of the ensembles and much judgment in accompanying the singers.

## "RUSTICANA" AND "PAGLIACCI"

Mme. Matzenauer Sings Santuzza and Caruso Canio at Opera.

At the Metropolitan Opera House last night the double bill, "Cavalleria Rusticana" and "Pagliacci," made its first appearance this season with all the features that commonly attach themselves to the event, including the experiments innum vocal power and tests of the audience on how much atmospheric concubination may be produced by bringing the palms of the hands into violent and sudden lateral contact. There was an enormous audience.

The principal interest attaching to the that direction. It is evident that he was a creative force of undoubted power; but that he had little control, through first criticism, of his work in symphonic development. Such development he had the rôle of Turiddu, Giuseppe De Luca not mastered; and he had little feeling for the significance or the apt proportions of the symphonic form. The movements of this symphony seem like an elaborate series of genial experiments carried to wearisome lengths, the rôle of Santuzza. Her acting, with no certain foresight of the end, and no inevitable progress toward that end. There are pages of grandiose and imposing power; passages that are as though the large utterance of the early gods, poignant and searching, truly and finely felt. The opening passages of the first movement, and much in it that follows, have impressiveness; but there are here, as the stress of effort is heard in the high through the whole work, tiresome repetitions, dry and uninteresting details in the beginning.

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**ROBERTSON OPERA HOUSE—Cavalier**  
The *La Strana* opera, by Pietro Mascagni.

Mme. Margarete Matzenauer  
Miss Flora Perini  
Luca Botta  
Giuseppe De Luca  
Mme. Marie Matfeld

Opera by Rugiero Leoncavallo.  
Miss Ida Cajatti  
Enrico Caruso  
Pasquale Amato  
Angelo Bada  
Riccardo Tegan

Of the enthusiasts in great numbers heard the season's first double bill at the Metropolitan Opera House last night when "Cavalleria Rusticana" and "Pagliacci" were sung.

Miss Flora Perini made her American debut in the former opera. She is an Italian mezzo soprano, reputed to be popular in her own country. She was to have sung last week. Last night she sang the small role of Lolo with pleasing voice, and with the assurance and stage presence that suggested an experienced artist.

The Santuzza of "Cavalleria Rusticana" was Mme. Matzenauer, who had been selected earlier in the week to take the place of Miss Zarska, Bohemian soprano, who is indisposed. Considering the fact that on the previous evening Mme. Matzenauer had sung the contralto rôle of Brangäne in "Tristan und Isolde," her singing of the dramatic soprano rôle of Santuzza last night was something of a feat. She acquitted herself with credit in acting and also in singing save that her high notes were shrill. Mr. Botta sang Turiddu excellently.

As Alfio, Mr. De Luca, a new barytone, was admirable. It was his second appearance here in opera and he proved that he is capable of singing dramatic rôles as well as lyric with artistic finish. Added to this was the fact that he acted in the manner that betokens an artist.

The lodestone of the evening, however, was Mr. Caruso, who sang Canio in "Pagliacci." He was in wonderful voice and even higher spirits, amusing his audience at his entrance by beating a tattoo on Mr. Amato's clown cap, but calling forth a tremendous ovation by his singing of the Ridi Pagliaccio, which stirred the pulses of even the most jaded.

Miss Ida Cajatti, a new Italian soprano, sang the rôle of Nedda. She had made her debut at the Metropolitan last week and then was thought to be nervous, but last night she sang in much the same unsatisfactory manner, her voice suggesting that she is afflicted with a pronounced tremolo. In appearance she is pleasing and her acting is acceptable, but her singing is hardly up to the standard expected at the Metropolitan in important rôles.

Mr. Amato, as Tonio, was stirring dramatic in the prologue, in which he earned the plaudits of the big audience. Mr. Bavagnoli conducted both operas with enthusiasm, and the singing of the chorus was one of the features of the performance.

## BULKLY GIVES A RECITAL.

**Tenor Is Heard in Old and Modern Italian Airs.** Dec. 3/5

Seymour Bulkly, tenor, gave a recital last evening in Aeolian Hall. His programme included old and modern Italian arias, "Le olli Moulin" of Gilliers, "Where 'Ere You Walk" of Handel, French and German songs, "My Love's an Arbutus," arranged by Stanford, and "Life and Death," by Coleridge Taylor.

The singer disclosed a voice of light quality which he used with some ability, but his general style was hardly sufficient to command attention. He had a large audience.

## AMERICAN TENOR PLEASURES.

**Seymour Bulkly Gives Recital in Aeolian Hall.** Dec. 3/5

Seymour Bulkly, a young American tenor who has been in Europe for ten years, gave a song recital at Aeolian Hall last night. He has a voice of pleasing quality and sings with vocal finish. He presented old arias of Caldara, Paradies, Hahn, Duparc, Messager and Bernberg, German Lieder by Richard Strauss, Schumann and Schubert and the aria "Cielo e Mar," from "La Gioconda." His audience was fairly large and received him with enthusiasm.

**English Pianist Gives Afternoon Recital of Chopin's Music.**

Katherine Goodson, an English pianist who has been frequently heard in this city, gave a recital of Chopin compositions yesterday afternoon in Aeolian Hall. The principal numbers on her list were the F minor fantasia, the B minor sonata, the G major nocturne and the B minor scherzo. Dec. 3/5

Miss Goodson's playing was marked by appreciation of the composer's poetic thought; but her tone was inadequate to full expression of it and in some instances her finger technique was insufficient.

## MISS GOODSON'S RECITAL.

**The English Pianist Plays a Program of Chopin.** Dec. 3/5

Miss Katharine Goodson, the English pianist, who has been a frequent visitor to New York for a number of years, is a visitor this year also. She gave a recital, her first this season, in Aeolian Hall yesterday before an audience of good size and friendly disposition, many of whom were seated on the stage, though they might have been more comfortably accommodated in seats customarily occupied by listeners on the floor of the hall. Her program was wholly devoted to Chopin, and was judiciously chosen to represent various phases of that master's work.

The most important single pieces were the sonata in B minor and the fantasia in F minor. Miss Goodson was scarcely at her best in the sonata, and her playing seemed to be marked by some effort and at times by uncertainty. Yet there was an intense and pulsing vitality in it; in the slow movement breadth and poetic feeling, in the scherzo and the finale brilliancy, if not an invariable accuracy in the delivery of the notes.

Miss Goodson has nervous force and energy, a certain keenness and brilliancy, delicacy and finesse in fingering passage work such as made her playing of the "Berceuse" charming. In some of the preludes and études she played with captivating grace, vivacity and tranquil tenderness, and it was in such matters that she was most successful. In the weightier pieces she was apparently laboring under some handicap, and in these her tone was at times dull and without life. Her tone, in fact, was not yesterday notable for its power and depth, or for richness and variety of color, and she seemed to care little for the possibilities of a broad legato upon the piano.

**Dec. 4, 1915**  
**"THE BARBER" AT METROPOLITAN**  
By ALGERNON ST. JOHN-BRENON.

"The Barber of Seville" was performed for the second time this season last night at the Metropolitan Opera House.

This work is now well-nigh a hundred years old, an age which, according to operative standards, is tantamount to antiquity. Nothing stales more quickly than that which our grandfathers termed, with verbal magnificence, the "lyric drama." But "The Barber," as it is affectionately termed, would seem imperishable; even its singer's have failed to destroy it. It has survived the muddy deluge and infernal catastrophe of second tenors.

It is, after all, the composition of two men of remarkable similar and sympathetic genius, both genial, slightly Mephistophelian mockers—Rossini and Beaumarchais. It is true that the librettist, Sterbini, contrived, consciously or unconsciously, to eliminate from his book much of the philosophy and satire of Beaumarchais's autobiographical comedy; though Sterbini maintained in general outline the Moliéresque character of Don Basilio, whose celebrated aria, "Calumny," is a distinct and elaborate reference to an almost tragic incident in Beaumarchais's own checkered, tainted and slightly sinister career.

## Rossini Burlesqued.

Most unfortunately for a proper appreciation of "The Barber," it is no longer performed as Rossini intended it should be. As far as its histrionic interpretation is concerned it has been overgrown with an otiose and weedy accretion of stage traditions, most of them, dismally enough, taking the direction of the mark from which God save us all, of a boisterous and Punch and Judy humor. "Tradizione tradimenti," traditions are traitors, say the Italians succinctly. It has become a tradition of the opera to play "The Barber" in a spirit of boisterous physical burlesque. Why exaggerate Don Basilio? If he was a rude, clumsy and hideous buffoon, he never would have been admitted into the house of Don Bartolo to give Rosina singing lessons. The character is rich in humor of the higher sort, the humor of character, the quiet laughter that should pursue a Tartuffe. M. Didur imparts into the vigorously written aria "Calumny" an element of merely scurrilous farce. Yet never was Beaumarchais more serious than when he wrote the paragraphs which are the literary material of this most striking episode; one which shows Rossini at his best as a writer of highly descriptive dramatic music.

## Didur's Don Basilio.

M. Didur's Don Basilio is purely a creature of irritating theatrical convention, something hammered together in the green room and painted wild colors for the passing delectation of those mental idlers who provoke actors to the gross exaggerations that secure them the

One finds also a certain element of exaggeration in M. de Luca's Figaro, which may abate, however, when he has gauged more accurately the proportions of the house and the tastes of the judicious among his hearers. M. Damato's Almaviva is a wooden interpretation, as second rate as his vocal equipment.

## Malatesta as Bartolo.

M. Pompilio Malatesta's Don Bartolo, on the other hand, preserved all proper balances. He let the humor exude naturally from the part and made no attempt to plaster the suspicious, intriguing, self-seeking, too clever by half, spying, angry, sarcastic guardian of Rosina, with extraneous material of which Rossini never dreamt. By touching the character as lightly as he did securely, he gave more than usual point to the palsied intercessions of a decayed dotard.

Mme. Frieda Hempel, a mature Rosina, excited the usual interest in the lesson scene.

M. Bavagnoli conducted.

## BAUER, BRAHMS AND DAMROSCH

**Berlioz Is Not Forgotten, Nor Is Strauss in International and Cultured Concert.**

The time has come for somebody to build a hall for the Symphony Society, because the next time Harold Bauer, Walter Damrosch, and Johannes Brahms (in the spirit) make their appearance there, part of the audience, like the Philistines during the agony of Samson, will have to take their seats on the roof, or within the cavities of the larger instruments.

Harold Bauer rejoices in the distinction of being one of the few pianists before the public at this moment who is not an unmitigated nuisance. He approaches his instrument from the human point of view. His playing is sturdy, columnar, Doric. It is not a matter of complicated arabesque, trill, turn and twiddle—trash, if I may use a vigorous phrase of Brownings. He chooses for performance the most solid and expressive literature of the pianoforte, and plays it for its meaning, and not for a display of himself. Consequently the musical public believe in him and trust him and come to his concerts. Meanwhile, the bores are giving recitals to an auditory consisting, for all its value to the bores themselves, or any one else, of the round holes in square tickets.

Mr. Bauer played yesterday Brahms's concerto for piano and orchestra in B flat. This composition shows Brahms the Olympian in as near an approach to sentiment as you can imagine him. Here you can hear the leonine one roar you like any snoring dove. He purrs softly, too, and then awakes and growls.

The Berlioz symphony, "Romeo and Juliet," was played in part. The three movements heard were "The Feast of the Poppets," the "Love Scene," and "Queen Mab." Berlioz was saturated with Shakespeare, as he was with Virgil, and nothing could be more in the spirit of Shakespeare than these brilliantly drawn musical illustrations of the erratic Frenchman. The Strauss number was our old friend, "Till Eulenspiegel," merrily and spiritedly done. For this number the Tannhaeuser Bacchante will be substituted to-morrow.

The Biltmore Morning Musicales drew a large audience early yesterday morning. New York women have now something to do between the hours of breakfast and luncheon, a period of space as prolix as that on which inadvertent upon in a burst of confidence by the Governor of North Carolina to the Governor of South Carolina. It might be suggested to John McE. Bowman and E. E. Johnston that a pre-breakfast series might be arranged. To begin the day with the loftiness of Brahms or the severe dignity of Handel would be in the nature of a spiritual exercise.

There was the usual strong list of attractive artists, among whom were Mme. Margaret Ober, Giovanni Martinelli and Fritz Kreisler.

## YOUNG PIANIST DOES WELL.

**Charles Cooper Shows Talent and Artistic Individuality.**

Charles Cooper, a young pianist of Paris who is in this country because of the war, gave a first recital last evening at Aeolian Hall. He presented an ambitious programme, but in selection it showed much seriousness and high purpose. In the list were Bach's C minor fantasy, three bagatelles, opus 33 of Beethoven, the F minor sonata by Brahms, "Six Small Piano Pieces," opus 19, of Arnold Schoenberg; three fantasies, opus 111, of Schumann, and the C minor nocturne and eight preludes of Chopin.

Mr. Cooper's playing disclosed talent of a romantic rather than classic style.

One finds also a certain element of exaggeration in M. de Luca's Figaro, which may abate, however, when he has gauged more accurately the proportions of the house and the tastes of the judicious among his hearers. M. Damato's Almaviva is a wooden interpretation, as second rate as his vocal equipment.

## DAMROSCH PLAYERS INTERPRET BERLIOZ BAUER IN PIANO CONCERTO

Since the people who go to the special Sunday concerts of the Symphony Society are not supposed to go also to the series in which the Friday programmes are repeated on Sunday, yesterday afternoon's programme at Aeolian Hall contained Strauss's "Till Eulenspiegel," which was performed last Sunday. The composition was played better yesterday, although it was well done before. The other music offered consisted of the instrumental movements of Hector Berlioz's "Romeo et Juliette" symphony and the B flat piano concerto of Brahms, with Harold Bauer as the soloist.

Undoubtedly Berlioz is a specialty. Some people pulsate with divine joy whenever they hear his music and others are deaf to its eloquence. Certain honest music lovers have tried for many years to discover something in this "Romeo and Juliet" to love, to adore; but its images have proved too transparent, its fancies too fluid. It escapes, evades, exceeds, erupts, like Catiline in Cicero's creation, but so much more gently, as becomes Romeo.

It is pretty music and it is beautifully orchestrated. Berlioz was a professor of instrumentation. He wrote a book on it. But it is one thing to be a master of rhetoric and another to have something to say.

Romeo and his Juliet have not yet been translated into music. This Berlioz creation is but the sugar on the lips of love. Tchaikowsky's overture fantasia is a passion of Montagues and Capulets rather than of two people who no sooner met than they loved, no sooner loved than they asked why, no sooner knew why than they sought the cure. (There is not time to consult "As You Like It" to get this reference exact.) Perhaps we should hark back to Bellini's opera, which is said to be mightier than these when in the hands of singers entirely great. At any rate, Mr. Damrosch's men played the Berlioz daintiness with much beauty of tone and charm of style.

The Brahms concerto is an old and beloved friend, and it sounded very rich and poetic yesterday even after the sonorous narrative of the life and times of "Till Owlglass." Harold Bauer is a pianist of the foremost rank, and there are very few in the line indeed. Furthermore, he has a particular sympathy with the thought of Brahms. Therefore it is necessary only to say that his interpretation of the B flat concerto yesterday was one in which fine appreciation, poetic imagination and exquisitely finished technique united to give unqualified delight to the hearer.

## OBER AND MARTINELLI SING.

**Kreisler's Playing Also Heard at Biltmore Musicales.**

The season's third Friday morning musicale was given yesterday in the Cascade ballroom of the Biltmore before a large audience. The artists were Fritz Kreisler, violinist; Margaret Ober, contralto; Giovanni Martinelli, tenor of the Metropolitan Opera Company, and Hugh Allan, barytone. Mr. Kreisler played Martinelli's "Andantino," "La Preceuse," by Louis Couperin, and "Moment Musical," besides others of his own favorite compositions.

Mme. Ober sang the aria "Voce di donna" from Ponchielli's "La Gioconda," a group of songs by Richard Strauss, Paul Elser and Tchaikowsky. With Mr. Martinelli she sang also a duet from Verdi's "Il Trovatore." Mr. Martinelli sang an aria from "Martha" by Flotow, as well as songs by Tosti, Mascagni and Bizet. Mr. Allan's songs included an aria from Leoncavallo's "Zaza" and a group of Neapolitan songs by Nardella.

Carl Lamson was the accompanist for Mr. Kreisler, while Camille Decreux was the accompanist for the other artists.

After the concert John McE. Bowman, president of the Biltmore, gave a luncheon for the artists and several friends. The next musicale will be given on December 17.

## "IL TROVATORE" IS SUNG.

**Mme. Rappold the Leonora in First Performance of the Season.**

"Il Trovatore" was sung at the Metropolitan Opera House yesterday afternoon for the first time this season.



pitch. Mr. Martin was the Benoit. Mr. Bavagnoli conducted.

### MR. COPELAND'S RECITAL.

A List of Unfamiliar Pieces for the  
Dec 7 Pianoforte Played. 1915

George Copeland, appearing at his second pianoforte recital yesterday afternoon in Aeolian Hall, presented a program interesting on account of the unfamiliarity of much of it, and on account of the excellence of some of the unfamiliar pieces, as well as of his admirable performance. He had the enterprise to play pieces by Scarlatti that are not frayed by frequent repetition; an unfamiliar waltz, and a "nocturne" by Chopin, (without a statement of key or opus number) that it would be interesting to know more about; a "Berceuse" by Stravinsky that will contribute little to the revolution of musical art on which he is engaged; two preludes by Rachmaninoff, pleasing and of a different character to those often played; Debussy's "Les Fées Sont d'Exquises Danseuses" and "La Cathédrale Engloutie"; a piece by Erik Satie called "Gymnopédie No. 111," a singularly unimportant contribution from a much-heralded revolutionary; and pieces by the Spanish composers, Grovlez and Granados, of which the last had the most of the Spanish characteristic, a "Danse Espagnole."

Mr. Copeland played all these numbers extremely well. He was at his best in those calling for fine-spun delicacy of tone and pearly pianissimos; to which he gave much character and significance, for his predisposition to pianissimo is not a weakness. The first movement of MacDowell's "Sonata Tragica" had hardly enough of the tragic accent. Mr. Copeland's performance was delightful throughout, however, that a considerable succession of pieces by the most modern composers might lead to satiation and weariness. Mr. Copeland had a large audience, which he pleased greatly.

### PLAYS MODERN MUSIC.

George Copeland, Boston Pianist,  
Pleases at Recital.

Even in a season overcrowded with musical entertainments recitals of the character presented by George Copeland, Boston pianist, at Aeolian Hall yesterday afternoon was welcome. Mr. Copeland is a specialist in modern music. Only a very few pianists get into the spirit of the most advanced works as he does and have the command of delicate shadings of tone such as these. Modern music does not appeal to a very large body of musical persons, but it has a growing public. Most pianists use present day music only at the end of their programmes to relieve the tension caused by listening to a long work or to send home the audience in a happy mood. Mr. Copeland gives it the place of honor on his programmes. He plays classics as a sort of prelude to his modern recitals. Unlike many players, he does not select his novelties indiscriminately. Every work heard yesterday was well worth a careful presentation.

It takes an experienced listener to catch the musical formulae of the different modern schools, and to avoid monotony a modern propagandist must play these various types. Russian, French and Spanish novelties were among Mr. Copeland's offerings. An impressionistic "Berceuse," with unconventional harmonies by the Russian composer Stravinsky was not without a dissonant charm, and two unfamiliar preludes of Rachmaninoff were a delight to hear. A little known Debussy piece, "Les Fées sont d'exquises danseuses," was played so well that the audience applauded till it was repeated. Another little work for which the audience showed a particular liking was "Gymnopédie No. 3," by Erik Satie. From the Spanish Grovlez's "Evocation" proved to be slightly grandiose, and "Deux Valses Poétiques" and "Danse Espagnole," by Granados, whose opera "Goyescas" is to be sung this season at the Metropolitan Opera House, showed that composer to be capable of writing dramatic music containing entrancing melodies and striking rhythms. The size of yesterday's audience would indicate that Mr. Copeland's following is on the increase.

### Bagby Concert

In the presence of an audience that filled all the boxes and seats in the ballroom of the Waldorf-Astoria Mr. Bagby gave his first morning concert yesterday. It was the 221st concert of the kind given by him in twenty years. The concerts will be continued on Mondays in this and next months.

The artists were Miss Emmy Destinn, Giovanni Martinelli and Josef Hofmann, who opened the programme with the "Moonlight Sonata," followed later by three Chopin numbers. In addition to groups of songs by Miss Destinn and Mr. Martinelli, in which both sang several times in English, they concluded the programme with the duet from the first act of "The Bohemians."

## MME. GUILBERT AS ARTISTIC AS EVER

S. French Singer, on Sixth Visit  
to U. S. Repeats Her Former Successes.

### TO APPEAR TWICE MORE

One war refugee was received yesterday afternoon by New York, which will always be keen to welcome her. This was Yvette Guilbert, who gave a recital of her songs at the Lyceum Theatre. Recital is but a faint description of the entertainment which Mme. Guilbert provides. She is more eloquent in one of her songs than many an actress in a five act play, and she is able to express more by her voice than some of the most famous prima donnas in an opera. Yet it cannot be said that Mme. Yvette sings, or possibly that she acts. But she combines wonderfully a substitute for both which is capable of creating a profound art impression. It might be said at once that she was never more irresistibly charming than she proved yesterday afternoon. The large audience received her with the greatest enthusiasm.

This is the sixth visit of the great diseuse to this country. She is no longer the voice of the boulevards, nor does she chant of the sordid emotions of Montmartre and the amours of the Apache. None of the haunting tragedy of "A la Roquette," nor the bitter melancholy of "La Soularde," nor is the penetrating piquancy of "Les Vieux Messieurs" to be heard from the programmes which she arranges to-day. Mme. Yvette in her serious moments sings of the sixteenth and seventeenth centuries.

Clad in a more or less Romanesque drapery Mme. Guilbert told of the entrance of Mary and Joseph into Bethlehem. Vividly she dramatized the voices of the men at the inns they sought refuge in, ending every stanza with the crooning of the hour by the night watchman. When it was midnight the Child was born and Christmas Day had come.

Another song from the Golden Legends of the Sixteenth Century was a passion in which she chanted of the wounds of Christ, just as the choir do in the cathedrals of France—even at Rheims—the singer added. Dressed in a mediaeval costume of red with a high peaked cap, she sang what the programme described as two episodes from married life in the middle ages. These were "The Rings of Marianne," in which the seducer arouses the jealousy of Renard, and "The Death of Jean Renard" after the hero's return from war to find his wife on her deathbed—both made strikingly dramatic miniatures by the vocal and dramatic methods of the singer.

But it is, after all, the gaiety and archness of French songs which Mme. Guilbert most alluringly represents. These qualities came to a hearing in four refrains of the seventeenth century. The singer was a lovely picture in a yellow skirt and a blue brocade bodice. The most amusing of these songs was "Le Lion Serre," in which the perils of matrimony are wittily described, although "Votre Coiffon, Mesdames," which Mme. Guilbert said she had sung to the soldiers in all the military hospitals of Paris, was piquant and spirited. But every song was touched by the charm of the unique Mme. Guilbert, unique in her grace and her skill as a dramatic singer, as a comedienne and as the painter by tone and gesture of moods which are miniature dramas—comic or tragic—as the great interpreter makes them. She is the incarnate spirit of Gallic gaiety.

Mme. Guilbert will be heard on Friday afternoon and on Sunday will repeat the programme which she gave yesterday afternoon. She will have, as she did yesterday, the cooperation of the Trio de Lutece. To miss her performances is to miss one of the greatest artists of the day.

Paderewski in Semi-Gloom—Kneisel and New Music in Limelight.

### PIANOFORTE MUSIC OF PERIOD OF LOUIS

Professor Smith's New Quartet  
at the Kneisel Concert.

By H. E. KREHBIEL.  
There were two concerts of prime importance yesterday, both devoted to the class of intimate music, once characterized by titles as belonging to the

chamber, though in one of the outward manifestation has so outgrown the original intent and meaning that it would provoke a smile to apply it. The performance goes to Mr. Paderewski's recital of pianoforte music in Carnegie Hall in Carnegie Hall in the afternoon. Mr. Paderewski does not play for the few who are initiated, but for the many, some of whom know the meaning of his musical message, but the majority of whom wish to place themselves under the spell of a name and a personality, and are helped by the devices which even great artists do not hesitate to use to heighten the mystery of an art which can stand the sunlight as well as any other, and which would be all the more delightfully potential if that light were permitted to shine upon it. But affection and sentimentality have decreed that one of the sanest and most virile of pianists ought to be seen and heard in semi-gloom, and so we must perforce listen to Mr. Paderewski in a twilight and permit him to weave a halo about himself by the music which he makes. The fact brought a bit of incongruity with it yesterday, because the pianist, departing from an old rule while following a modern tendency in which there is a promise to a needed return to aesthetic truth, introduced into his programme some of the music of a period in which the striving of creators and performers was directed chiefly to the expression of physical gracefulness and beauty of pose and movement—Mr. Paderewski played two of Couperin's pieces and one of Daquin's—music of the time of the grand monarch. The tendency to restore these compositions to a place in the repertory of virtuosi is one that must be hailed with delight. Only a decade ago one had to listen to a music machine to hear Daquin's dainty, yet amazingly artistic, "Concon." This season it is already become a popular piece with pianists. Mr. Paderewski translated its phrases, as he did those of Couperin's "Bandonine" and "Carillon de Cythère" from the terms of the old harpsichord, for which they were written into those of the modern pianoforte. But he did not do much violence to them. In fact, he made of them a pleasurable bridge to discovery which followed, that he is not so much abashed as he was a few years ago by the prevailing nervous distemper which manifests itself in forcing the pianoforte into a dynamic utterance which, in moments of supreme climax, robs the instrument of its character and its beauty. He held himself, as a rule, in check and permitted us to admire him as the executive artist who knows what it means to live in angelic wedlock with poets like Schiller (he played the symphonic studies) and Chopin.

At Aeolian Hall in the evening the Kneisel Quartet, calling in the help of two musicians, who have often shown that they live in intimate brotherhood with them—Josif Kovarik, viola, and Leo Schulz, violoncello—gave a concert in which between two familiar classic works of serene beauty they introduced a novelty in which the modern spirit had manifestation. The three works were Brahms's Sextet, in G; David Stanley Smith's quartet, in A, and Schubert's quintet in C. No patron of the best things in concert music in New York will ask how these works were played, nor what the type of the audience and how it received the delectable entertainment provided for it. What curiosity there was centred in the new quartet by Professor Smith, written under the stress of the emotional excitement awakened by the present musical turmoil, but written, let it be said, with a feeling of gratitude by an American musician who, feeling and yielding to prevalent currents in art, is yet too healthy to be carried into the vortex

of purposed ugliness and illogicality. Modern, but still sane, advanced, but yet in the sunlight—such a verdict was invited by the new quartet. Its departure from old forms is nothing to its credit, but the departure is not made in the interest of ugliness as an aim. The war may have inspired it, as was suggested in some analytical notes in The Tribune last Sunday, but the inspiration was not very different from that which Haydn used to invoke for the purpose of rousing his emotions, after he had laid the ground-plan of a symphony or quartet. The fancied incidents provoked moods and invited methods of expression, but they did not suggest the pursuit of ugliness for its own sake. The audience enjoyed the music because it was enjoyable, and no doubt felt grateful to Mr. Kneisel that in bringing forward a new work he had not played to a gallery of curiosity hunters.

### KNEISEL QUARTET

The second concert of the Kneisel Quartet took place last evening at Aeolian Hall. The programme consisted of Brahms's G major sextet, opus 36, David Stanley Smith's quartet major, opus 37, and Schubert's quintet in C, opus 163. The second number, is yet in manuscript, was heard for the first time here. Mr. Smith is a student of Prof. Horatio Parker in the

second of his quartets produced Kneisel.

Descriptions of music are for the most part, but a few words must be given in the form of this composition. It is in two sections, though it actually consists of three movements and connecting passage. The first movement, which is an allegro of graceful character, stands alone. Its principal theme is announced by the first violin soon after the opening measure. A considerable development follows in the second leading subject is heard. The working out is short and the recapitulation almost if not quite according to the schools.

The second section of the work, played without pause, begins with an allegro mosso, which corresponds to the scherzo. Its movement is derived from thematic matter, sharply defined in its rhythm, which is of the type supposed to be characteristically American. Even the instrumentation indicates a desire on the part of the composer to remind us that the negro slave and his banjo belonged to his country.

An effective connecting passage, written in recitative style, carries us to the finale, which is pathetic in feeling. Its recitative is developed from the thematic matter of the allegro mosso and some of the melody of the finale unquestionably a still further exfoliation of the same ideas. The work closes tranquilly, as if to suggest that after the tragic burial of gaiety under trouble resignation had bestowed its blessing on the musician.

Mr. Smith has written with serious purpose and his quartet is well made. One may be grateful to him for his conservatism in style, as well as for the legitimacy of his effects. He freely employs the time honored devices of quartet writing, but makes no excursions into the unknown. His music, if not distinguished by inspiring originality, displays accomplished musicianship and good taste. His themes are not cheap, or is his treatment of them of the commonplace kind. If he has nothing novel to offer he does not vex us with antiquated tunes or modern commonplaces. His composition has polite deportment, and it appeals to the cultivated.

That it has no large message is more known is a misfortune which is shared with most of the music of this country. The quartet was excellently performed. It had to be recommenced after the first few measures owing to the breaking of a string on Mr. Letz's violin.

The Strauss sextet continues to be a great success, and the Schubert cello quartet is one of the perennial delights of chamber music. In the performance of the sextet the Kneisel force had the able assistance of Leo Schulz, cello (played also in the Schubert work), Josef Kovarik, viola, leaders of their respective departments in the Philharmonic Society. Both are experienced performers of chamber music and they helped themselves with the members of the quartet in producing a rich and vibrant body of tone.

#### MEXICAN VIOLINIST PLAYS.

Dec. 8/15  
Nicholas Rivera Appears in Recital Here for First Time.

Nicholas Rivera, a young Mexican violinist, appeared here yesterday afternoon for the first time in a recital at Aeolian Hall. He has had little careful training, and there is little in his playing to suggest that he will gain immediate recognition as a virtuoso in this city. His fault is bad intonation. Neither in matters of producing beauty of sound nor in the art of interpreting violin music did he show any great proficiency. His glissando effects of the type peculiar to Hawaiian musicians were played in a romance of his own, which he played. Two familiar Kreisler works, "Serenade" and "Ballade et Vieux temps" were heard by a comparatively small audience.

#### PADEREWSKI PLAYS

Ignace J. Paderewski, the distinguished Polish pianist, gave his first recital of the present season yesterday afternoon in Carnegie Hall. The entertainment was under the auspices of the Society for the Prevention and Relief of Tuberculosis, and as a charitable enterprise it might be excluded from critical consideration. But the conditions surrounding the concert were not dissimilar to those of Mr. Paderewski's own recitals. Instead of being engaged by the society.

At any rate the first recital of a pianist who has so long stood close to the affections of a large circle of admirers and whose art has commanded the admiration of his own profession as well as that of students and connoisseurs should receive more than a passing mention. In so far as this country is concerned Mr. Paderewski is the pianist of the pianists, and such a recital he gave yesterday served to show that, if perhaps his technique exposes some of the wear of years, his authoritative interpretation and his poetic imagination are

found in the world of music.

His first number was the "Wanderer" fantasia of Schubert. The composition is not played frequently. It was played in November, 1913, and very beautifully too, by William Bachaus; but it had not been heard for some time before that. Older music lovers may recall how often Conrad Ansoerge brought it forward, but who knows Ansoerge now? Schubert loved his "Wanderer," for he celebrated him first in one of the greatest of his songs and then wrote this fantasia, in which he developed the melodies of the lyric in four connected movements.

Mr. Paderewski was not at his best in this number. Parts of it he played with his old time witchery of color, but the forte passages were mostly harsh and blurred and there was not a little uncertainty in outline in various portions of the composition. It seemed as if the famous pianist might be suffering from nerves. With the advent of the second group he became more like himself as we used to know him. With much color and some delicacy he played Couperin's "La Bandonne" and "La Carillon de Cythere" and Daquin's "Le Coucou."

Schumann's "Etudes Symphoniques," which stood next, brought with it the best qualities of Mr. Paderewski's present art. This is a work which he has long had in his active repertoire and has performed often and consequently he has developed the smallest details of a most admirable and poetic interpretation. Indeed nothing could well be more delightful in its disclosure of the resources of the piano's singing tone than his presentation of the broader melodic pages. There were moments, however, when the artist's zeal outran his judgment and he asked more of the piano than it could properly give.

Paderewski, the rainbow painter, was at least heard in the Chopin etude, No. 7 of Opus 25. Here the bold sweeps of the grand scale passages were magnificently made and the instrument was compelled to yield its richest tonal treasures. Doubtless most of the hearers found imagination in the reading of the E major nocturne, but the pianist has been known to sing it to us with a smoother tone. However, it may be captious to record such matters, which would be of less import if the player were not Mr. Paderewski. When one of the foremost living artists interprets for us in his own individual style perhaps we should record only our gratitude.

#### Mexican Violinist Heard.

Nicola Rivera, a violinist from Mexico, gave a recital yesterday afternoon in Aeolian Hall. His programme contained Locatelli's D minor sonata and several shorter pieces, including a romance by himself. His playing hardly called for any artistic consideration, as it was very deficient in style and technique. His best asset was a tone sometimes musical, though it was frequently marred by poor intonation. Conrado Yovar played the accompaniments.

## ORATORIO SOCIETY GIVES 'JOAN OF ARC'

Enrico Bossi's Work Is Heard for the First Time in This Country.

The first concert of the Oratorio Society's season took place last evening in Carnegie Hall. The work presented was Enrico Bossi's "Joan of Arc," which was heard for the first time in this country. The production of a new composition in the now little cultivated oratorio form was an incident of importance in this active musical season. Bossi has made an impression in his own country, for Italians of musical talent are wont to seek their rewards in the theatre. Whether Bossi would be at home in the operatic atmosphere is, however, a question for debate. The book of this work is by Luigi Orsini, who calls it "A Mystery." It is in a prologue and three parts, which are subdivided into twelve scenes. The forces required for the performance are soprano, tenor and bass soloists, a boy contralto for one short passage, a chorus of adults, boys and girls, orchestra and organ.

The manner in which the librettist has presented the story is clearly outlined by the succession of scenes. An orchestral pastorello creates the tranquil atmosphere of Domremy. Joan sings to the nightingale and there is an accompanying chorus. Then celestial voices, those of St. Catherine and St. Margaret, deliver the heavenly message to the Maid. Now boys and girls are heard singing while they dance, when suddenly St. Michael appears and gives

the Maid detailed commands. The prologue ends with the chanting of encouraging angels.

Taking her oath of allegiance and entering Orleans fill the first part of the Maid's story. The second part is occupied with her ride to Rheims and the coronation of King Charles. The last part contains the dream of Joan, her imprisonment, her death and apotheosis.

#### Is a Dramatic Work.

The work, which is of course not an oratorio as the term was formerly understood, is dramatic in the accepted meaning of the word. It follows in certain respects the line of progress indicated by Edgar Tinel in his "Franciscus," which adapted to the concert platform much of the machinery of the Wagnerian drama. While Bossi has not set himself the task of developing a score from a set of representative themes, he has used some and with artistic skill. But his chief aim has been to present the episodes of his story in massive musical pictures, utilizing all the means at his disposal to paint the tragedy in great fields of tonal color.

In the main, his work has a brilliant theatrical effectiveness, but it has some very thin pages and some downright bad writing. The latter is to be found mostly in the music allotted to the tenor voice. The recitatives of the Archangel Michael are a sorry lot indeed. The recitatives of Joan are a little better. In some places they are almost perfect, but in others they are weak and wanting in declamatory value. Doubtless all of these would be better if heard with the original Italian text, but the bad ones could not have been really good even then.

The solo parts are seldom of the kind that compel high admiration. They are generally respectable and workmanlike. In the beginning the simplicity of the vocal utterance given to the Maid is its largest asset. The setting of the words, "I am a simple maiden, knowing nothing of arms or warfare" is almost an inspiration in its perfect suitability. But there is not a wealth of this kind of song speech.

The composer has been happiest in his treatment of the mass effects. His ensembles all sound. They have the largeness of line and the opulence of polyphony requisite to the success of composition in this style. The harmonies are excellently planned, and there is a true Italian feeling for the climax of each scene. The opening chorus, "Weary shepherd, plodding his way," is charming, and the voice of Joan is contrasted with it skilfully. The music of the two celestial voices is merely workmanlike. Much more should have been made of such an opportunity. On the other hand the scene of the dance is delightful and in it the boys' voices are admirably used. In the scene between Joan and St. Michael the angels' music is the really excellent feature and supports an otherwise weak episode.

#### Much Successful Writing.

There are numerous pages of successful writing in the setting of the allegiance scene, and here the splendors of full sounding chorus and orchestra are let loose in broad and plangent harmonies. The entry of the Maid into Orleans is musically delineated with theatrical ingenuity. It is one of the brightest parts of the score. The ride would be conventional were it not for Bossi's crafty employment of harmonic and instrumental color. The coronation brings the most dignified utterance of the whole work, for here the recitatives are planned on broad lines, and the choral writing, while by no means novel in style, is nevertheless strong and at times imposing.

It is in his composition of these large effects that Bossi has shown his talent for works of this type. The oratorio of this variety leans heavily on the theatrical, even while bringing to its ends a style of music not suited to the stage. In musical episodes which are grandiose, if not grand, this composer shows a firm mastery of his materials, which he employs with facility and assurance. There are some really brilliant pages in "Joan of Arc" and its production was well worth while.

The singers engaged in the performance were Marie Sundellus, who sang excellently the music of Joan; Morgan Kingston, tenor, who made a valiant struggle with the recitatives of St. Michael, the Dauphin and the Duke of Alencon; Clifford Cairns, who sang four parts and was admirable in the music of the Archbishop of Rheims; Grace Northrup as St. Catherine, Rose Bryant as St. Margaret, Lewis Perkinson as an Angel and W. D. Tucker as a watchman. The boy choir were from the churches of St. Andrew and St. Edward the Martyr and the organist was Charles A. Baker. The Symphony Society orchestra supplied the instrumental parts. The chorus sang excellently and Louis Koennenich, the conductor, showed his musical skill, authority and enthusiasm to advantage.

**'THE MAGIC FLUTE'**  
**AT METROPOLITAN**  
2.9. 1915  
A New Papagena in Miss Edith

#### Mason—Mr. Bodanzky Conducts.

Mozart's "Magic Flute" was sung last night at the Metropolitan Opera House for the first time this season. There was a new conductor in Artur Bodanzky. Mr. Bodanzky was fully as successful with the Mozart score as he has been with those of Wagner, in fact perhaps even more so, the suavity and sweetness of the music finding a sympathetic interpreter in the new conductor. Mme. Kurt sang Pamina very acceptably, though the part is not ideally suited to her. Mme. Hempel, as the Queen of the Night, was not in her best voice, but Mr. Sembach was altogether pleasing as Tamino. Of Mr. Goritz's Papagena and of Mr. Reiss's Monastatos, all that is needed to be said is that they were their own inimitable selves. There was a new Papagena in Miss Edith Mason, and one who proved sprightly, amusing and tuneful.

In short, the performance was an admirable one. The scenery, with the exception of the set of the Queen of the Night's appearance, was the same old conventional pattern that seems to be the standard at the Opera House. It is, no doubt, excellent of its kind, perhaps the very best of its kind that can be obtained, but with the settings of "Boris" and "Orfeo," and the last act of "L'Amore de Re" as examples of what imagination can do in the obtaining of atmosphere, it does seem strange that their effect should still appear negligible. This was the cast:

Sarasastro	Carl Braun
Queen of the Night	Frieda Hempel
Tamino	Melanie Kurt
First Lady	Marie M. M.
Second Lady	Julia Heinrich
Third Lady	Lila Robeson
First Youth	Lenora Sparkes
Second Youth	Louise Cox
Third Youth	Marie M. M.
Papagena	Johannes Sembach
Monastatos	Carl Schlegel
Speaker	Max Bloch
First Priest	Julius Beyer
Second Priest	Paul Althouse and Basil Buvard
Two Wardens	Otto Goritz
Papagena	Edith Mason
Monastatos	Albert Reiss
Conductor	Artur Bodanzky

#### By H. E. KREHBIEL.

The Oratorio Society last night accomplished a task which it has had in contemplation for nearly a year past: it performed Bossi's oratorio "Joan of Arc." To do thing like this a sacrifice to what conductors, more than their singers or the public think they recognize as a public duty. So far as the patrons of large choral organizations are concerned it has long been observed that the old things please them best. The Oratorio Society lives on the proceeds of the two Christmastide performances of "The Messiah." So do nearly all the choral societies in the country. The situation used to be on a parallel when German opera companies tried to eke out an existence just as English and Italian companies are doing now. When the ghost refused to walk (which in theatrical parlance means that salaries could not be paid) a performance of "Der Frieschütz" was given; and for the time being all was well. So it has been with our Oratorio Society for years. But the conductors and managers have felt it a duty at any sacrifice to keep up with the spirit of the age. They made a notable effort last night but it is to be feared an ineffectual one—in spite of the fact that popular interest ought to have been stirred by the dedication of the first monument to the Maid of Orleans in New York only two days before. The audience in Carnegie Hall last night was not as numerous as it ought to have been had there been nothing extraneous to attract it.

Bossi's oratorio, or "mystery," as he chooses to call it, is artistically as instructing as any recent opera, and many times as valuable from the same point of view as the ballets which are promised later in the season. Its contents have been outlined in this journal and need not be repeated. Bossi's music is delightful so long as it remains in the lyrical or epic field. When it attempts to become dramatic it becomes commonplace and tiresome. Nothing more fascinating than the prologue, which pictures the poet's fancy of the incidents which may have preceded the tragedy of the Maid of Orleans, could well be imagined. The pastoral music at the beginning is so charming that not even a criticaster would be tempted to raise the question how the shepherd's pipe could have acquired the tones which a large mechanical ingenuity gave the oboe hundreds of years later. The delightful mood was there, and it was penned even in the highly artificial vernal score which followed the lovely pastoral music. The singing of the boys from the choirs of the churches of St. Andrew and St. Edward the Martyr was most admirable, and so was the singing of the society, which reflected credit on its conductor, Mr. Koennenich.

MR. GRAINGER'S RECITAL.

A Program of Pianoforte Pieces with  
Folk-Song Elements.

A haughty woman  
A man should guide your hearts  
For, without his wisdom to direct,  
Woman steps out of her sphere.

**Its Splendid Passages.**

### Story Not All in Its Allegory.

Of the singing it should be said that Mr. Sembach performed so creditably that no tears were shed for Mr. Urhn's absence. Melanie Kuri's voice was all that it usually is. The fact that she is a debutante was emphasized in her assumption of Pamina's part. However, Miss Destinn was no slyph. The work of Otto Goritz in this opera has become proverbial, and Albert Reiss is as much of a male Tony as ever. Miss Edith Mason sang Papagena very creditably. Mr. Bodanzky conducted with vigor and skill.

Composition Is That of a Master Hand, but in Some Respects Disappointing. 10

Doubtless it would have sounded more interesting if all the delineative bits in the score had found their way to the surface. But many of them were smothered. The same thing must be said in regard to the performance of the Brahms symphony, which was not such as should be given by an organization of the standing of the Philharmonic Society. There was neither precision nor unanimity in the playing, and there was little balance of tone; consequently most of the music sounded rough and heavy. But in addition to these shortcomings it must be said that the tempo of the first movement had the distinction of being the fastest heard here in recent years.

MR. MEYN'S RECITAL.  
*Times* \_\_\_\_\_ *Dec. 10*  
 A Long Omar Khayyam Song Cycle  
 for Baritone Heard.

He followed this long cycle with a series of songs for violin and violoncello obbligato—the obbligato instruments played by Messrs. Alois Trunka and Marco Peyrot—by Robert Kahn, Otto Teilsen, Hugo Kaun, and Max Heinrich. There were three songs by Israel Josephs, two of which, still in manuscript, are dedicated to Mr. Kahn and others by Victor Harris, and Louis Gregh. Mr. Josephs played the pianoforte accompaniments of his songs. Mr. Francis Moore, those of the others. Mr. Meyn's voice and style are familiar to many New York concert goers. His tonal production cannot be overpraised; there were moments yesterday, too, when his intonation was at fault. He sang with great seriousness, with an obvious seeking after truth of expression, and with a diction always intelligible.

## HEINRICH MEYN RECITAL

Omar has slept a long time since he was exhumed in "A Persian Garden." He should sleep again unless some one can set him to music.

TOM DOBSON HEARD AGAIN.

He presented a programme of old Italian, Scotch and French selections and also songs by modern writers, Brahms, Hahn, Debussy and Carpenter. Among songs by himself were "At the Edge of the Sea" and "Cargoes."

Mr. Dobson's singing depends largely upon his individuality of expression rather than vocal assets, and this is supported by an unusually clear diction. He has a fund of dainty humor, sentiment and even pathos to draw upon, and these features together with much that is genuine in musical feeling served to raise his recital of yesterday above the ordinary level of entertainments of its class.

MR. DOBSON'S RECITAL.

Singer, Although at His Best in Hu-  
morous Songs, Presents Seri-  
ous Works.

Tom Dobson gave another of his intimate song recitals in the Punch and Judy Theatre yesterday afternoon. His programmes are getting more serious in character as the number of his appearances increases. However, he is at his best in humorous songs in English. On his programme were two German songs, "Englische Schaeferin" and "Vor dem Fenster," by Brahms; French works by F. Hahn and Debussy and Italian songs by Sibella and Zandonal. "When I Bring You Coloured Toys" and other songs by John Carpenter and several Irish and Scotch folk songs also were heard.

Tom Dobson Gives a Song Recital.

Tom Dobson gave another of his song recitals at the Punch and Judy Theatre yesterday afternoon. Mr. Dobson plays his own accompaniments, and plays them well, and in the small auditorium the effect of his style, which is simple and easy, is to cultivate an informal atmosphere and a sense of intimacy with the music which is unique and enjoyable. Mr. Dobson's programs are unhackneyed, another element that fits well into the general scheme. Yesterday he sang in French, English, Italian, and German. There were several songs of his own composition, and the American pianist, appeared more often than any other composer. Mr. Dobson has not a brilliant voice, and apparently no one realizes it better than himself, but he has distinct musical gifts, and has intelligence enough to use them in a way to give him an individual place in the scheme of concert-giving in the city.

**NYMPHS OF OCEAN  
IN ORCHESTRA MUSIC**  
*Dec 18* ————— *1915*  
A New Work by Sibelius at a  
Philharmonic Concert.

Concerts of symphonic music are so plentiful nowadays that only a new composition or a particularly interesting performance of an old one can command comment. A particularly interesting performance of anything old depends upon the intelligence or genius of the conductor, since we have three local bands of a very high type of excellence giving concerts in New York every week, to say nothing of the visiting organization from Boston. Mr. Stransky has publicly announced his conviction that the difference between the Philharmonic Society and the Boston orchestra is as little subject to discussion as the relative greatness of Julius Caesar and Christopher Columbus, and remarked that it is no reflection upon the former that the latter discovered America. The appositeness of such a comparison is not apparent after a fortnight of pondering.

The distressful thing is that with as good a band as the Boston organization we do not make as good music, so we are forced to the conclusion week after week that the essential difference is not that between the personnel of the bands, but that between the conductors. And in this aspect of the case it makes no difference who stands for Cæsar or who for Columbus. The one thing desirable is a good and

The monthly meeting of the Philharmonic Society on Thursday evening and yesterday afternoon was a tonic-poem by Sibelius called "The Oceanide," which was not wholly new to Tribune readers since it was discussed and a facsimile of a portion of its score printed in this journal eighteen months ago, when its composer came to America to conduct it at the Norfolk festival. It is a pleasing piece of delineative music, quite as remarkable for the manner in which it fits the descriptive motto which The Tribune provided for it at the time without the knowledge of the composer, as for its contents. Sibelius had no thought of Aeschylus's "Prometheus" in his mind when he wrote the music, but he had fancies about ocean nymphs, and for these fancies he found delightful musical expression. Had he thought of the visit of the daughters of Thetis and Oceanus to Prometheus, chained to the Caucasian rock, he would doubtless have written very different music. But for what he did write we had reason to be grateful. It sounded well.

# "Aida" Again Wins Applause at Metropolitan

Big Audience Hears Mme. Rappold  
Mme. Matzenauer, Messrs. Martinelli and Amato.

With the same principals as at an earlier presentation this season, Verdi's "Aida" was sung at the Metropolitan Opera House last night, and heard and applauded by a large audience. Mme. Rappold in the title rôle won her hearers by her beautiful singing, her Patria Mia aria in the third act calling forth "bravas." In the rôle of Radames Mr. Martinelli was at his best, his high notes ringing clearly. Mme. Matzenauer sang Amneris effectively. The Ammonite of Mr. Amato, both vocally and histrionically, was admirable, and Mr. Scott's singing of the music of the High Priest Ramfis was excellent. Mr. Bavagnoli conducted an enthusiastic performance.

## December 11, 1915 "BORIS GODUNOV" SUNG.

Audience of Moderate Size—Applause Not Vigorous.

Moussorgsky's opera "Boris Godunov" was repeated at the Metropolitan Opera House last evening. The audience was one of moderate size and its applause was not vigorous, except after the tragic scene in which Boris sees the apparition. It is not at all remarkable that this was the case, because this opera has been performed perhaps a little too often. The work is one of important artistic merit, but its character is not such as appeals to the typical operagoer. The hero is a bass and the prima donna, who has only one song, is a contralto. The performances of the opera at the Metropolitan have been maintained on a high level and the artists concerned in them seem never to have lost their interest. Last evening the presentation of the lyric drama was one to command warm praise. Mr. Dldur as Boris, Mr. Rother as the Monk, Mr. Althouse as the false Dimitri and Mme. Ober as Marina were again the principals and Mr. Polacco the conductor.

## Emily Gresser Gives Promise as Violinist

EMILY GRESSER, an interesting and promising violinist, was heard at Aeolian Hall last evening. It is just about a year since she gave her first New York recital, and in that interval her artistic scope has broadened considerably. Miss Gresser is still young, scarcely twenty, but her technique is that of a more mature musician, her tone is smooth and of lovely quality, though not large, and her readings show a lofty taste and commendable style. Her list of selections was composed of a suite for violin and piano by Goldmark; the concerto, "Gesangs-scene," by Spohr; Vogrich's "Memento Mori"; Neban Franko's arrangement of Bach's Arioso, and Gade's "Capriccio." Samuel Chotzinoff was an excellent accompanist.

## EMILY GRESSER PLAYS. December 11, 1915 Young Violinist Shows Promise at Recital in Aeolian Hall.

Emily Gresser, a young violinist who was heard here last season, gave a recital last night in Aeolian Hall. She played a suite by Carl Goldmark, Spohr's Concerto No. 8, "Memento Mori," by Max Vogrich, which was set down in the program as a first performance in America; an Arioso of Bach arranged by Franko, and a Capriccio by Niels Gade.

Miss Gresser is not an experienced enough player to command the highest resources of the violinist's art. There is still necessity for her to gain more strength in the fingers, more technical surety, and a broader style. She plays now as one who has promise of future development, with a fair degree of finish, generally good tone and exact enough intonation, and an instinct for musical effects. But she has not reached the stage to which the standard of mature artistry can be applied, although there is marked improvement over her work of last year. Samuel Chotzinoff played the accompaniments excellently.

## "ELECTRIC LIGHT BULB" IS LIKE AN ORCHESTRA

De Forest Charms Electrical Society With the Notes of His "Amplifier."

By producing sounds like those of the violin, flute and organ, by means of a telegraph key attached to an apparently simple incandescent electric light bulb, Dr. Lee De Forest, electrical inventor, last night at the joint meeting of the New York Electrical Society and National Electric Light Association, at the Engineering Societies Building, No. 33 West Thirty-ninth Street, explained what may be the musical instrument of the future. The incandescent bulb was the De Forest audion amplifier. The instrument increases the sounding qualities of the human voice without in any way destroying or deadening its inflections. Dr. De Forest explained how the use of the amplifier in his laboratory enabled him at almost any time to make out the wireless vibrations from Honolulu. The recent successes in wireless telephony at Arlington were due to the little amplifier. From one small amplifier to a bank of four large ones the sound was transmitted, growing louder in proportion, then to another bank of twenty, and finally to a bank of 100, from which the sound sprung amplified several hundred times, and able to leap across the 6,000 miles to Honolulu. It is also used in the transcontinental telephone. It took Dr. De Forest six years to develop the instrument. Under certain connections the amplifier emits musical notes, and it was with these that Dr. De Forest charmed the audience last night. A complete scale of eight notes, bell-like in sound, was his first production. By running up the scale slowly the tone rose like the wail of a siren and a minute later subsided to a sound like the peeping of a baby chicken. Other weird and wonderful effects came from the little horns on the instrument. Dr. De Forest promises that the instrument is now but a babe, and that when it grows up it will astound the world. A concert of electric pianos and singing followed.

## FLOTOW'S "MARTA" REVIVED AT OPERA

A Delightfully Animated Performance Enjoyed by a Big Matinee Audience.

FRIEDA HEMPEL SHINES

Mr. Caruso Sings Lionel with Much Beauty—Mme. Ober as Nancy, and Mr. De Luca, Plunkett.

MARTA, opera by Friedrich Von Flotow, at the Metropolitan Opera House. Lady Harriet.....Frieda Hempel Nancy.....Margarete Ober Lionel.....G. Enrico Caruso Plunkett.....Giuseppe de Luca Elr Tristan.....Pomplio Malatesta The Sheriff.....Riccardo Tognani A Servant.....Vincenzo Reschiglian Three Maids.....Nazzarena Malaspina Conductor—Gaetano Bavagnoli.

For the first time in seven seasons Flotow's opera of "Marta" was restored to the repertory of the Metropolitan Opera House yesterday. It was given to the great enjoyment of a large matinee audience, which listened with obvious pleasure to the brilliant and melodious measures of the opera. They

are fresh and new, and the preservation of time and the rise of strange new ideals and practices in music have not staled their charm.

"Marta" was last presented at the Opera House in the season of 1907-8, when Mme. Sembrich, Mme. Homer, Mr. Bonchi, and M. Journet took the chief parts; at a performance later in the season Miss Bessie Abbott and M. Plangon were in the cast. It is difficult to find substitutes for some of these singers, and to that difficulty may be attributed, in part at least, the long time that has elapsed since Flotow's opera had been heard here. It is quite likely to regain its old potency of attraction in a performance so full of spirit and of excellent musical qualities as that which was heard yesterday.

In Miss Hempel the company has a singer well qualified to sing a part in which so many of the most distinguished sopranos of the past have shone, and she shone in it yesterday. Her singing had many aspects of beauty and brilliancy, and her impersonation as Lady Harriet, or Lady Enrichetta, was enlivened by vivacity, humorous gaiety, and a becoming grace. She was well seconded by Mme. Ober as Nancy, whose representation of the English maid had an abundant vigor.

Mr. Caruso had not sung the part of Lionel here for a good many years. He is not an ideal figure in such parts; not on account of a lack of earnest endeavor, but because they do not lie within his histrionic range. He sang with much beauty and continence in the first two acts, and it was not till he arrived at "M'Appari," in the third, that he poured out his most expansive and tearfully expressive floods of voice. Of course he was rapturously applauded.

The Plunkett was Mr. Giuseppe de Luca, the new baritone, who made a favorable impression, as Figaro in "Il Barbiere di Siviglia," at his first appearance. He hardly bettered it in this, and, in fact, the music of his part seemed little adapted to bring out his best work and most valuable qualities. In the singing of sustained phrases his voice showed some unsteadiness. At its best there was much of the excellent quality that was perceived in it at his first appearance; his style of singing is not so certain as always to let his voice be heard at its best. Miss Hempel sang "The Last Rose of Summer" not quite in her purest style, but the applause which followed "Qui sola, vergin rosa" led her to transform it into what was really "The Last Rose of Summer," and the second time was better than the first.

The performance was delightfully animated and full of spirit. The chorus contributed much to this, and its singing in precision and in variety of light and shade was deserving of the high reputation that recent seasons have gained for it. Mr. Bavagnoli conducted skillfully and intelligently, with a restraining hand upon the orchestra, notwithstanding delicacy and vivacity, and it was perhaps the best performance he has achieved since he began his work at the Metropolitan.

## December 13, 1915 Fritz Kreisler Plays Old Work by Schumann

Reviving an almost forgotten work of Schumann, Fritz Kreisler, violinist, gave a recital at Carnegie Hall yesterday afternoon. It was the fantasy, opus 131, written when Schumann was losing his mind. The work never has been popular with violinists, and since the days of Joachim, to whom it was dedicated, it has rarely been performed.

In the hope of making the fantasy more interesting and more understandable, Mr. Kreisler revised it. "I have given the last eight years," he wrote recently, to rearranging this work, and it is only thirty pages long. One might say that I have reconstructed it from the inside to restore its original patterns and to make its dark spots luminous. I tried to overcome the obvious errors and to include what seemed to be the omissions, so that they should comport with the real spirit investing the work."

Mr. Kreisler's task seemed to be rather thankless because the fantasy is not one of the most inspired of Schumann's works, even in its best passages. Good violin works are comparatively scarce, however. Mr. Kreisler's playing was so exceptional that the performance was worthy of much praise, but Schumann's music did not impress the audience as did works of lesser composers.

Among the novelties were two pieces of Godowsky, a larghetto lamentoso and "Legende," both short and quiet in spirit but well written and entertaining. Another novelty was Mr. Kreisler's arrangement of a Viennese popular song, which he also has arranged for voice for John McCormack. Several of Mr. Kreisler's works and arrangements, including a Spanish dance of Granados, were heard. The player was in the best of form, and the audience realized it. All of the seats and standing room and the space not used by the artist on the stage was occupied, and when the recital was ended almost everybody remained seated until the violinist had played several encores.

Miss Sovereign Gives Recital. Miss Alice Sovereign, contralto, gave a recital at Aeolian Hall Saturday night. A large and friendly audience showed appreciation of the singer, who has a pretty voice but whose interpretations lack variety. Her programme included Italian,

English, German, Greek, Spanish, Russian, Scotch, Irish and Indian songs. So whatever else may be said about Miss Sovereign's programme, it was at least strictly neutral. Dec. 13, 15

## INTERESTING MUSIC FOR THE SYMPHONY

Ravel's "Mother Goose" Suite and Flute Solos by George Barrere on Society's Programme.

With Dvorak's "From the New World" symphony, a group of solos for flute and some modern colorful orchestral pieces of Ravel the orchestra of the Symphony Society, under the direction of Walter Damrosch, presented one of its most attractive Sunday programmes of the season yesterday afternoon at Aeolian Hall. Dvorak's music has a little more melody than most symphonies, and for that reason is one of the most popular. George Barrere, first flutist of the orchestra, an annual soloist, played three old works for flute and orchestra—an air of Louis Aubert and musette and gigue by Jean Marie Le Clair. Mr. Barrere is one of the few players who can interest an audience with flute solos. He is a master of his instrument and an accomplished musician.

After the solos Mr. Damrosch presented Ravel's "Mother Goose" suite. More skillful orchestration than is disclosed in this work would be difficult to find. It is one of the few modern French orchestra compositions that can bear frequent repetition.

## "NEGRO RHAPSODY" HEARD.

Advertising itself to be "an American organization whose aim is to popularize American music and American artists," the Orchestral Society, under the direction of Max Jacobs, gave its second subscription concert at the Harris Theatre yesterday afternoon. Most of the music presented was by Beethoven, Saint-Saëns, Mozart and Wagner. One American orchestral work, Henry F. Gilbert's "Negro Rhapsody," was heard. An American soprano, Miss Gladys Axman, sang an aria by Mozart and songs of three Americans, A. Walter Kramer, H. Ira Jacobs and James H. Rogers.

## SCHUMANN FANTASIA GIVEN BY KREISLER

Fritz Kreisler, the distinguished violinist, gave a recital yesterday afternoon in Carnegie Hall. According to the now established custom, his audience was so large that several hundred persons had to be accommodated with seats on the stage. The programme was composed of comparatively short numbers, and contained nothing which could be regarded as making exhaustive demands on the attention of the hearer.

The Handel sonata in A major, a grave in C minor by Friedmann Bach and a fugue by Tartini led to Schumann's fantasia in C major, opus 131. Here was the real interest of the recital for connoisseurs of violin music. Schumann wrote this fantasia about three years before his death, and it shows some evidence of that failure of his powers which overtook him near the end of his career. It has been little heard in recent years. Indeed it is doubtful whether in the multitudinous activities of the concert platform it has had another hearing since Max Bendix played it in 1889.

It used to be played in Europe because Joachim, for whom it was written, piously performed it in numerous towns. But violinists have long neglected it in favor of things not nearly its equal. Mr. Kreisler took it up some time ago and determined that it could be revived if it had a little conservative editing. His performance of it yesterday showed that he had handled the delicate composition with much tender solicitude.

The fantasia was composed for violin with orchestra, but it is quite unlikely that in these days of ponderous things it will again be given that way. The reduced piano accompaniment is all that can be expected. It was readily discerned that in the Kreisler edition heard yesterday even the piano part had not been overlooked. But on the whole it may be said that the famous artist has done little to the composition. He has made a few brief elisions and he has imparted a modicum of life to the accompaniment here and there; but he has done nothing radical and admirers of Schumann will not arise in wrath. Mr. Kreisler played the composition in a way which showed how affectionately he regarded it; and it can be recorded that the revival was successful. The old music sounded well and it called forth warm applause from the audience.

Among the other numbers on the list were a larghetto lamentoso and a legende by Mr. Godowsky. There is no official information as to whether these

were two of the compositions made by him in the course of the mysterious retirement with which he vivaciously preceded the musical season. If they were music lovers should be devoutly grateful to the newspapers for finding him before he wrote more.

Mr. Kreisler was in his most satisfying mood yesterday. His art had its full measure of elegant finish, mature repose and depth of feeling. Such violin playing has a twofold value in that it discloses not only the resources of the instrument and the treasures of a music, but also the highest mission of the soloist's performance, the convincing proclamation of the gospel of beauty.

## SEVENTH SYMPHONY CONCERT.

Georges Barrere, Flautist, Wins Applause as Soloist.

The seventh in the first series of eight Sunday afternoon concerts given by the Symphony Society took place yesterday in Aeolian Hall. Georges Barrere, the first flautist of the orchestra, was the soloist. The numbers played by the orchestra were Dvorak's familiar symphony "From the New World" and Maurice Ravel's suite "La Mer l'Oye."

The Ravel composition is one that owes its first hearing in this country to Mr. Damrosch, by whom it was presented at the first pair of the society's concerts in November, 1912. It was played yesterday with a remarkably fine display of orchestral tinting and all the fine movements were charmingly characterized. Mr. Barrere's numbers were skillfully selected to fit into the French scheme of the last half of the programme. They were an "Air," by Louis Aubert the elder, 1678-1748, and a musette and a gigue by Jean-Marie Le Clair, 1697-1764. It is almost needless to note the admirable playing of the artist in these pieces. He gave a remarkable display of his lovely tone and impeccable taste and he was much applauded.

## FINE SUNDAY CONCERTS.

Kreisler Is Heard at Carnegie Hall. Good Bill at Metropolitan.

Fritz Kreisler gave his first concert of the year, at Carnegie Hall, yesterday afternoon. A large and enthusiastic audience heard the Austrian violinist, who was at his best. His programme included two compositions of Godowsky, and several of his own, which he was obliged to repeat. Other numbers were Tartini's Variations, Handel's sonata in A major, and Schumann's fantasy in C major, op. 131. There were numerous encores.

George Barrere was the soloist of the New York Symphony Society, under Walter Damrosch. Dvorak's "New World Symphony" was played and Mr. Barrere rendered effectively three old French airs.

In the evening the usual concert was given at the Metropolitan Opera House. Mme. Kurt and Mr. Ullus were heard in a Wagner programme. Mr. Hageman conducted.

## WAGNERIAN OPERA CONCERT.

Mme. Kurt and M. Ullus Soloists at Sunday Night Metropolitan Event.

Mme. Melanie Kurt and M. Jacques Ullus were the soloists at last night's concert in the Metropolitan Opera House. A large and unusually enthusiastic audience gave audible evidence of thorough enjoyment of a programme made up of Wagnerian numbers. Both the soloists were in splendid voice and were obliged to respond to many encores.

The orchestra, directed by Richard Hageman, left nothing to be desired in its rendition of each number.

## ONLY WAGNER ON PROGRAMME.

Mme. Kurt and Jacques Ullus Soloists at Opera Concert.

A programme devoted entirely to the compositions of Wagner was given at last night's "opera concert" at the Metropolitan Opera House. Melanie Kurt and Jacques Ullus were the soloists. Richard Hageman directed the orchestra.

Mme. Kurt sang the "Dich theure Halle" from "Tannhauser" and joined with Mr. Ullus in the love duet from "Die Walkure." Mr. Ullus's solo number was Tannhauser's narrative. The orchestra played the overture to "Rienzi" and "The Flying Dutchman," the prelude from "Die Meistersinger" and the "Ride of the Valkyries."

Special announcement was made last night that Mme. Matzenauer will sing the role of Azucena to-night in "Il Trovatore" instead of Mme. Ober, who is indisposed.

Miss Emmy Destinn, prima donna soprano, sang at the weekly concert at the Hippodrome last night to the accompaniment of Sousa and his band. Twice her name appeared on the programme, and between her two solos a messenger arrived from the Metropolitan Opera House with a message which concerned her.

She has not been singing at the Hippodrome this season, but has been devoting her time to concert work.

When the singer appeared on the platform for the second solo she was accompanied by William Stewart, of the Hippodrome Company, and before she had time to sing he announced that she had been engaged again at the Metropolitan for the remainder of this season and part of next and was to appear there on next Monday, December 20, as Elsa in "Lohengrin." The audience applauded loudly at the news and there were shouts of "Speech! Speech!"

Miss Destinn seemed to be quite happy at the announcement, but she is a singer and not a public speaker, so she threw up her hands at the suggestion. However, the audience continued to applaud and she had to do something, so she went to the conductor's stand, where Mr. Sousa was standing, baton in hand. She shook his hand, but then before he could move she kissed him. In the disturbance Mr. Sousa dropped his glasses, but he soon recovered them and his equilibrium, and when the applause ended he was ready to conduct his band through the aria "D'Amor sull' all' rosea" from "Il Trovatore."

Miss Destinn was in the best of voice. She had thrilling high tones and beautiful low ones and she sang with fervor and finesse.

The band was heard in several popular selections and Miss Helen De Witt Jacobs played a violin solo. In the intermission the Marimba Band was heard.

## EMMY DESTINN HEARD

AT THE HIPPODROME  
Star of Sunday Evening Concert

Makes Great Impression  
With Fine Voice.

Emmy Destinn, the famous Bohemian soprano, received a rousing welcome upon her appearance at the Hippodrome last evening with Sousa and his organization. The ovation which greeted her when she was escorted to the stage by the March King, showed the appreciation and regard in which this distinguished diva is held. Her concert appearance was as fine a success as any of her Metropolitan Opera triumphs and her arias from Massenet's "Herodias" and Verdi's "Il Trovatore" never gave more real enjoyment than to last night's crowded house at the Hippodrome.

In addition to these programmed numbers, Miss Destinn sang arias from "Tosca" and "Madama Butterfly," and in response to repeated encores she graciously added two of her native folk songs with telling effect and charm.

Mr. Sousa was influenced by the holiday spirit apparently in the instrumental portion of the brilliant bill, as he featured Delibes's suite from "Coppelia" with its "Waltz of the Dolls," as well as Jessel's "Parade of the Tin Soldiers" and gems from "Mignon" and "Chimes of Normandy." He introduced a young violinist new to New York named Helen De Witt Jacobs, who pleased the audience with her execution and tone quality in Wieniawski's difficult "Faust Fantasy." By way of added variety and entertainment, the Mirambas played during the promenade intermission and Mr. Sousa introduced his ever-welcome marches as encores to his own portion of this, the finest programme of this extraordinary series.

Miss Destinn will return to the Metropolitan next week, appearing Monday night as Elsa in "Lohengrin."

"Il Trovatore"  
Mme. Matzenauer Takes Mme. Ober's

Place in Melodious Performance  
at Metropolitan.

Pretty good, old, tuneful opera "Il Trovatore" must be to attract so large an audience as it did last evening to the Metropolitan Opera House when the elements were raging through the streets, making their own crescendi and whistling high C's around the corners of the opera house.

With the exception of Mme. Matzenauer, who sang the part of Azucena in place of Mme. Ober, who has a cold, the cast of principals was the same as at the one previous presentation of the opera here this season. Mme. Rappold was again Leonora, and sang in brilliant voice. Mr. Martelli sang the part of Manrico, but with not quite so abundant a voice as before. As the Conte di Luna Mr. Amato sang effectively, and Mme. Matzenauer's Azucena was dramatic.

Mr. Polacco conducted a spirited performance and the chorus sang well, and as one familiar old air after another rolled across the footlights the audience revelled in the melodies and then hummed them when parading in the lobbies after each act. Not even a blow and snow like last night's can "down" "Il Trovatore."

## JOHN POWELL'S RECITAL.

American Pianist Plays Bach, Beethoven, Brahms, and Chopin.

John Powell, the young American pianist and composer who played with the New York Symphony Orchestra a few weeks ago, gave a recital in Aeolian Hall yesterday afternoon that made a further disclosure of his talent and admirable capacities. He played Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata in E flat, Op. 31, No. 3; Brahms's F minor Sonata, and a group of pieces by Chopin.

It is a pleasure to recognize in Mr. Powell a musical force of more than ordinary significance; he has a sound, fluent, and well-developed technique, a pleasing individuality, the enthusiasm of youth. He is filled with a romantic ardor, and this colors much of what he plays. He rightly regards Bach in his great fantasia and fugue as one of the foremost of romantic composers. That he so charged the fantasia with the expression of this feeling is one of the results of his being a young man. In fact, the expression was a little overdone, and there was something too much of anxiety to press the last drop of sentiment out of every phrase and every measure of it. The arpeggiated chords that crowd certain sections of this fantasia are not the vehicles of deep feeling, to be delivered with emotion, but blocks of harmonic color, conventional figures of the kind in which Bach wrote; and it is possible to make the piece a little wearisome by too tender a lingering on even its most expressive phrases. The fugue he played with great clearness and flexibility, not as a contrapuntal exercise, but as a profoundly poetical picture of a mood, and with a true feeling for its larger proportions.

Beethoven's Sonata he interpreted with the fancy, the grace, and the play of humor that belong to it; also here, too, perhaps, with more of sentiment than it really carries as the result of "rhythmic" freely introduced. Others have found in Brahms's sonata more imposing effects, but Mr. Powell's performance of it had much of its glowing impressiveness, much of its youthful impulsiveness, and the lyrical beauty of the andante and its echo, the "Retro-spect," exquisitely set forth. With Chopin it seemed as if the player were most in sympathy and in his music most at home. Of the D flat nocturne he gave a most characteristic performance.

One of the tasks before Mr. Powell is to grow into the appreciation of style, the differentiation of styles, and when he has done this his playing of Bach, Beethoven, Brahms, and Chopin will intensify the essential qualities of each, and will, perhaps, leave Powell a little more out of account. But in the meantime there may be the enjoyment of a thoroughly musical nature expressed sympathetically in piano playing of much artistic merit.

## Francis Macmillen Plays Again.

Francis Macmillen, violinist, who has already been heard in New York this season, gave his second recital last evening in Aeolian Hall, in which he had the assistance of Richard Hageman at the piano. The most important number on the program was Brahms's B minor Sonata for piano and violin, of which Mr. Macmillen gave a performance whose vigor sometimes bordered on rudeness, not to the advantage of the quality of his tone or of his intonation. His tone last evening had less smoothness, warmth, and beauty, especially on the lower strings, than at some of his previous appearances. There was a similar energy somewhat misdirected in his playing of the sarabande and bourée (each with its "double") from Bach's B minor solo suite. Among his other pieces were arrangements by the concert giver of Chopin's song, "The Maiden's Wish," and that one of Mendelssohn's "Songs Without Words," known as the "Hunting Song."

Mrs. William K. Vanderbilt Gave Her Return from Europe  
send Is Heard

Mrs. William K. Vanderbilt gave her first entertainment since her return from France yesterday afternoon at her house, No. 660 Fifth Avenue. It was a musicale, the sole artist being Miss Ruth Townsend, of Philadelphia, Pa., who has been one of the talented amateurs of society, niece of Mr. Lawrence Townsend, and who will make her first professional appearance in public at a song recital Thursday afternoon at Aeolian Hall.

The beautiful Gothic ballroom was filled with guests, who arrived at five o'clock. Miss Townsend sang for an hour, giving three groups of songs. The artist and Miss Barbara C. Rutherford, daughter of the hostess, were music students together in Paris.

Mme. Melba, Miss Sassoli, Giuseppe de Luca and Albert Spalding, Soloists.

## PROGRAMME A LONG ONE

Mr. Bagby's second musical morning for this season attracted a large audi-

ence to the grand ballroom of the Waldorf-Astoria yesterday. There was an interesting array of artists that included Mme. Nellie Melba, famous soprano; Miss Ada Sassoli, harpist; Giuseppe de Luca, barytone of the Metropolitan opera, and Albert Spalding, American violinist. At the piano for the various artists were Richard Hageman, Andre Bonoist and Frank St. Leger.

Mme. Melba, who was in excellent voice, received a hearty welcome. She sang "Voi Che Sapete" from Mozart's "The Marriage of Figaro," the "Ave Maria" from Verdi's "Otello" and a selection from Lalo's "Roi d'Ys." She was most effective in a group of Scot songs arranged by Liza Lehman, which included "Annie Laurie" and "Comin' Thro' the Rye." She also sang the waltz song by Arditi, "Se Seran Rose."

Mr. de Luca sang arias from Mozart's "Don Giovanni" and Rossini's "Il Barbiere di Siviglia." Both Miss Sassoli and Mr. Spalding played several solos.

## YVETTE GUILBERT TRIUMPHS AGAIN

Gives Her Fourth Recital to Fine Audience at Lyceum Theatre.

Mme. Yvette Guilbert gave her fourth recital yesterday afternoon at the Lyceum Theatre, and once more New York had the opportunity of welcoming one of the world's supreme artists. The audience was of good size, but it ought to have been far larger. It ought to have filled the theatre and then flowed out into the lobbies and from the lobbies into the street, and then the tribute of New York would not have been enough! However, let us be grateful that Mme. Guilbert is here at all, and let us also be grateful that she is not appearing in a vaudeville house, switched in between a team of acrobats and a pair of "comics," giving her act to an audience four-fifths of which are eagerly awaiting the advent of the "comics."

Mme. Guilbert's art has deepened and matured with time. The days when her appearances were occasions of delightful scandal are long passed; she does not to-day, it is true, appear for the benefit of young ladies' boarding schools, but whatever she gives is worth giving and remembering, and regretting that she alone is capable of this giving. Those who heard her sing "La Femme Biblique," of how Mary Magdalene asked vainly for a good man to marry her, but found at last only Christ who would accept her, listened to a song which held within it all the humble piety, all the intimate beauty, all the naïf humanity of the religion of the Middle Ages. And it was given in as beautiful a spirit as that in which it had been created.

Mme. Guilbert's humor was supreme in "L'Hypocrite" and in "L'Impatiente," and her humor and her pathos equally supreme in "La Delaissee." All who give to art more than mere lip service will go to hear this wonderful woman; this wonderful woman without voice, without beauty, without youth; this wonderful woman who conquers all by a mere smile, a trick of her voice, a turn of her wrist.

## FRANCIS ROGERS IN SONGS.

Baritone's Recital Pleases His Hearers at the Punch and Judy.

Francis Rogers, baritone, gave his annual song recital at the Punch and Judy Theatre yesterday afternoon, assisted by Isidore Luckstone at the piano. The recitals of Mr. Rogers are always a pleasure to those who know his tasteful and sympathetic style and feel sure they will hear an interesting and well-balanced program drawn from a extensive knowledge of song literature. These elements were again in evidence yesterday, and there was much to the satisfaction in about his singing. His first group was made up of old music in Italian and French. Then came songs by Beethoven, Weingartner, Liszt and Burgert, followed by a group of numbers, principally in French, by Palestrina, Saint-Saëns, Brogi, Festi, and Johns.

He concluded with an old English and an old French song and others in English by Carpenter, Hermann, La Fontaine, and Cowen. The range of songs, from the pure legato of some of the old music to the robustness of John's "Les Deux Amours," which was sung with a touch of parody in the refrain, was capably met by Mr. Rogers and Mr. Luckstone, the latter playing in his customarily sympathetic manner and, as usual, without a constant recourse to printed music in front of

# MME. BRIDEWELL IN SONG RECITAL

## Contralto's Voice Still Beautiful, but Seems Reluctant to Obey Possessor.

Mme. Carrie Bridewell, formerly a member of the Metropolitan opera company, gave a song recital yesterday afternoon in Aeolian Hall. Her programme contained four Italian numbers (two old and two modern), two songs by Schubert, one of Brahms, one of Eugen Haile, one of Max Reger, a group of American lyrics, four in all, and five French songs, one of which was an air from Massenet's "Sappho."

Mme. Bridewell, who sang at the Metropolitan in the famous company of the De Reszkes, Sembrich and Plancon, retired some years ago after her marriage. Her return to the stage as a concert singer had been welcomed in some other cities before yesterday's appearance here. The contralto's voice, which was her chief asset in opera, is still beautiful, for she is still a young woman, but it seemed yesterday to be very reluctant at times to obey its possessor. It was probably affected in some measure by the weather. At any rate Mme. Bridewell was plainly hampered by the necessity of taking thought almost continually about her tone production.

Her interpretations were curiously irregular in spirit. Sometimes she sang best in dramatic numbers, but not in all of them. She sang well some of the lighter songs, but also not all of them. In her first group her most successful number was the first of two Wolf-Ferri selections. In the second group she sang Schubert's "Lachen und Weinen" with intelligence and considerable distinctive color and accent, but reached a higher level in Mr. Haile's song, which she delivered with breadth of style and good quality of tone. The song was endorsed, as it should have been, for it is an effective lyric.

In the French group Pierne's charming "En Barque" had to be repeated, but as a piece of interpretation Mme. Bridewell's dramatic delivery of the "Sappho" excerpt was better. Its last measures were ineffectively sung, and ended it fell rather flat. Alberto Bimmi played the accompaniments artistically.

## FRANCIS ROGERS SINGS.

### Heard in Recital at Punch and Judy Theatre.

Francis Rogers, barytone, gave a recital yesterday afternoon at the Punch and Judy Theatre. Mr. Rogers, whose art as a song interpreter is well known here, has appeared in recital somewhat less frequently of late than during former seasons. The programmes he presents are such as bring interest to music lovers and students alike.

In that of yesterday there were groups of Italian, German, French and English songs. One Italian song by Brogi, "Visione Veneziana," was among the numbers given in French. In most of these songs Mr. Rogers, who was in better voice than on some past occasions, was heard to good advantage, though his best work was done in the Italian numbers. These were "Sorge, Infausta," from Handel's "Orlando"; the "Per la Gloria" and "L'Espresso Nocerano," of Leoncavallo, and between these airs Bruni's "La Vezzosa Pastorella" and a seventeenth century French "Pastorale," which had to be repeated. Throughout the group, and more especially in the Handel and Bruni airs, the singer gave a display of excellent vocalization and style that aroused unusual enthusiasm.

The German songs comprised Beethoven's "Busslied," "Post im Walde" of Weingartner, which was repeated; Liszt's "Liebestraum" and Bungen's "Der Sandtrager." The singer here again showed a mastery of style as well as finish in diction, and he made first of all a fine legato a prominent feature in his delivery.

## Musical Art Society Gives Its Christmas Concert and Presents Pleasant Surprise.

First of Christmas concerts was that of the Musical Art Society, which since 1893 has been singing programmes of motets and part songs. It was held last night at Carnegie Hall. Under the direction of Dr. Frank Damrosch one of the most interesting programmes yet presented was given. The Musical Art Society is a body of picked singers, small in numbers compared with other well known local choral

organizations, but on a count of its size capable of doing finer work and of getting more finished effects. Last night the chorus sounded even more polished, the tone more beautiful and the parts more evenly balanced than before.

It is said that many persons go to the annual Christmas concert of this organization only to hear the old hymn, "Silent Night, Holy Night," which invariably is sung before the regular programme begins.

The programme began with a motet and doxology of Palestrina. In the doxology the audience was treated to a pleasant surprise. Concealed from the view of most of the hearer was the choir of the Cathedral of St. John the Divine, and as the choral on the stage sung slow phrases their words and tones were echoed from the upper part of the house by choir boys. The second novelty was a Motet written by Franz X. Arens, director of the Peoples' Symphony Concerts. Skillfully written and pleasing to the ear on account of its melodiousness, it drew much applause for the chorus and for the composer, who bowed from a box.

Another notable number was an arrangement of Luther's Christmas Hymn by a present day German composer, Sigfrid Karg-Elert. In it the boy choir again was heard, this time from the front of the stage.

David Mannes, violinist, played a violin obligato, running almost all the way through, and the organ was employed sparingly. In marked contrast to the rest of the programme it pleased, but was not performed with as fine a finish as some of the other works.

Three old French Christmas songs were charmingly sung, their quick moving rhythms contrasting with the slowness of the old Italian and German notes. Three part songs of Schumann and Brahms' "Neue Liebeslieder" waltzes for chorus and pianoforte also were heard. Sometimes in the last Musical Art Society programmes have contained too much music of a sombre hue, but last night a variety was employed that kept the audience interested throughout.

## "BRÜDERLEIN FEIN" SUNG. 2-4 Times Dec. 15-15 Launching a Season of Opera Comique for French Charities.

Somewhat casually staged, but very sweetly sung was "Brüderlein Fein," the charming song-play by Leo Fall, which has been done into English by Greta Torpadie and which was given by her, together with Elmar Linden and Signe Hagensen, yesterday afternoon at the Princess Theatre. This was Part I. of a double program, which included, also, the little "Mam'zelle Mariette," which Miss Torpadie and Mr. Linden have sung frequently under the auspices of the Music League of America. The Fall piece, which has been given before at the Irving Place, is rich in pretty melodies, and the waltz was made quite captivating.

Yesterday's performance was the first of four special matinees of opera comique, each to be given for the benefit of some French good works. The first day's receipts are for the society organized to relieve the want which the war brought to the ateliers of Paris, and the money's made by the performance of Dec. 23 will go to the Janson de Sully Hospital in Paris. The venture boasts many fine names in the list of patrons and patronesses, and if each sponsor would attend the problem of selling out the diminutive Princess would be solved in advance.

Dec. 16 1915

## METROPOLITAN OPERA HOUSE. "Manon," opera in five acts (in French).

THE CAST.  
Manon Lescaut.....Frances Alda  
Des Grieux.....Leonora Sparks  
Rosette.....Sophie Braslau  
Javotte.....Maria Duchene  
A servant.....Maria Savage  
Des Grieux.....Enrico Caruso  
Lescaut.....Antonio Scotti  
Count des Grieux.....Leon Rollier  
Guillot.....Albert Reiss  
de Breigny.....Andrea de Segura  
Hotel keeper.....Robert Leonhardt  
Two guards.....Vincenzo Reschiglian  
Bernard Begue  
Conductor, Giorgio Polacco.

Massenet's "Manon" was given at the Metropolitan Opera House last evening for the first time this season. The audience was large, but not of that size which is seen when Mr. Caruso sings in an Italian opera. The applause was interesting to the calm observer, since it was obviously graded according to a scale beginning with the tenor and descending thence by at least whole tones. But on the whole it must be said that such demonstrations are habitually confined to parts of the house and certain singers. It is seldom that the theatre, as Marco da Gagliano noted after La Florinda's singing of Monteverdi's "Lasciatemi morire," is "visibly moved to tears."

Perhaps the unconcerned observer might turn his attention to Massenet's

cunning in operatic construction, a cunning which may be traced through every phrase, every relation of process and every whole scene down to the vocal climax, which is the cue for the curtain. What a pity that some later composers have not studied Massenet's methods, for he knew the art of operatic score making as few others ever have known it. If his artistic creativeness had equalled his artistic craft no sneering Parisian would have saluted him as Mlle. Wagner.

But let art rust. It must never be taken too seriously at the opera. The cast last evening was that familiar to Metropolitan habitués except in one particular. Miss Farrar having betaken herself to the golden West and the filmy shadows of Lillias Pastia's Inn, the role of Manon was entrusted to Mme. Alda. She was a most delightful picture in the costumes of the part, and her impersonation had much real charm. She sang most of the music with taste and an excellent understanding of the style. Unfortunately the defects of her singing injured the significance of some of her most beautiful measures.

Mr. Caruso's Des Grieux has to be an acquired taste for all opera lovers who are familiar with the tradition of the role. The famous tenor is obliged to get his effects with his audience by making his own kind of vocal points, and almost every one of these is distinctively Italian, and not French. If the hearer will divest himself of his predilection for the true style, he will get much pleasure from Mr. Caruso's beautiful singing of certain parts of the opera, notably "Fuyez, donc le kage." Last evening the tenor showed a tendency to sport with some moments of his action, a tendency which should be sternly repressed.

Mr. Scotti's pascant had all its wonted merits, while Mr. Rollier as the elder Des Grieux added to the general merit of the cast. Mr. Polacco conducted the performance creditably, but the playing of the orchestra was frequently wanting in that daintiness which is characteristic of the less passionate portions of

Massenet's opera of "Manon" was given for the first time this season at the Metropolitan Opera House last evening, an opera that since its restoration to activity there in recent years has kept the interest of the public in an unusual degree. In this its spontaneous flow of melody has been in part responsible—a flow that was so much more copious in Massenet's earlier years than in his later, and that would have provided him with the material for several operas of his later period. "Manon" in recent seasons has been given with Mr. Caruso in the part of Des Grieux, that of Manon "belonged" to Miss Farrar, and Mr. Scotti has often been the representative of Lescaut. Miss Farrar not being present to claim her rights as the heroine, the part was sung by Mme. Alda last evening. Mr. Polacco conducted the performance, which Mr. Toscanini had charge of while he was here.

In all other respects it was such as has been given at the Metropolitan in recent seasons. It must be said, however, that the exceptions were enough to make a difference. Mr. Polacco conducted with great vigor, and with an unwearying effort to attain vivacity and life in the performance; but what he did attain was at some sacrifice of the elegance and grace that are inherent in the texture of the piece. There were passages in which the orchestra was given more than its share in relation to the voices, and there was not always the fine finish and precision that this score particularly demands.

Mr. Caruso is not exactly in his element in this French opera, though the music of certain parts of it suits him better than some of its kind. His greatest opportunity comes in the third act, when Des Grieux's heart is torn by Manon's appearance in the seminary of St. Sulpice, and in this scene he sang with great expenditure of power and all the effects of emotional stress with which he has been accustomed to impress his hearers. He is not a convincing figure as a young gentleman of the old régime, and such parts as Des Grieux do not lie within the range of his highest abilities.

Mme. Alda presented an engaging appearance as Manon; much of her singing was not of the kind that the audiences of the Metropolitan find most to their taste. Mr. Scotti's Lescaut has sterling qualities that have often been admired, and in the minor parts of the father of Des Grieux and Guillot, Messrs. Rollier and Reiss did something significant.

The audience that witnessed this performance was not one of the largest.

## MISS CASLOVA'S RECITAL.

### Violinist Plays with Forcefulness at Aeolian Hall.

Miss Marie Caslova, violinist, was heard in a recital at Aeolian Hall yesterday afternoon. She has appeared here to better advantage than she did yesterday. While she plays with forcefulness and with good musical understanding, her recital was marred by her continually playing off the pitch. Rach's concerto in E major she presented to open her entertainment and

she closed with a concerto of A. d'Annunzio. The other works on the programme were all short violin pieces, a romance of Beethoven, a gavotte of Mozart and several unknown works of Cecil Burleigh with titles suggesting programme music. "A Deserted House," "Jim Scarecrow" and "The Bees" were among the best of the Burleigh numbers. An audience of good proportions listened to a recital that except for bad intonation would have been very entertaining.

## Dimarias Triumphs in Debut Recital Dec. 16 at Carnegie Hall

XAVIER DIMARIAS, a brilliant young Mexican pianist, made his first appearance before an American audience last night in Carnegie Hall, where he shared the honors of a joint recital with Gabriel Orbe, violinist. He rendered a select programme that was thoroughly enjoyed and warmly applauded by the brilliant audience. Dimarias' debut was a triumph in every sense of the word.

Dimarias was born in Mexico in 1889. He studied at the Royal Conservatory from 1907 to 1911 under the famous Professor Teichmüller. After this he studied in Berlin under Professor F. Lamond. He has appeared in concert in Berlin, Dresden, Hamburg and Paris, but this was his first appearance in America.

## SINGS CHILDREN'S SONGS. Miss Katharine Dayton Gives Interesting Recital.

In a recital containing many out of the ordinary features Miss Katharine Dayton, singer and entertainer, gave a recital at the Punch and Judy Theatre yesterday afternoon. Her programme was one that would not have been out of place at a recital of Miss Kitty Cheatham. Children's songs predominated. "Old King Cole," "Lavender Bluwe" and other folk songs she introduced at the beginning of the entertainment.

Miss Dayton sings well, enunciates exceptionally clearly and is pretty. The audience enjoyed her work. At various intervals in her recital she told stories, and the simplicity and unaffectedness of her method of telling them was good to hear. Several French songs were sung, including Massenet's "En Voyage" and "Les Bonnes Dames de St. Gervais." Sidney Homer's "Tact," two Elizabethan love lyrics of Stanley Hawley and several songs of Frederic Norton were among her most amusing numbers. The audience was large and liberal with its applause.

Dec. 17 1915

DIE WALKÜRE.—Music-Drama in three acts. Book and music by Richard Wagner, at the Metropolitan Opera House.  
Siegmond.....Johannes Sembach  
Hunding.....Henri Scott  
Wotan.....Carl Braun  
Sieglinde.....Melanie Kurt  
Brunnhilde.....Margarete Matzenauer  
Fricka.....Margarete Ober  
Gerhilde.....Leonora Sparks  
Guthrie.....Helen Warum  
Ortlinde.....Vera Curtis  
Rossweisse.....Rita Fornia  
Gringelde.....Florence Mulford  
Waltraute.....Julia Heinrich  
Siegmund.....Marie Matfield  
Schwertleite.....Lila Robeson  
Conductor—Arthur Bodanzky.

The first performance of "Die Walküre" this season at the Metropolitan Opera House, which was given last evening, kept and more than kept the promises that have been implied for the season in the Wagnerian performances hitherto given under Mr. Bodanzky's direction. It had many and striking excellencies: a potent dramatic spirit, a poetical atmosphere, a suggestion of old and far-off things. And it had furthermore great musical beauty of the sort that Mr. Bodanzky has taught his listeners to expect, beautiful in quality of tone, in proportion, in rhythm, in many finely conceived details, and at the same time portraying the larger outlines of the drama.

In the cast there were mostly singers in the leading parts who have been heard in performances of "Die Walküre" last season. Henri Scott appeared for the first time here as Hunding, an admirable impersonation in its implied ferocity, and sung with a powerful voice in excellent style. Mme. Matzenauer's Brunnhilde, Mr. Sembach's Siegmund, Mr. Braun's Wotan, Mme. Kurt's Sieglinde, Mme. Ober's Fricka were all deserving of high praise, and together achieved an uncommonly fine performance. Mr. Sembach is one of the best of contemporary German tenors in voice and intelligence of acting. What a pity that his manner of singing is not better; that he will not relinquish the constricted and throaty production that occasionally spoils many of his phrases and injures the quality of his tone.

### Dutch Sluger Makes Appearance First Time This Season.

Mme. Julia Culp was heard in a song recital yesterday afternoon. This was the first appearance of the distinguished artist in this form of entertainment during the current season, though she has been heard before with the Symphony Society. A large and discriminating audience was present and liberal applause followed much of the singer's performance.

Her offerings included songs by Schubert, Hugo-Wolf and Mahler and a central group made up of songs sung in English and Dutch. Mme. Culp's voice was in very poor condition in the lower tones yesterday, owing, no doubt, to a severe cold. But by means of her vocal skill and fine interpretative cloquence she was still able in her performance to give great pleasure.

Some of the songs that stood forth as vocal gems in her list were the "Japanese Death Song" by Earl Cranston Sharp, Beethoven's "The Cottage Maid" and the old Dutch folk songs "Gelukkig vaderland" and "Het kwezelke." Coenraad Bos, the Dutch pianist, assisted in the recital as the accompanist.

MME. JULIA CULP GREETED.

Lieder Singer Gives Her First Recital of Season in Carnegie Hall.

Mme. Julia Culp, the Dutch lieder singer, gave her first recital of the season at Carnegie Hall yesterday afternoon and was greeted by a large audience. She sang five songs of Schubert, a succeeding group in which three songs in English were combined with three in Dutch, and, at the end, three numbers from Hugo Wolf's "Italienisches Liederbuch" and three songs by Gustav Mahler. The gifts which have won for her the position she has achieved were again in evidence at yesterday's recital. Her voice was in good condition, though some condition had robbed it of a shade of its best quality in the lower and lower-middle range.

Again it was borne in on the listener how much case Mme. Culp sings, how deftly she manages to subordinate an always active technical skill to the artistic purposes she has in mind. There were pianissimos in Earl Cranston Sharp's "Japanese Death Song," for instance, that were marvelously well done, yet, though in the case of some singers the feeling that they were "effects" in and for themselves would have obtruded itself in any singing they never appeared as anything else but the best way of expressing the mood of the moment. So it was also with some runs in de Lange's "Dutch Serenade," given in half voice with exquisite smoothness and colored with fine emotional expressiveness.

Perhaps the results in Mahler's songs were not as effective as in some of the others, but this was not altogether the singer's fault, for the material was difficult to handle as, for instance, the accompaniment for "Ich atmet' einen Lindenduft" does not furnish the most grateful support to the voice.

Coenraad V. Bos played the accompaniments in his usual thoroughly sympathetic style.

**Tone Poem in Full Has First  
Hearing in New York—  
Kreisler Is Soloist.**

The fifth of the Philharmonic Society's Thursday evening concerts took place last night in Carnegie Hall. The programme comprised Smetana's symphonic cycle, "Ma vlast ("My Country"), Brahms's D major concerto for violin and the "Tannhaeuser" overture of Wagner. The soloist was Fritz Kreisler.

The Smetana cycle was heard last night for the first time in New York in its entirety. The work, which the composer wrote in order to celebrate the glory of his country, contains in

all six tone poems entitled "Vysoká" (a far famed fortress"); "Vlatava," (the Moldan); "Sarka" (the noblest of the mythical Bohemian Amazons); "Z. českých Lukuv a Hajuv" ("From Bohemia's Fields and Groves"); "Tabor" (the stronghold from which the Taborites took their name); and "Blánik," (the mountains on which Hussite warriors are supposed to sleep until they rise to fight again for the liberty of their country).

Several of the poems in the cycle are familiar to New York concertgoers. The third and last two had not been heard here. Mr. Stransky, in offering the composition as a whole performed an act of twofold devotion, as it were. A Bohemian by birth the work is to him naturally of a national as well as artistic value. It is music his orchestra is wont to play with beauty of feeling and finish in workmanship and the performance was on similar lines of excellence.

The hearing of the additional poems gave interest through showing the purpose of the composer in their content; otherwise they made the work of too great length. The third poem, "Sarka," was of more interest than the last two. Each in its form fitted into the scheme of the whole work.

Mr. Kreisler's performance of the Brahms concerto was one of rare beauty. Deep appeal was made to the listener by his poise and lofty style, while his beauty of tone and poetic feeling were unfailing sources of delight. Long continued applause greeted him as he came upon the platform and after his performance there was a warm demonstration.

Ruth Townsend, contralto, gave her first song recital in this city in Aeolian Hall yesterday afternoon. Miss Townsend is a young, gentlewoman whose singing has been known only among her friends. Unlike others with natural gifts and artistic ambition she has emerged from the seclusion of her private life to offer her art for the pleasure of a larger circle. Many such adventures have been made and frequently with disappointing ends, for the world of art is mercilessly democratic, and like love as described by the poet, "levels all ranks."

Miss Townsend disclosed certain precious gifts and genuine accomplishments. She brought to the platform the charm of a gracious young womanhood which pervaded everything she did. She introduced to her new hearers one of the loveliest contralto voices now before the public, not a large voice of heroic mould, fitted for the publication of tragedies, but one of very beautiful quality, rich and smooth, and possessed of some sensuous warmth.

Miss Townsend has evidently studied singing seriously and long, and she did not come before the audience with a slovenly or ill grounded technic. Her emission of tone was generally normal. What is called the placing of the voice was correct, except occasionally at the top, where so many singers have troubles. But few young singers come to the public stage with so good a tone production as Miss Townsend's and therefore this one shortcoming is of minor significance. Perhaps the fastidious taste could find it counterbalanced by the singer's content treatment of her low tones, which were never forced or hardened.

In phrasing Miss Townsend showed unflinching respect for the composer, while in four languages her diction was commendable, and in French especially admirable. Viewed in its general aspects, her singing may be described as tasteful, intelligent and musical. She made no attempt at any time to obtain an effect except by pure singing, and for this she deserves the gratitude of every lover of chaste art. There were very few exaggerations, no obtrusive mannerisms. If she was not able always to do what she seemed eager to do, it was because, in so far as could be judged from this one recital, her range of expression is limited. She was always happy in songs of gentle sentiment and also in those of tender feeling. She did not find adequate means to proclaim the full content of such numbers as Schubert's "Der Eri-König," Brahms's "Von ewiger Liebe" or Strauss's "Heimlich Aufforderung." All were sung with taste and understanding, but they were interpreted in miniature. On the other hand, Miss Townsend was very successful with the old French "L'Amour de moi," Strauss's "Morgen" and three French songs, two by Chausson and one by Tremisot.

She reached the zenith of her powers with the Tremblot lyric "Novembre," a deeply felt song, to which she gave a real interpretation. Next to this the poised and delicate insight of her treatment of "Morgen" were to be praised. There was no song of playful or arch feeling on her list, which was thus rather sombre in character, but perhaps the singer is not attracted to merry lyrics. Not yet a finished singer, Miss Townsend nevertheless is fully justified in seeking a recognized place among professional artists. She has far more to give to the public than many of those now frequently heard.

A Mezzo Soprano, New to New York,  
Makes an Agreeable Impression.

Miss Ruth Townsend, a singer new to the New York concert platform, gave a song recital yesterday afternoon in Aeolian Hall that disclosed a decided talent and a high degree of artistic accomplishment. Miss Townsend's voice is a mezzo soprano of an agreeable quality, better in its middle and lower tones than in its higher, which are not always securely placed and sometimes give her a little trouble in maintaining their quality and intonation. She has evidently a truly musical endowment in her appreciation of the spirit and significance of what she sings; but in her program yesterday she sometimes went beyond what her resources, both in temperament and in voice, could fully achieve. Thus, Schubert's "Erkönig" lies outside of them; so, to a degree, does Brahms's "Von Ewigler Liebe," both of which need a more dramatic utterance, a more imposing style than she commands; nor is she at her best in a song of such a broad sweep and emotional concentration as Schubert's "Ave Maria." It may be supposed, indeed, that in more intimate surroundings, a smaller hall, her efforts would be more decisive.

Her efforts would be more decisive. Miss Townsend sang two Italian airs well: "Vieni, O Figlio," from Handel's "Otto," and Pergolesi's "Sc tu m' Ami," the latter especially well. There were grace and charm in the old French air, "L'Amour de Moi;" and unquestionably, she seems to arrive at the pith and point, the particular quality of French songs with more certainty than in anything else. Her group that comprised Trémisat's "Novembre," and Chausson's "Sérénade Italienne," and "Les Papillons" was given with something of real distinction, and of penetration into their quality. So, too, her singing of several songs by Strauss showed a genuine appreciation, and much of the poignant intensity that some of them demand. But Miss Townsend is young; and, given her evident natural endowment, her musical foundation, her style should broaden and deepen, gaining in certain qualities that are not yet fully developed in her singing. And one of the things to which she should pay heed is the improvement of her diction, which is by no means so finished as it should be, and as much of her technique is in other respects.

In dull content  
The pallid lords in pallid houses pent  
Heard not, for they were deaf, nor felt the sun,  
Doors being none and windows being none,  
While he the edge of sham and envy braved,  
To rescue art from idols that enslaved.

And through the dim  
Came barges floating on the air to him.  
In trailing robes, with jeweled glint and gleam  
One after one the Northland guests of dream  
Set foot upon the stairway of his soul,  
Bearing the lamp, the cup, the runic scroll.

Time's brooding nurse,  
He crush: the clamor of the universe.  
The flower of life's inmost thought and plan,  
The love of woman, and the caravan  
Of things forever sought and never found,  
Till all the myth of man awake in sound.

High o'er the hills  
Flashes his temple from Bavarian hills.  
Green of the staff, gold of the fiery song—  
Deep was the darkness, deep and over long—  
But certain was the light. How could he fail  
Who held within his hand the holy grail?  
—ARNES LE

Richard Wagner's "Die Walkure" was presented, for the first time this season, at the Metropolitan Opera House last night. I wish it were possible to include its entire notice in that simple statement of fact. When Lincoln spoke the final syllables of his Gettysburg speech a silence unrelieved by a single hand-clap fell upon his auditors. His heart sank within him, for he felt that he had failed. But the people were paying him the unsurpassed tribute of silence. "If you were to see a miracle," writes Maurice Hewlett in his latest book, "there would be nothing to say. That is the test of a miracle."

"Die Walkure" strikes most people as a musical miracle. That is why it is so footless to dwell on the sublimity of the subject and the majesty of its treatment. In no other portion of "The Ring" are "the love of woman and the caravan of things forever sought and never found" so thrillingly set forth. I know a woman who cried over her luncheon in a tea-room, when she recalled how Fremstad took the broken sword from Gadsdi and repeated the Siegfried motif. Let Austria be as defiant as she likes, and let the Kaiser do things which keep Secretary Lausung up at night; those who never miss a "Ring" performance know that the Teutons once revered a god who placed love above gold, and that the Allies would be hard put to it to immortalize his preference more profoundly than Wagner has done.

The type of person who says that the only true music lovers sit above the dress-circle may also inform you that Wagner is dull and heavy. That is because such a person never goes to the opera and takes his animadversions upon it from the comic papers. He should be boiled in oil.

It is true that you must hurry through your dinner, if you want to see Siegmund burst through the door of Hunding's hut and watch the latter stalk about, planting his mighty spear, in perfect time to the orchestral sweeps. It is true, also, that Wotan often seems to be rambling on indefinitely with a bass narrative which a skilful rewrite man could tell completely in a stick, or two. But where, except in Wagner, will you find the entire score following the same sublime level? Where else will you get the thrill which comes when the sword is pulled out of the tree? Where else will you hear anything to equal Brunhilde's call to the Valkyrs? And were themes ever so marvellously matched by music as the Valkyrs' ride, Loki's fire and Brunhilde's slumber? The final bars of "Die Walküre" are a masterpiece in themselves, simply because they are so splendidly concluding.

You have inferred that I like "Die Walkure." Bernard Shaw likes it, too. He has voiced his disgust with the people who complain of Wagner's complex motif system so well that a passage is hereby quoted from "The Perfect Wagnerite": "To be able to follow the music of 'The Ring' all that is necessary is to become familiar enough with the brief musical phrases out of which it is built to recognize them and attach a certain definite significance to them, exactly as any ordinary Englishman recognizes and attaches a definite significance to the opening bars of 'God Save the King.'"

"There is no difficulty here: every soldier is expected to learn and distinguish between different bugle calls and trumpet calls; and any one who can do this can learn and distinguish between the leit-motifs of 'The Ring.' They are the easier to learn because they are repeated again and again; and the main ones are so emphatically impressed on the ear while the spectator is looking for the first time at the objects, or witnessing the first strong dramatic expression of the ideas they denote, that the requisite association is formed unconsciously. The themes are neither long nor complicated, nor difficult. Whoever can pick up the flourish of a coach horn, the note of a bird, the rhythm of the postman's knock or of a horse's gallop will be at no loss in picking up the themes of 'The Ring.'

There will never be a Sieglide like Fremstad. She alone, of all the German sopranos, knew how to drape herself in clinging robes, and Tennyson must have had her in mind when he wrote "clothed in white samite, mystic, wonderful." Melanie Kurt sang the part beautifully, however. The glorious role of Brunhilde fell to the versatile Madame Matzenauer, who did it honor in spite of the Gadske tradition. Of all the German tenors we like Semhaeh the best, a statement which may be accepted on its face value. Henri Scott and Carl Braun sang in fine style, and Margarete Ober made the most of Ericka's small part.

Mr. Bodanzky conducted so well that only the heard of Alfred Hertz was missed.

### Symphony Society Gives Numbers Composed for Margeret Anglin's Production.

The fourth Friday subscription concert of the Symphony Society at Aeolian Hall yesterday afternoon brought with it a novelty in the shape of excerpts from the incidental music composed by Walter Damrosch for Margaret Anglin's production of Euripides' "Iphigenia in Aulis" in the beautiful Greek theatre of the University of California at Berkeley last summer. The portions here yesterday were the prologue, entrance of maidens of Chalcis, melodrama and dance ("Achilles racing the chariot"), two brief melodramas, hymn to Artemis, Iphigenia's farewell, and the miracle and battle song of the Greeks.

The vocal parts, the prologue and hymn to Artemis, were sung by Mer Alcock, mezzo soprano, and the cello obbligato in the farewell was played by Pablo Casals, who was the soloist of the concert. Mr. Damrosch's treatment of the music did not include any attempt to reproduce Greek melody except in the ceremonial episodes where he em-

played the scale corresponding to our common major scale with the fourth tone sharpened.

His chief endeavor was to provide appropriate and expressive settings for incidents in which action might well be accompanied by music and others which invited song. Wisely refraining from attempting too much, Mr. Damrosch has made some picturesque numbers. The prologue has dignity and the chariot race the necessary riotous movement. The two short melodramas are effectively instrumented for flutes, clarinets and harp. The hymn to Artemis is very happy in its communication of the mood of the text, while the cello solo is very well written, and in the hands of the consummate artist who played it was one of the most satisfying parts of the music.

The instrumentation is generally good and while archaic flavor is not pronounced, there is a certain characteristic manner in the writing for the solo flute and for two flutes in harmony. The work as a whole is sincerely conceived and has a consistent refinement of style. The concert began with Schubert's unfinished symphony, after which Mr. Casals played Lalo's D minor concerto with splendid mastery and with ravishing beauty of tone.

## THE NEW YORK SYMPHONY.

Mr. Casals, Soloist—Mr. Damrosch's "Iphigenia" Music Heard.

At the afternoon concert of the New York Symphony Orchestra yesterday in Aeolian Hall the solo performer was Mr. Pablo Casals, who appeared twice, once in Edward Lalo's violoncello concerto in D minor, and again in an obbligato in Walter Damrosch's incidental music for "Iphigenia in Aulis." In this music Miss Merle Alcock, a mezzo soprano, also appeared. The beginning of the program was devoted to Schubert's "Unfinished Symphony," which was well played by the orchestra, not without much of its poetical significance and without forcing the attempt to gain it.

The appearance of the great Spanish violoncellist must always be accounted notable. The concerto of Lalo is not of itself a musical masterpiece, though it is interesting, full of character, and in the last two movements showing something of the Spanish influences in rhythm and melody that appear in other of his compositions. It is skillfully written for the instrument, making large demands upon the performer but few that are contrary to its nature, yet a work requiring the highest art of the virtuoso. Mr. Casals's playing was of the greatest beauty in finish or phrasing, richness and quality of tone, rhythm, the expressiveness of his cantilena, and the perfection of his mechanism, the unobtrusiveness of art that conceals art. It was a remarkable performance, and recognized as such by the audience.

Mr. Damrosch's incidental music to "Iphigenia in Aulis" was composed for the performance of Euripides's drama in the open-air Greek theatre at the University of California, Berkeley, last summer, and was heard for the first time in New York. Five principal selections were presented, some with subdivisions. There is a broad and seriously conceived prelude, in the midst of which there is a mezzo-soprano solo representing the Muse of Tragedy. The "Entrance of the Maidens of Chalcis" is the most ingratiating of all that was played yesterday, rigorous and picturesque music, pleasingly melodious with a swinging rhythm and effective orchestration. A "melodrama and dance" describes graphically Achilles racing the chariot: two following "melodramas" are tuneful scores for harps, flutes and clarinets.

In the "Hymn to Artemis" there is another solo for mezzo soprano, and in "Iphigenia's Farewell," following it, a broadly flowing melody for violoncello obbligato played by Mr. Casals. The last selection was "The Miracle" and the "Battle Song of the Greeks," the latter of course expressed in a blaze of martial music, and both with some ingenious contrapuntal use of themes previously heard.

Such music necessarily does not count in a concert performance for all it is worth; for it is projected as the accompaniment of action and of stage pictures, and without them some of its meaning is lost, yet it held its own well in the concert hall as music of substantial texture, even though not always of the highest distinction, music written with knowledge and abundant facility, a creditable contribution to American art.

Miss Merle Alcock, who sang the solos, has a voice of real beauty, smoothness and fine quality, a cultivated and artistic style. Her diction was especially to be praised.

## CHAMBER MUSIC SOCIETY.

Carolyn Beebe's New Organization Gives Its First Concert.

A new organization called the New York Chamber Music Society, which consists of a pianist and players of the stringed and wood-wind instruments, gave the first of a series of three concerts in Aeolian Hall last night. The Directors are Carolyn Beebe, a pianist who has devoted much of her time to ensemble playing, and Gustave Langenus, a well known clarinetist. The others are men known in the orchestras and elsewhere as excellent players of the various instruments they represent. The program consisted of what is naturally, owing to the combinations of instruments used, of music that is not often heard. It began with a quintet in

E-flat by Mozart, a relic of the days when quartets and quintets were written profusion and with far less feeling than they were in the later era represented by the second work on last night's program, Brahms's Quintet in B minor for clarinet and strings. The concluding number was Wolf-Kammer-symphonie in B flat for piano, strings, flute, oboe, clarinet, and horn.

In their various combinations the players disclosed the necessary amount of co-operation for good ensemble. Individually they are excellent for the most part and there is no reason why their future hearings, even if they do appeal to a special audience, should not prove interesting and valuable contributions to the general scheme of concert giving.

## Flotow's "Martha" Sung Again.

Flotow's "Martha" was repeated last night at the Metropolitan Opera House with the same cast as sang it for the first time here last week, including Mmes. Hempel and Ober and Messrs. Caruso, De Luca, and Malatesta in the principal rôles. Mr. Bavagnoli conducted.

## CHEERS FOR MME. GUILBERT.

Singer Again Shows Her Remarkable Versatility at Recital.

With a complete change of programme and with an audience which packed the Lyceum Theatre to the doors and cheered the artist after the second group of songs, Mme. Yvette Guilbert gave another recital yesterday afternoon. She began with a group of Parisian satires of the time of Louis XV., inspired by incidents which happened at the court of Mme. Du Barry, and for the recital of which Mme. Guilbert wore a fetching costume of the period and a white powdered wig. Her next group was three songs of the commoners up to the seventeenth century, after which were heard songs of the King's soldiers of the same century, and finally there were songs of the laborers, also of the same period. A change of costume went with each group of songs, and a complete change of manner and voice attended the delivery of each song.

The versatility of the great artist again was proven, and it was no wonder that the audience cheered her after the song of St. Nicholas. She deserved it.

## MELBA SINGS AT BILTMORE.

Oritzka Also Heard at Friday Morning Musicales.

The fourth for this season of the Friday morning musicales was given in the ballroom of the Biltmore yesterday, with a large audience present. The artists were Mme. Nellie Melba, soprano; Mme. Rosa Oritzka, contralto, formerly of the Metropolitan Opera House; Leopold Godowsky, pianist, and Louis Siegel, violinist. Mme. Melba sang compositions of Duparc and Bemberg and Mme. Oritzka sang an aria from Meyerbeer's "Le Prophète" and a group of German songs. Messrs. Godowsky and Siegel each played several numbers. At the piano were Camille Deoreus and Frank St. Leger.

The next concert will take place on January 14, when Caruso will be among the artists.

## Yvette Guilbert Is a Wonder.

Yvette Guilbert, the famous French diseuse, gave a second recital yesterday afternoon at the Lyceum Theatre before a very enthusiastic audience, justly enthusiastic for the art of this inimitable French woman, an art so great that all evidence of "school" is eliminated. Yvette Guilbert's natural gifts amount to genius, and she has typically Gallie esprit, superimposed on that solid foundation of knowledge of all the technical resources of her work which makes the real French artist the greatest of them all. Madame Guilbert's voice cannot be compared to other voices. It is often unbecoming, but it conveys her meaning, it is colored with a thousand shades which generally escape the attention of singers.

Her first group of songs was of the Middle Ages and adapted to it was the costume she wore, a costume of great beauty, but the headress of which hid, unfortunately, part of the extraordinarily expressive face of the artist. The last song was a strange mediæval legend of Mary Magdalen, which, in any tongue but that of the French would seem irrelevant. With them it is not. They have a homely way of mixing the affairs of every-day life with those of the Deity, and Mme. Guilbert has this characteristically French attitude to such a point that the effect was one of deep reverence.

In the second group, the seventeenth and eighteenth-century women, it would be impossible to choose a favorite. The first, "L'Hypocrite," the woman who pretends to love, yet abhors, her husband, was a genre picture so horrible that it

held one spellbound. It was filled, too, with terrible humor. The second "L'Impatiente," was deliciously funny, and so were "L'Espiegle" and "La Menteuse." "La Délaisse," a young woman who goes to the monastery to get her lover back, was a tiny drama for the girl, the lover, a novice, and a Capucin father, the latter delineated with a few deft gestures which set him living before the eyes of the audience. The other person—or persons—in her songs are always as vivid to one's perception as Madame Guilbert herself.

The most exquisite piece of work on the programme, perhaps, was the dainty representation of Béranger's "Lisette," grown old and remembering with mixed joy and sadness her lover and the charms of her youth. Who can forget Madame Guilbert's description of her own youthful beauties, the delicacy of the repeated lines, "Que j'étais gentille," or the fire which suddenly flared up as she remembered Béranger's stirring words, his love for "La France, la liberté." She repeated one number by request, "Le lien serré," in which her impatient sewing told as much as her face and her voice, such amazing sewing with an imaginary needle and thread.

In the twentieth-century types she presented her famous and terrible song, "La Glu," in a most impressive way, yet still more gripping was "La femme—Notre petite compagne," a five-minute epitome of all the "femmes fatales" of history. About her hung an inexpressible, yet tangible, atmosphere of the eternal feminine, not a beautiful picture, but one fatally alluring.

## Young People's Christmas Music.

The second of the Symphony Concerts for Young People, given yesterday afternoon in Carnegie Hall, was appropriately devoted largely to Christmas music. As Christmas music is mostly vocal music, vocal forces were provided in the choir from the Cathedral of St. John the Divine, boys and men, under the direction of Miles Farrow. The orchestral numbers were appropriate for the hearing of young people and adapted for their pleasure and edification. Haydn's "Surprise" symphony in G, a prelude by Jacznfeld, the Largo, as it is called, by Handel. The choir sang the "Adeste Fideles," arranged by Novello, an old French "noel," "Jesus, Meek and Mild," arranged by Gevaert; an old Alsatian carol with solo by a boy soprano, Gounod's "Nazareth," with baritone solo; Barnby's "The Virgin Stills the Crying," Jungst's arrangement of "While My Sheep," Mr. Damrosch's arrangement for chorus of Cornelius's solo song, "Three Kings Have Journeyed," and Adam's "O, Holy Night," with tenor solo.

## A Triple Recital.

A recital was given in Aeolian Hall yesterday afternoon by the united efforts of Diane Lavole-Herz, pianist; Mary Zentay, violinist; Morton Adkins, baritone, who all had the assistance of Coral O'C. Quirk, accompanist. Miss Zentay is a young player—her age was given on the program at a conservative figure—who does not yet show artistic ripeness. She has a large tone that is sometimes rough, and not always in exact intonation, and an abundance of energy. She played Vieuxtemps's Concerto in D minor, pieces by Beethoven and Bach, and others of lesser mold.

Miss Lavole-Herz's most interesting contribution was a series of pieces by the Russians, Blumenfeld and Scriabine; a more ambitious undertaking was Liszt's Fantasia and Fugue on the name of Bach. Mr. Adkins showed a voice of agreeable quality and intelligent comprehension of songs in German and English.

## "Goetterdaemmerung" Repeated.

The performance at the Saturday matinee of the Metropolitan Opera House yesterday was of Wagner's "Goetterdaemmerung." A large audience evinced deep interest in it, and with good cause, for it was an excellent performance, one in which the various factors worked in harmonious co-operation. The cast was the same as at the performance in the first week of the season, and Mr. Bodanzky conducted, as he did then, with results of distinction.

## FRIENDS OF MUSIC AT SECOND CONCERT

The second concert of the Society of the Friends of Music took place yesterday afternoon in the Ritz-Carlton Hotel. The programme comprised Beethoven's E flat quintet, opus 16, for piano, oboe, clarinet, horn and bassoon; Bach's B minor sonata for piano and flute, and Brahms's serenade, opus 16, for small orchestra. The pianist was Harold Bauer and the flutist Georges Barrere, who also conducted the "Barrere Organization" in the Brahms music.

Beethoven's quintet is one of his less familiar works, first heard in 1797. It

was afterward arranged for strings and piano and also for string quartet. The Brahms serenade, written for two flutes, two oboes, two clarinets, two bassoons, two horns, viola, cello and bass, dates from 1859. Neither of these compositions belongs to the higher flights of its composer, but the Beethoven work has nevertheless much beauty and interest to commend it to the music lover. Doubtless it would be heard oftener if its first movement were more concise, but Beethoven was apparently in love with the principal theme and could not bring himself to abandon his experiments with it.

The Brahms serenade is a tolerably tiresome composition, and it should be permitted to rest. It is not characteristic of the great master, nor has it anything of special interest to offer either in its materials or their development. Furthermore, the selection of instruments is unhappy. The want of violins is sadly felt, for the attempt to make the wood wind supply the high voices is far from successful. The contrast between wind and strings is made doubly sharp by the absence of violins.

However, the work was well played. Mr. Bauer kept the lid of the piano open in his two numbers, and in the quintet quite justified Beethoven's description, "for piano accompanied by wind instruments." In the Bach number the piano was less strenuous, but Mr. Barrere was not at his best. Hurrying from the Symphony Society concert to the Ritz-Carlton did not help the finish or customary repose of his style. Many musicians were permitted to attend this concert and they applauded right loyally.

## ARENS CONDUCTS WAGNER.

Bayreuth Music at People's Symphony Concert.

A Wagner programme was given at the second concert of the People's Symphony Society, Franz X. Arens, conductor, yesterday afternoon in Carnegie Hall. Kathleen Howard, contralto, and Alfred Gruenfeld, a Russian violinist, were the soloists. The audience, one of the largest yet seen at these concerts, packed the auditorium.

The orchestra was heard to advantage in some of its playing. In the opening number, the overture to "Rienzi," there was a marked improvement over some past work, both in balance and precision. The other numbers for orchestra were the "Flying Dutchman" and "Tannhaeuser" overtures, the song, "Traume," as arranged by Wagner for small orchestra, and the "Ride of the Walkyries."

Miss Howard was heard first in the aria of "Adriano" from "Rienzi," which she sang adequately, and again in the Waltraute scene from "Goetterdaemmerung." Mr. Gruenfeld played the solo part in Wilhelm's arrangement of the "Good Friday Spell," for violin and orchestra, and won several recalls to the platform. Much of this recognition was deserved, as his delivery disclosed a tone, though small, of clear musical quality, an intonation very accurate and many desirable qualities in taste.

## SYMPHONY SOCIETY CONCERT

Orc 20-1914

Walter Damrosch's music for "Iphigenia in Aulis," with Pablo Casals and Miss Merle Alcock as soloists; Schubert's "Unfinished" symphony and Lalo's concerto for cello in D minor, with Mr. Casals playing the solo part, were repeated yesterday afternoon before the Symphony Society of New York at Aeolian Hall. The audience, which filled the hall, applauded the soloists warmly and gave similar approval to Mr. Damrosch, calling him back to the platform at the end of the concert.

## MME. GUILBERT TO DEPART

Gives Final Recital Before Western Tour—Sunday Concert Bills.

The concerts given yesterday afternoon and last night in various playhouses included Yvette Guilbert in the last recital of her series at the Lyceum Theatre before she starts on a Western tour; Sousa and his band and principals of "Hip Hip Hooray" at the Hippodrome and the customary offering at the Winter Garden.

## MANY AT PLAZA MUSICALE.

Music Lovers Enjoy Unusually Well-Balanced Performance.

The Sunday dinner musicale given last night in the main restaurant at the Plaza by Nahàn Franko, assisted by Mme. Anne Bussert, soprano leggiero, and Carl Gantvoort, baritone, drew large crowd of music lovers. The program, consisting of ten numbers, was unusually well balanced and the efforts of the artists were very well received.

# M'CORMACK'S VOICE AIDS K. OF C. FUND

Concert at Hippodrome Realizes \$12,000 for Catholic Order's New Home.

## CARDINAL SITS IN A BOX

A new record for concert attendance and for the amount of the receipts was established yesterday afternoon at the Hippodrome when the New York Chapter of the Knights of Columbus and their friends turned out to the number of 6,500 and paid almost \$12,000 for seats to hear John McCormack sing.

Further superlatives might be gone into also, inasmuch as the concert, the gross receipts of which go to help swell the building fund of the Knights of Columbus, was held in the biggest playhouse in the world and the singer is conceded to be the most successful concert singer of the day. Wherefore, all things considered, the committeemen who had corralled Mr. McCormack into donating his own services and those of his assisting performers showed absolutely no signs of grief as their eyes swept the tiers of humanity which filled every one of the 5,264 seats "in front," with more than 1,200 more seated on the stage, standing in the wings and every place else that Elre Commissioner Adamson's blue clad lads would permit standees.

Of chief interest in the audience was Cardinal Farley, who sat with Bishop Hayes, Mr. Lavelle and the Cardinal's secretary, the Rev. Dr. Carroll, in a side box from which the Cardinal's coat of arms floated aloft and at the back of which were spread the Stars and Stripes. And all along the three walls the boxes were filled to capacity with men and women prominent in religious, official and social life, many of whom were not of the Catholic faith.

And while superlatives are being considered, a proper appreciation should be noted of the salesmanship of the ever so charming Miss Gwen McCormack, aged about 6 years, and Master Cyril McCormack, who says he "is half past seven years old." While they circled about during the intermission selling autographed photographs of their father to help swell the building fund they professed absolute inability whenever a greenback was handed forth to make change.

METROPOLITAN OPERA HOUSE — "Lohengrin," an opera by Richard Wagner.

### The Cast.

King Henry	Carl Braun
Lohengrin	Jacques Urius
Elsa von Brabant	Emmy Destinn
Friedrich von Telramund	Herman Well
Ortrud	Margarete Ober
The King's Herald	Carl Schlegel
Four Brabantian Nobles	Julius Bayer
	Ludwig Burkstaller
	Adolf Fuhrmann
	Carl Bitterli
Four Pages	Louise Cox
	Rosina Van Dyck
	Frieda Martin
	Venol Warwick
Conductor	Artur Bodanzky.

### By BAIRD LEONARD.

"Lohengrin" was performed at the Metropolitan last night for the first time this season, but that is not the point. The point is that the presentation marked Emmy Destinn's return to Gatti-Casazza's kingdom, an event which will be heralded with great joy by the subscription public. Even if the Metropolitan were fully equipped with its regular staff of sopranos, Miss Destinn's absence would be unfortunate. Considering the crippled condition of its high-registered songstresses, it has been a calamity. There may be a more remarkable soprano voice than that which Miss Destinn possesses, but I have yet to hear it.

It is difficult to say anything new about "Lohengrin." Everybody knows that it is the most popular of the great German composer's works, and every boy and girl in Germany can hum the Swan Song. At least one selection from it is branded with special significance for those who have been united in holy wedlock, and they are legion. It is interesting to reflect that this bridal chorus is the only thing written by Wagner which has been degraded by the parody of the hoi polloi. The voice of the people is the highest tribunal.

### Taken Role of Elsa.

Miss Destinn appeared as Elsa, a role unsurpassed in the expression of virginal sweetness and light. These two abstractions did not suffer by the Bohemian singer's loss of weight.

If there is anything which strikes the ear of the auditors more plainly than the "grazies" of Italian opera and the "gewisses" of the German it is the fact that Elsa came from Brabant. The herald and the king and the nobles all emphasize her native heath so strongly in the opening scene that the initiated might mistake it for the most interesting thing about her. But it isn't. Elsa stands not only for all that is noble and pure in womanhood, but for a unique instance in which its overwhelming curiosity is justifiable.

Lot's wife had no excuse. Her sly finish may be traced directly to what Poe calls the imp of the perverse, Sodom and Gomorrah belonged to her past and were completely divorced from her future. She had no good reason for wanting one more look at either of them, unless she was impelled to look back by the inexplicable instinct which makes human beings break into a run when the fire alarm sounds.

### Her Case Not Like Mrs. Lot's.

Elsa's case was quite different. What self-respecting woman could bear the torture of being wedded to a mystery? And if, lashed by the insinuations of Ortrud, she had not insisted upon a complete revelation of his genealogy opera-goers would never have thrilled to that stunning narrative beginning "In fernem land."

This facetious discussion of a legendary libretto may not be in the best of taste, but, as was hinted before, there is nothing new to say and something must be said. It goes without remark that the Metropolitan's presentation of "Lohengrin" is well up to the standard which it has set for operas of that period. Jacques Urius sang the hero's part in the absence of Mr. Sembach, who was suffering from a cold.

Mr. Bodanzky conducted.

The sixth week of the season at the Metropolitan Opera House was ushered in last evening. The opera was "Lohengrin," which had its second performance. When the work was given before it was the medium for the debut of a new Bohemian soprano. She sang Elsa while suffering from a cold and had some difficulty in finishing the last act. She has not been heard a second time, and the manager has been laboring under some serious disadvantages, because not only was Miss Erna Zarska not available but Lucrezia Bori was also on the long continued sick list, so that the operas in her repertory could not be given.

Mme. Emmy Destinn was no longer a member of the company, and many admirers were lamenting her loss. She returned to this country to sing in concert, and had made plans for an extensive tour. But Mr. Gatti-Casazza naturally saw his opportunity and, as has been elaborately told in the public prints, engaged Mme. Destinn to sing for the rest of the present season and part of next. Last evening the distinguished Bohemian soprano made her reappearance, singing Elsa, the role in which her young countrywoman had been so unfortunate.

There was a hesitating and ill advised attempt to applaud Mme. Destinn when she made her entrance in the first act, but most of the audience realized that the moment was not well chosen for a demonstration. At the end of the act, however, there was a cordial, if not ecstatic, outburst. The principal singers appeared before the curtain six or eight times. It was evident that the audience wished Mme. Destinn to appear alone and finally she did so. She was warmly welcomed.

It was gratifying to hear her once again, although there are other roles which give more scope to her powers than Elsa does. But her voice was resonant and clear and she sang her music in the style which has now so long been popular with opera-goers. Her return to the Metropolitan stage will add to the present strength of the company and to the interest of the season.

The other members of the cast were the same as before except that Mme. Ober replaced Mme. Metzner as Ortrud. Early announcements named Mr. Sembach as the Lohengrin of the evening, but Mr. Urius had been substituted for him before the programmes were printed. The performance as a whole was smooth, well knit and dramatic. Mr. Bodanzky was the conductor.

### A SAD PIANO RECITAL.

Given to Few Hearers by Dutch Pianist at Princess Theatre.

Hanna Wolfe, who is said to be an eminent Dutch pianist, gave a recital before a limited and thoughtful audience in the Princess Theatre yesterday afternoon. Beethoven's sonata, opus 109,

and Schumann's "The Song of the Lark" among the matters disposed of. No statistics are at hand as to the number of pianists in Holland nor the degree of efficiency required to make one eminent. However, the character of Miss Wolfe's playing and the fact that she is said to be eminent might lead to the suspicion that in Holland the art of piano playing is yet in its infancy.

During a few moments of the andante of the Beethoven sonata Miss Wolfe seemed to stand upon the threshold of musical art, but with a most disappointing display of retiring disposition and in an incredibly short time she turned her back on the palace of truth and resumed her wandering in the gloomy wilderness of disconnected sounds which she had bravely entered with the first measures of a Bach toccata and fugue. It was a sad session, but nevertheless it was officially announced that Miss Wolfe would presently recite again for the instruction of students.

Quite sylphlike, in comparison to her former operatic self, Miss Emmy Destinn made her first appearance of the season as Elsa in "Lohengrin" at the Metropolitan last night, and was received with great enthusiasm by the large audience. As is generally known, the Metropolitan last spring did not re-engage the Bohemian soprano for this season, and she had arranged to devote her time exclusively to concerts, but the indisposition of both Misses Bori and Zarska created such a shortage of prima donnas that Mr. Gatti-Casazza hurried to Miss Destinn and induced her to give up the concert stage long enough to sing ten times at the opera. Last night was her first performance.

When, in the first act, she appeared before the tribunal of Henry the Fowler, enthusiasts in the audience forgot the traditions of a Wagnerian audience and started applauding, but hisses promptly put a quietus on this. Then, at the close of the act, the pent up storm broke, and did not cease until Miss Destinn appeared before the curtain alone, when the audience told her, with a great deal of noise, how glad they were to have her back again.

Behind the scenes Edward Siedle, technical director, had arranged a little welcome of his own, for the exit leading to her dressing room bore the illuminated sign:—"Welcome Emmy Destinn."

Seen in her dressing room the prima donna said:—

"I am so happy to be back at the Metropolitan, for I've already taken out my citizenship papers, and returning to the great American home of grand opera makes me feel more American than ever." Miss Destinn sang with accustomed beauty of voice and was particularly happy in the lyric passage of the balcony scene. She is reported to be lighter by thirty pounds, and gained additional grace and charm.

Mr. Urius sang the swan knight of the title rôle, although Mr. Sembach had been announced in the part. He was prevented from appearing by reason of hoarseness. Mr. Urius was in excellent voice. Mme. Ober sang Ortrud for the first time this season and gave a dramatic interpretation of the music, her invocation aria arousing great applause.

The rest were all familiar. Mr. Braun appearing to advantage as the King, Mr. Well being a satisfying Telramund and Mr. Schlegel an excellent herald. Mr. Bodanzky conducted a poetic, effective reading, all details rounding out an admirable performance to mark the return of Miss Destinn.

### "THE MESSIAH" SUNG.

Christmas time brings several performances of Handel's oratorio "The Messiah" annually, and the first to be heard this season was that of the Columbia University Chorus last night at Carnegie Hall under the direction of Walter Henry Hall. The orchestra of the Symphony Society and four soloists assisted. Nearly every seat in the auditorium was occupied. Miss Marie Stoddart sang the soprano arias and Miss Gilderoy Scott was the contralto. Both gave creditable but not brilliant performances.

The male soloists were better known and sang their music more satisfactorily. Dan Heddoe, who has sung tenor rôle of this work here on several previous occasions, was in good voice. Robert Maitland, who sang the bass solos, is really a barytone and had some difficulty in singing the deep low notes of the aria, "Why Do the Nations Rage?" He is a polished singer and the quality of his voice is good to hear.

The chorus, while not so large as last season, has improved. The sopranos and basses outbalanced the tenors and altos at times. It was all through, however, a creditable performance and the audience enjoyed it. No oratorio seems even to approach "The Messiah" in popularity.

### THE RUSSIAN CHOIR.

A Concert of Church Music, Folk and Secular Songs in Aeolian Hall.

There was a very considerable interest in the concert given in Aeolian Hall last evening by the choir of the Russian Church in New York on the part not

# HEMPEL AND CULP HEARD AT WALDORF

## Fritz Kreisler Also One of the

Mr. Bagby's third musical morning of the season was held yesterday in the grand ballroom of the Waldorf-Astoria, drawing a crowd which listened with much delight to Mme. Frieda Hempel of the Metropolitan Opera House, Mme. Julia Culp and Fritz Kreisler, violinist. Mr. Bagby has his troubles as well as the management of the Metropolitan Opera and almost at the last minute he was obliged to substitute Mme. Culp for John McCormack, the tenor.

Mr. Kreisler met with his usual success, playing numbers by Bach, some of his own arrangements and compositions of Cartier, Brahms and Tschalkowsky. Mme. Culp was heard in a group of songs by Brahms, and she also sang several English songs. Her last number was Schubert's "Ave Maria." Mme. Hempel sang the vocal arrangement of "The Beautiful Blue Danube" by Strauss and numbers by Handel, Mozart and Schubert. At the piano for the various artists were Conrad Bos, Carl Lamson and Samuel Chotzinoff.

### Miss Hanna Wolfe's Recital.

Miss Hanna Wolfe, announced as an eminent Dutch pianist, gave a recital yesterday afternoon at the Princess Theatre, which was her first appearance in New York. Her program was exacting. Tausig's arrangement of Bach's D minor organ toccata and fugue, Beethoven's sonata Op. 109, Brahms's G minor Rhapsody, a group of pieces by Chopin, and others by MacDowell, Rachmaninoff, Debussy, and Liszt. Schumann's series of little pieces, called "Scenes from Childhood" that recently has been taken up by concert pianists, was also included. The ground for Miss Wolfe's eminence was not disclosed in her performance yesterday. She has not all the security and finish of technique expected of a public player in New York, nor all the quality and variety of tone necessary for the beautiful performance of such music as she set out to interpret. Under these circumstances it is hardly necessary to discuss the interpretative gifts and acquisitions that were disclosed in her concert more than to say that they showed little distinction.

### NEW VIOLINIST HEARD.

Ilja Schkolnik Gives His First Recital Here and Wins Applause.

Although few persons in the audience at the first recital of Ilja Schkolnik, violinist, at Aeolian Hall last night even attempted to pronounce his name, nevertheless everybody applauded heartily after each of his numbers.

There were several things in Mr. Schkolnik's playing that marked him as a violinist of talent. He gets a beautiful, full tone from his instrument and he has technical proficiency. Nevertheless, at times he displayed unpleasant mannerisms, such as exaggerated portamento effects. Nor was his intonation faultless. His longest number was Mozart's concerto in E flat. He did not show a complete understanding of its musical content or display a broad style of delivery, but in shorter works he appeared to much better advantage.

A romance, by Sinding, he played with sweeping force. His bowing was more smooth and his style more finished than in the preceding work. Again he pleased in a gavotte of Handel, but he lacked the necessary fire to make his performance of the Pugnani-Kreisler prelude and allegro convincing.

His hearers apparently found his playing to their liking, and they were numerous for an unknown artist.

only of those particularly connected with that church, but of a wider public as well. Together they filled the hall. The choir, under the direction of Ivan T. Gorokhoff, has been heard here in concert before. It presents music of unusual interest, little known to music-lovers in general. Last evening its program was equally divided between chants and hymns of the Russian Church, and secular songs and arrangements of folk songs. The choir is composed of men and boys, who appeared in the vestments of the church for the religious music and put them aside for the secular.

The liturgical and other hymns and chants of the church have a singularly impressive effect, even in the surroundings of the concert hall; an effect obviously in close relation to the general character of the secular songs that were afterward given. They are solemn, very measured, not without a certain monotony when heard in succession, but in the rarer mode without such relief

# 'LA TRAVIATA' SONG AT METROPOLITAN

S. Damacco and De Luca Receive Their First Hearing in This Opera.

## MME. HEMPEL'S VIOLETTA

"La Traviata" was given at the Metropolitan last night before an audience of fair size and moderate enthusiasm. The performance stimulated curiosity by reason of the appearance of two singers not previously heard in this work. Giacomo Damacco was the Alfredo and Giuseppe de Luca the Giorgio Germont. Mme. Hempel was once more the Violetta, and Mr. Bavagnoli conducted. The prima donna was not in her best vocal condition. It was a somewhat depressing evening for the elders whose ears tingled with memories. Youth has many priceless blessings. There are many who never heard a great performance of "La Traviata." There are some who have hardly heard a good one.

The traditions of operas of this type are not lost, but there is seldom a sufficient supply of vocal technic to reproduce the real beauties of the music. The lyrics of "La Traviata" demand a finished style, a perfect legato and a command of dynamics seldom found among singers brought up in the modern dramatic school. Mme. Hempel usually sings Violetta well, and for the matter of that sang it well last night, but the quality of her tones was not what it generally is. She was a fine figure of a woman, and it was not her fault that phthisis refused to destroy her splendid outlines in two hours and a half.

Mr. de Luca's Germont had dignity and good tone to commend it, and he had the customary success with "Di Provenza." There seems to be little else to say about a performance of "La Traviata." The chorus does not expect to be taken seriously in this melodious opera, and its labors are happily soon ended. The orchestra gets a little beyond the "big guitar" stage, and there is a brass band which plays dance music of a strange kind. There is also a harp which is used behind the scenes to accompany Alfredo's vocal obligato to Violetta's first act solo. With so much apparatus Verdi could have done more, if the situation had permitted. But he had to wait for "Aida." Meanwhile let the record stand that there was much applause last evening. To-night "Samson et Dalila" will be sung. Mr. Caruso will be heard.

LA TRAVIATA, opera in four acts, by Giuseppe Verdi. At the Metropolitan Opera House.

Violetta.....	Frieda Hempel
Alfredo.....	Minnie Egner
Giorgio.....	Marie Matfield
Alfredo.....	Giacomo Damacco
Giorgio.....	Giuseppe De Luca
Alfredo.....	Angelo Bada
Giorgio.....	Vincenzo Reschiglian
Alfredo.....	Riccardo Tognoli
Giorgio.....	Giulio Rossi
Alfredo.....	Gaetano Bavagnoli

Verdi's "La Traviata" was sung at the Metropolitan Opera House last night for the first time this season. Miss Hempel again sang Violetta, but the others in the principal roles, Giacomo Damacco as Alfredo, and Giuseppe De Luca as Germont, were new to Metropolitan audiences, as was Gaetano Bavagnoli, the conductor. The smaller roles were sung by Mmes. Egner and Matfield, and Messrs. Boda, Reschiglian, Tognoli, and Rossi.

From the viewpoint of individual brilliance of the singers, which is not an important one in an opera of this type, the performance was not the equal of some of those of recent times. Miss Hempel was not in her best voice and did not always succeed in duplicating the beautiful singing she has done in this role before, although in point of charm and appealing touches of characterization there was nothing lacking. Mr. Damacco, singing with a better quality of voice than he exhibited at his debut, was still scarcely a brilliant figure in the rôle of Alfredo.

Mr. De Luca, the new baritone, was more impressive vocally than the others. There were not many of his tones which were not produced with ease and under full control. He sang "Di Provenza" very finely, and was rewarded with considerable applause to acknowledge thoroughly. For no such collection of bows as he has been seen on the stage of the Opera House for some time.

Mr. Bavagnoli conducted with spirit.

## Dec 24 "Samson et Dalila." 1915

Another large audience saw the third performance this season of Saint-Saëns' "Samson et Dalila" with the same cast as before. Caruso and Matzenauer are admirably adapted to the title parts—the former with his forceful, though not forced, vocal utterance and his sincerity of acting; the latter, in her Oriental beauty and in her vocal voluptuousness—the expression may be allowed, Amato

as the High Priest is distinctly on a lower level; his thin "scooping" tones are anything but priestly. Mr. Polacco again presided over the performance, which had choral and orchestral beauty of a high order. Time was when the Metropolitan choristers stood around, taking as much part in the action as cordwood, and didn't sing very well either. Now there is a very different disposition on their part. They do take part in the action, and their singing, thanks to Mr. Setti and to a more careful selection of voices, is worthy of such a distinctly choral work as "Samson." The ballet, too, deserves praise.

## For 24.21 see page 64

## HAROLD BAUER IN RECITAL.

ec 27 1915  
Pianist Heard at Aeolian Hall in Program of Important Works.

Harold Bauer broke the silence—perhaps the musical cynic in this most crowded season would be tempted to say the blessed silence—which has prevailed for several days in the concert rooms by giving a piano recital yesterday afternoon at Aeolian Hall. There were apparently enough persons upon whom the spell of the holidays had relaxed its hold to supply an audience comfortably filling the auditorium.

His program was made up of important works, and Mr. Bauer made little concession to that mood of relaxation which humankind is supposed to enter upon between the time of its Christmas dinner and the hour when the daily task must be faced again. The list comprised Bach's Italian Concerto, Schumann's "Kreisleriana," Beethoven's Sonata in B flat, Op. 103, ("Grosse Sonate für das Hammerklavier"), four compositions by Chopin, and Liszt's "Mephisto" Waltz.

Beethoven's "grand" sonata, Op. 106, is one of his last few compositions in that form, as it is one of his most important. Mr. Bauer plays it with a sense of expounding its formal structure as well as with feeling for its emotional contents, and no careful listener was deprived of the opportunity to note the signs of the "advanced" style which was becoming characteristic of Beethoven in this part of his life.

In his playing of Chopin Mr. Bauer was very effective. He gave the Impromptu in F sharp, Polonaise in E flat minor, Nocturne in E, and Prelude in F sharp minor. These were played with lovely tone and with subdued dynamic values. Not even in the Polonaise was a climax marked by great volume of tone. Such grace and finish as clothed the Prelude with beauty and significance are not commanded by every pianist, and all the brilliance necessary was provided in the "Mephisto" Waltz.

## SUNDAY NIGHT CONCERTS.

### Kreisler at Metropolitan Opera House—Pavlowa at Hippodrome.

The concerts last night included one at the Metropolitan Opera House, with Fritz Kreisler as the special soloist; another at the Hippodrome, with Mme. Pavlowa and members of the Boston Opera appearing with Sousa's Band, and a recital by Yvette Guilbert at Maxine Elliott's Theatre.

At the Metropolitan Opera House Fritz Kreisler played Mendelssohn's Concerto in E minor and three smaller pieces, two of which were his own arrangements. The other soloists were Mabel Garrison, who sang the Bell Song from "Lakmen" and four other songs, and Henri Scott, who gave "O tu Palermo" and "To the Evening Star." The orchestra, under Richard Hageman, played the "William Tell" Overture, the Ballet Music from "Henry VIII," by Saint-Saëns, and Halvorsen's "Triumphal Entry of the Bojars."

Mme. Pavlowa appeared twice at the Hippodrome concert, dancing, with Sousa's Band. The soloists were Tamal Miura, the Japanese soprano; Orville Harold, tenor; George Baklanoff, baritone, and José Marónez, bass. These, with the exception of Mr. Harold, who appeared instead of Ricardo Martin, who was indisposed, are all members of the Boston Opera Company.

At Maxine Elliott's Theatre Yvette Guilbert began a new engagement, appearing in a characteristic program of old French music. She was assisted by the Trio de Lutece.

## Dec 27 1915 Harold Bauer and Others.

Harold Bauer does not believe in codding his audiences. Even during the holidays, when everybody is supposed to be hankering for the daintiest of delicatessen, he gives his audiences rye bread

without much better. To be sure, his Aeolian Hall recital, yesterday afternoon, ended with a group of Chopin pieces and Liszt's "Mephisto Waltz"; but these most enjoyable works came after an hour and a half of the heaviest Teutonic fare, beginning with Bach's "Italian Concerto," which is not one of his inspired works. Nor is the "Kreisleriana," which followed, one of Schumann's masterworks, though he himself thought highly of it and wrote it for his Clara. It seems depressively long, illumined with only a few flashes of genius. Mr. Bauer played it admirably, making the most of its good points, as he did of the remaining number on the programme, Beethoven's sonata, opus 106, which, surely, is the most tiresome work ever penned by that great master, a senile, empty production which seems a mere shadow of the rugged genius displayed in Beethoven's greater sonatas. Having nothing to say on this occasion, he, of course, made it the longest of his sonatas. Why put the "Kreisleriana" and opus 106 on the same programme? After the second and third movements of the sonata the audience did not know whether or not to applaud; but at the end the pianist was recalled.

"Kreisleriana" of a more enjoyable sort than Schumann's were offered at the Metropolitan last night when Fritz Kreisler played the Mendelssohn concerto and some short pieces. Mabel Garrison and Henri Scott were the vocalists. At the Hippodrome some members of the Boston Opera Company and Pavlowa assisted the Sousa Band in entertaining another large audience. At the Maxine Elliott Theatre Yvette Guilbert gave one of her unique entertainments, assisted by the Trio de Lutece.

## Mme. Guilbert Makes Speech at Recital

27 at Recital

Makes a Little Explanation About Her Songs, Which Audience Finds Interesting.

Before Mme. Yvette Guilbert began to sing a group of French songs of the seventeenth and eighteenth centuries at her recital at Maxine Elliott's Theatre last night, she made a speech. For her it was rather a long speech, and while she gave it she walked nervously from one side of the stage to the other. It was a rather delicate subject which she was treating and she wanted to say it just right. Finally she came to the point and said: "These songs are just a little—what you might call 'risque' in English. But since I'm singing a historical programme, I can't very well leave them out." So she sang them.

They were called "Le Roi a fait battre tambour," "Ronde," "La Peureuse" and "Est il donc bien vrai." In the programme notes were translations for the first three songs, and these were fairly readable in English, but the last mentioned—well, those who understood the French needed no translation, and those who did not were not shocked by what they heard. All the songs were sung delightfully, and all in all it was a most entertaining recital.

Mme. Guilbert started her programme with two Christmas songs, which were more appropriate to the season and the day of the week than the songs of the seventeenth and eighteenth centuries, but not quite so interesting to the audience, if the applause could be taken as expressing approval. She also sang comic and tragic songs of the eighteenth century and Chansons Crinolines of the period of 1830. She was assisted by the Barriere ensemble which played a serenade of Mozart and Gounod's "Petite Symphony."

Anna Pavlowa, the famous Russian dancer, said adieu to New York for this season, at the Hippodrome last evening when she appeared, with Sousa's Christmas Festival, in the remarkable guest star series Charles Dillingham is presenting at the big playhouse these Sunday evenings. The program last evening, in its entirety, was the most brilliant yet presented and one of the most remarkable ever staged in New York, including as it did three operatic stars of the Boston Grand Opera company, in addition to Pavlowa, Sousa's fine organization

of the Russian Cathedral Choir gave its annual concert last evening in Aeolian Hall. The singing of this organization has now become one of the interesting incidents of the musical season and the audience at last night's entertainment was one of the largest seen in Aeolian Hall in the course of this busy winter. The programme was arranged somewhat differently from that of last winter and was most attractive.

The first part was devoted to music of the ritual of the Russian church and the second part to songs of the Russian people. The church music has already become known to music lovers through the ministrations of Ivan Gorokhoff's body of singers, but the people's songs have been sung to only a few. That they should become known is much to be desired, for no other nation is richer in lyrics of the kind than the Russians.

The numbers in the second part were a "bylinka," or narrative lay, by Kasalsky, "The Plume Grass" by Shakhovskoy, Tchaikovsky's "Legend," a villagers' chorus from Borodin's "Prince Igor," soon to be produced at the Metropolitan, a "Khorovod," or choral dance by Arkangelsky, "The Sun and the Moon" by Gretchaninov and Arkangelsky's "Shades of Night."

The old bylinkas of the folk song period were rich in dark tales of the Cossacks and the still more savage Tartars; but that of Kasalsky, heard last evening, dealt with the half historic and half legendary chronicles of the era of the principalities, the far off days when Russian nationality was not yet organized and the Scandinavian ideal of separation had not been supplanted by the Byzantine conception of solidarity.

The music was all interesting and some of it was extraordinarily beautiful. The church numbers served to give to those who had not previously heard Russian cathedral singing an idea of the splendid impressiveness of the liturgy, as well as it did last winter. There seemed to be several new boys in the ranks and some faces were missing. Probably some of the better trained boys have reached the age when the voices change and can no longer be employed.

At any rate, the intonation of the choir was faulty much of the time and this greatly marred the effect of the singing. Those who are acquainted with Russian choir singing in its native surroundings know that bad intonation is not one of its common faults. But on the whole there was some remarkably interesting singing in the concert and the audience must certainly have found the whole entertainment stimulating and memorable.

## RUSSIAN SINGING

The Russian Cathedral Choir gave its annual concert last evening in Aeolian Hall. The singing of this organization has now become one of the interesting incidents of the musical season and the audience at last night's entertainment was one of the largest seen in Aeolian Hall in the course of this busy winter. The programme was arranged somewhat differently from that of last winter and was most attractive.

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## NEW CANTATA AT CONCERT.

Dec 22 '15  
The Highwayman, Produced at New York University.

Nearly five hundred persons packed the auditorium of the Gould Memorial Library last night for the first concert of the fifth campus concert course at the New York University. Reinald Werrenrath, baritone; Lillian Ellerbusch, soprano; the University Heights Choral Society and the New York Festival Orchestra took part in a miscellaneous programme.

A number on the programme that met with repeated applause was a dramatic cantata, entitled "The Highwayman," written by Deems Taylor, a graduate of the university. Reinald Werrenrath had the principal rôle, while the piece was conducted by the author himself.

and Orville Harrold, the popular Hippodrome tenor, who substituted for Riccardo Martin, who is suffering from a cold and could not appear with his confreres.

Mlle. Pavlova experienced a new and novel sensation in dancing with a full military band accompaniment, and after the first divertissement, the Tschakowsky "Pas de Deux," she said she enjoyed the novelty. It is certain that a New York audience never enjoyed her "Bacchanale," by Glukounow, executed with Alexandre Volinine, more than the one last night, and the crowded house actually stood up and cheered the distinguished little danseuse at the end of the fine spirited number. In the audience, which included many of the Metropolitan subscribers and well-known musical folk, was Charlotte, the premiere skater of the Hippodrome, who has often been referred to as the "Pavlova of the Ice."

#### Japanese Prima Donna.

Of equal interest to music lovers was the first concert appearance of Miss Tamaki Miura, the only Japanese prima donna soprano, whose success this season has been most phenomenal. She appeared twice last evening; at first presenting a group of fascinating Japanese songs and later sang the aria from the second act of "Madame Butterfly"—a role in which she set a new standard. Miss Miura's voice, method and style are typically those of a finished European artist and she delighted her first concert audience and won it completely, as she had those at the Manhattan earlier in the season.

Other numbers which added to the pleasure of last evening's big Christmas bill were Mr. George Baklahoff in Russian folk songs and Mr. Jose Mardones in Spanish songs. Both these principals are associated with Pavlova in the Boston Opera organization. Mr. Orville Harrold proved a popular substitute, as he made a fine impression with his first selection, Donizetti's "Spirito Gentile," while his encore number, "Mother Machree," provided one of the most enjoyable features of the evening.

#### A Christmas Festival.

John Philip Sousa selected his portion of the program with fine discernment, in that he provided novelty and variety to the holiday program. One striking composition was "Dance of Invitation," by a new composer, Mabel W. Daniles, which was liberally applauded.

Altogether Mr. Dillingham provided a Christmas musical festival that was a rare delight, and furthermore, he has succeeded in making the Hippodrome the rendezvous of all who seek entertainment of the best sort on Sunday evenings. This series is worthy of a long subscription list. Next Sunday he presents Nellie Melba.

## 'MARTA' SANG AGAIN

Flotow's "Marta" was repeated at the Metropolitan Opera House last evening before a Monday audience of great size. Not only was it Monday, but it was a Caruso night and this is a combination of great power. It is no news to opera lovers that the majority of those who visit the Metropolitan wish to hear Mr. Caruso. Many interesting records of his performances have been written and made, but there is no other so interesting as the record of public devotion to this idol. A few years ago it was the general belief among those who keep watch on musical doings that South America—or especially Argentina—was the happy hunting ground of the tenor, while New York bestowed its principal adoration on sopranos. But Adelina Patti is gone; long live Caruso.

What might happen if a *Tosca* as irresistible as the great Adelina or a *Brünnhilde* as majestic as the imposing Lilli Lehmann were to come before the local public is something which must remain a matter of conjecture. So long as there is no woman to rival Mr. Caruso in the public admiration, the reign of the tenor will continue. The title of last evening's opera might easily have been *Lionello*, for despite Mme. Hempel's charming performance and the perfumed sentiment of "The Last Rose of Summer" the tenor's "Mappari" was the climax of the evening.

The cast was the same as at preceding performances. It is not a great cast, nor even a satisfactory one in these uncertain days. But the performance has spirit and the melodies, simple and pretty, are to be heard. It is a good thing for the younger operagoers, too, to hear these older works. It should broaden their outlook, for man cannot live by Wagner and Puccini alone.

## OPERA STARS HEARD AT BAGBY MORNING

Dec. 28, 1915  
Rappold and Matzenauer and Arthur Middleton Soloists at the Waldorf.

Mr. Bagby's last musical morning of the December series was held yesterday in the grand ballroom of the Waldorf-Astoria. There was an interesting programme by Mme. Marie Rappold, Mme. Margaret Matzenauer and Arthur Middleton of the Metropolitan Opera, and Percy Grainger, pianist. Mme. Matzenauer sang an aria from "Samson et Dalila," a group of German and English songs, and with Mme. Rappold the duet from the second act of "Aida."

Mme. Rappold's numbers included an aria from the second act of Puccini's "Tosca," songs by Bachet and Van der Stucken, and with Mr. Middleton she sang the duet "Crucifix" by Faure. Mr. Middleton's numbers included songs in Italian and French. Mr. Grainger played a number of piano solos familiar to his concert repertoire. Richard Hageman of the Metropolitan Opera staff was at the piano for the singers.

## MISS CHEATHAM GIVES A CHRISTMAS RECITAL

Dec. 28, 1915  
Children of All Ages Have a Happy Time at the Lyceum Theatre.

Kitty Cheatham gave what has long come to be her annual Christmas matinee yesterday afternoon at the Lyceum Theatre. An audience made up of children of all ages and sizes sat in the atmosphere of peace and happiness which habitually prevails at Miss Cheatham's recitals.

The curtain went up on a stage entirely in darkness, but soon lights began to gleam on several Christmas trees, which, gradually, as the lights were more fully turned on, stood revealed with their sparkling and varied Christmas decorations in a room set with smaller snow-laden trees and trimmed with greens and red roses. The scene was one of pretty effect, and it made a fitting background for Miss Cheatham, who appeared in one of her shepherdess costumes with hat of bows, ribbons and flowers.

Her programme opened with an arrangement made by herself of Puccini's "The Children of Bethlehem," in which she sang the songs. She prefaced the music by words about the Christ Child. The number in its rendering was made still more effective through the singing of Mrs. Richard Percy as the *Star* and harp and flute accompaniments played respectively by Messrs. Salzedo and Wagner.

French, American, German and Swedish Christmas songs followed, which Miss Cheatham sang, after prefacing each with some legend or story told in her customary manner. Four songs of Schumann, "Abenstern," "Schmetterling," "Kinderwacht" and "Fruehlingsbotschaft" she introduced by reading a copy of the letter the composer once gave with the songs to Clara Wieck before she became his wife, in which he described them as being "as easy as winking."

The last part of the list was given over to folk songs of many lands, including a group of old negro folk songs, "Mother Goose Rhymes" and other selections. The song that perhaps caused the most merriment was John Alden Carpenter's "Practising" and the audience tried, but in vain, to have it repeated. Flora MacDonald, Miss Cheatham's accompanist, again proved herself an able assistant at the piano parts.

## A CHOPIN RECITAL BY GABRILOWITSCH

Ossip Gabrilowitsch gave the fourth of his historical piano recitals yesterday afternoon in Aeolian Hall before a large audience. The programme was devoted to the music of Chopin. The scheme comprised the A flat ballade, four etudes, the B flat minor sonata, twelve preludes, the G minor nocturne, B minor mazurka and A flat polonaise. It will be seen that the pianist chose to sweep the broad field of the master's thought rather than

to essay any connected epitome.

It is almost superfluous to say that it is difficult to make a satisfying programme of Chopin music. The greatness of the art is equalled by its individuality of style. Chopin's color palette is exclusive, and his music, varied and original as it is in drawing, is harmonically

painted in a set of sensuous tints which fall upon one after an hour. Chopin is always greater when not alone. The splendors of his imagination and his new discoveries in the realms of piano expression impress themselves upon us most strikingly when we hear him in the company of the other immortals.

The programme annotator, Mr. Huneker, called attention to the prophecy that by the end of this century all that would be left of our most beloved piano music would be the preludes and fugues of Bach, the sonatas of Beethoven and the works of Chopin. So these are, after all, the real futurists. Some of us may plead for the admission of certain Schumann works to the next century's recitals. We should be sorry to think that our great-grandchildren might not hear the C major fantasia, opus 17, or the "Carnival." But none of us will hope that Chopin may not outlive Stravinsky and his brethren.

Mr. Gabrilowitsch is one of the foremost pianists of this time. His art is rich in its spiritual exaltation, its intellectual grasp and its emotional sincerity. Here is a pianist who can play Chopin with poetic imagination, but without loss of virility. Whatever of tenderness and absorption one can feel in this music he will recognize in Mr. Gabrilowitsch's interpretations. But he will never find cheap sentimentality. Mannerism at times obtrudes itself, as in the exaggerated rubato of the scherzo in the sonata yesterday, but sensational artifice never. And doubtless some Chopin lovers were glad that the player did not pursue with relentless hand the fashion of turning "The Funeral March" into a patrol. There is less of this than one usually hears.

There was a wide range of beautiful color in Mr. Gabrilowitsch's playing, and scintillating brilliancy (with a few dropped notes). In certain flashing etudes. A great artist, who succeeds remarkably in putting himself in harmony with the composer, but without self-effacement, Mr. Gabrilowitsch is one of the very few who can give sustained interest to such a recital as that of yesterday.

## THREE EPISODES IN MUSIC WORLD

Dec. 29, 1915  
Oratorio Society Gives 'Messiah'—Gabrilowitsch Plays—Ruth St. Denis.

The music world is awaking from its Christmas quiet and getting into its swing. Yesterday afternoon both Carnegie and Aeolian halls were occupied and filled. Little new can be said of the Oratorio Society's annual presentation of Haendel's "The Messiah." This presentation never fails to bring large audiences and to rouse great interest.

Yesterday's performance, under the baton of Louis Koennenich, was an excellent one, fully the equal of any of recent years. The chorus sang with spirit, with fine resonance of tone and with great surety of attack. Of the solo artists, first honors went to Mrs. Rider Kelsey and to Lambert Murphy. Mrs. Kelsey long ago won her spurs; and from yesterday's showing Mr. Murphy will find in the field of oratorio a more congenial spirit than that of the operatic world. The other artists were Mrs. Henriette Wakefield and Vivian Gosnell.

At Aeolian Hall Ossip Gabrilowitsch was giving his fourth recital, this time in an all-Chopin programme. There were the A flat major Ballade, a group of Etudes and Twelve Preludes, Op. 28, the B flat minor Sonata, the Nocturne in G major, Op. 37, No. 2, the B minor Mazurka, Op. 33, No. 4, and the A flat major Polonaise. Mr. Gabrilowitsch was at his best.

Miss Ruth St. Denis, assisted by Ted Shawn and a small company of dancers, gave a matinee performance at the Hudson Theatre. Miss St. Denis long ago won her fame in the forefront of modern interpretative dancers, and that place she has retained. A special word of praise should be said for the scenery of her present production. If the Metropolitan Opera House would show as much imagination in its productions as that shown by Miss St. Denis, that organization would possess a scenic investiture worthy of its orchestra and singers.

In the series of modern dances, in her Peacock Dance and in the concluding dance of the Five Senses, Miss St. Denis was equally interesting. A special word of praise, too, should be given for the Valse Directoire, danced by Miss Loomis and Mr. Shawn. The audience was large and enthusiastic.

## 'THE MESSIAH' SANG

Dec. 29, 1915  
First of the Oratorio Society's Two Concerts in Carnegie Hall.

The first of the two Christmaslike performances given annually of the "Messiah" by the Oratorio Society took place yesterday afternoon in Carnegie Hall. The audience was one of fair size and it showed much reverent interest such as is wont to be observed at the performance of Handel's great work.

Giving the "Messiah" in the season of the Christmas festival has for a long time been a customary event of apparent importance, and many of those who attend its performances do so with feelings religious rather than artistic. It seems that in recent years public interest in the performances has fallen off. The house was not full yesterday. Perhaps the "Messiah" needs a rest, in which case Bach may be heard again.

Of yesterday's performance there is little need to be said. The score is one the society is wont to interpret with much authoritative understanding and the general trend of the delivery was again along these lines of excellence. Not always was the spirit it contained one of sufficient life and freshness, but there was no lack of good balance and the tone as well as the beauty produced a general finish.

The society was assisted in the performance by the orchestra of the Symphony Society, and a solo quartet composed of Corinne Rider-Kelsey, soprano; Henriette Wakefield, contralto; Lambert Murphy, tenor, and Vivian Gosnell, bass. Frank Sealy was the organist.

## Mme Guilbert Charms as Ever

Dec. 29, 1915

To the delight of an audience composed chiefly by women, Mme. Yvette Guilbert yesterday afternoon gave another of her recitals of old French songs at Maxine Elliott's Theatre. Several of her numbers were repetitions from previous programmes, while others were new; some were serious, while others were from the antipodes of seriousness. The music of all, however, contained minor strains.

Mme. Guilbert was suffering from a slight cold, but it hampered her little in her singing and had no effect whatever on her fascinating acting. After her third group of songs the applause and recalls were so insistent that she announced "An old English song" and then gave "No, John! No!" with all the art of her French songs.

The programme included two golden legends of the fifteenth and sixteenth centuries, dealing with the birth and the death of Christ; two dramatic legends of the Middle Ages, two marriage songs of the seventeenth century, two little dances of the eighteenth century, two little dancing songs and two Parisian satires of the time of Louis XV. For each of the four groups Mme. Guilbert wore a costume of the period.

Miss Vera Barstow, violinist, played between the groups of songs, giving numbers by Tartini, Bruch and Vieuxtemps. Ward Stephen accompanied both artists at the piano.

## Wagner at the Metropolitan.

Mr. Urius sang Siegmund at last night's performance of "Die Walküre." It is one of his best roles, and he sang it with much sincerity and enthusiasm. He did not try to improve on Wagner by making a mordant out of a grace note, as certain of his predecessors have done, and his respect for the letter of the text is quite equalled by his respect for the spirit. Mme. Matzenauer was again the Brünnhilde and Mme. Kurt was the Sieglinde, both thoroughly adequate. Once upon a time audiences were not in the habit of breaking in on orchestral passages in "Die Walküre" with applause, but the claque has changed all that. There are institutions in European houses that it would do well not to emulate here. Dec. 30, 1915.

Mr. Bodanzky was again in evidence as a superb pilot to the Wagnerian craft. Unfortunately the men in the orchestra, fatigued by an afternoon rehearsal of "Prince Igor," were not in the best of form, and there were several slips, but the performance, as a whole, was an enjoyable one.

Mme. Kurt was the Sieglinde, and Matzenauer the Brünnhilde, and Urius sang and acted Siegmund. Mr. Braun was a Hunding, Mr. Scott an Icelandic Hero, and Bodanzky conducted with rare dramatic moments, so at the end of the act climaxes to proper effect stirred the audience. With the first act was rewarded by enthusiastic applause.

# "Prince Igor"—Metropolitan Opera House.

Yaroslava.....Frances Alda  
Konchakova.....Flora Perini  
Nurse.....Minnie Eggenor  
Prince Igor.....Pasquale Amato  
Prince Galitzky } .....Adamo Didur  
Khan Konchak }  
Vladimir.....Luca Botta  
Broszka.....Angelo Bada  
Skoula.....Andrea di Seguroia  
Conductor, Giorgio Polacco.

"Prince Igor," opera in four acts and prologue, the book and the music by Alexander Porphyrievitch Borodin, was produced at the Metropolitan Opera House last evening. The conditions attending the introduction of this new musical drama were of a familiar kind. The audience was large. There was a plenty of applause. The singers were called before the curtain many times. The enthusiasts behind the orchestra rail added their voices to the sound of hand clapping.

The new work is the second from the Russian repertory to find its way to the Western world. Doubtless its performance was due to the interest aroused by the presentation of Moussorgsky's "Boris Godunov" and that comparisons will be made between the two works is inevitable. If these provoke discussion they will perhaps intensify interest in both operas, which resemble each other only on the surface. Happily comparisons need find no place here, where a description of Borodin's creation alone is required.

The opera falls into the class of historical dramas, and it has one radical fault often found in such works. It is episodic. There is no artistic development of emotional experiences, such as makes a true drama. The author has sought to draw from an ancient chronicle incidents with which to arrange a series of brilliant scenes. Amid these certain human emotions are revealed, but they are not the motives of the action. That is purely political.

The story is taken from a "bylina," or metrical chronicle, one of the ancient lays in which history and fable mingle their various accounts of a people's infancy. This "bylina" deals with the war of Prince Igor against the Polovtsy, a Turkish tribe of invaders. Igor was one of the numerous princes who governed the provinces of Russia before the unification of the country and the centralization of its government.

## Third Act Cut Out.

The incidents into which the story falls are loosely connected. Light is thrown on the character of the libretto by the fact that after several rehearsals and before last evening's performance the third act had been voted a bore and had been ruthlessly cut out. The opera went on comfortably with a single change in the dialogue of the second act—all that was necessary to keep it from falling apart entirely.

In the prologue Prince Igor bids his wife farewell and goes forth to meet the enemy. There are processions and choruses. It is not dissimilar to the opening scene of "Boris." In the first act we see what results when the lord of the city is away. Igor has left his wife in the care of her brother, Prince Galitzky. That distinguished nobleman promptly gets drunk and the whole town hastens to assist in his orgy.

The second act shows us Igor and his son, Vladimir, prisoners in the camp of Khan Konchak, the Polovtsy General. Vladimir has fallen in love with the Khan's daughter, and she with him. Love duet including the inevitable passage sung sitting on a bench. Igor is very drunk, but accepts the offer of a mercenary Turk to help him to escape.

This is the revised version of the Metropolitan. In the original he refuses and it becomes necessary to have a third act in which he escapes and the Khan holds fast to the son, betrothing him to the daughter. This part of the drama is now mercifully left to the imagination. The fourth act takes us back to Russia. Yaroslava, wife of Igor, weeps. Presently she sees dust on the horizon. Can it be? No! Yes, it is; it is my long lost husband! End of opera.

## Want of Dramatic Continuity.

Thus we see that there are several emotional states of more or less poignancy and some opportunities for spectacle. But there is no demand for dramatic continuity in the music, and with this radical defect the opera halts lamely to its conclusion. Borodin's admirers lay much stress upon the brilliant use of Oriental color, while he himself warns us not to expect ingenuity in the treatment of recitative: "I am far more attracted to melody." Then he enlightens us in regard to his general plan. He has no affinity to what is called endless melody. He prefers "definite and concrete forms."

"In opera," he says, "as in decorative art, details and minutiae are out of place. Bold outlines are only necessary; all should be clear and straightforward and fit for practical performance from the vocal and instrumental standpoint." Every word of this contains sense. But the practical application of it must be found disappointing, at least to the dispassionate observer. Some of "The Five,"

with Borodin rejected in his practice, admired the opera. It has its happy moments; but it has its bad quarter hours. Doubtless the Russian mind views these things differently. And then Prince Igor is a national hero.

Borodin's treatment of the book then retires recitative to disuse as much as possible. What dialogue we hear is carried on in a very vague and ill defined style of arlso, and this want of melodic definitiveness is discernible in the solo parts from beginning to end.

In these solo parts one looks in vain for anything in the nature of characterization. The speech of Galitzky has Russian melodic idiom as its base and in one place reiterates a phrase heard in the duet of the Nurse and the Czarowitz in "Boris Godunov." Little of dramatic significance, however, is accomplished by this leaning upon the folk song. The other personages neither do nor sing anything pertinently Russian.

The best piece of solo music in the opera is that delivered by the Prince in the camp scene, beginning in the Italian translation "Oime! Nel cor mi graverà l'angoscia ognor." It is not a strikingly original or brilliant piece of writing, but it is good enough to provide scope for a few minutes of impressive dramatic singing, and perhaps this as much as we should demand of an operatic composer in this lamentably dull era. The fact that Borodin wrote the passage some thirty years ago makes this consideration none the less appropriate. The solo was without question the most successful in the performance, and it owed much of its value to Mr. Amato's finely planned delivery of it.

## Choruses All Well Written.

However, the arlso allotted to the principals in this score will not make any deep scars on the memory. The operagoer, even he who thinks of opera as an art and not as an after dinner cordial, will without question be of the

opinion that the most meritorious portions of the work are the excellent choruses and the ingeniously developed scene of barbaric revel in the camp of the Khan.

The theatrical craft disclosed in this scene is worthy of a more experienced operatic composer than the Russian chemist. It is a cunningly made union of various spectacular elements. Such elements in opera are not wholly scenic. There are spectacular action and music also. When all are moulded in a cohesive and eloquent mood picture, even if it be not of the more subtle type of psychology, we have an art work, though possibly not of towering importance. Such a creation we have in the camp scene of "Prince Igor."

To be sure we may shrug an impatient shoulder when we find our ears choked with flattened seconds, but we are in the musical Orient, where the flat second and the flat sixth dwell together in loving fraternity. But there is other material and most of it is serviceable and some of it newly disposed in captivating patterns. Borodin has written a long and elaborate development of a choral dance. The music allotted to the chorus in this scene is highly effective and the variety of rhythmic figure in the whole dance is good. The glitter of costumes and the agility of dancers do not constitute the entire value of this scene. It is musically successful.

In other incidents of the drama we find manifestations of the same skill. The opportunity to utilize masses is again and again seized with avidity by the composer, who apparently finds himself less ready when he is called upon to publish human emotion with a single voice. Probably the congeniality of ensembles tempted Borodin into a prolixity which sadly mars the opera.

Most of its incidents—even some which are without chorus—are needlessly spun out. One has only to recall the eclipse, the drunken scene, the imploring women before the Princess, even the barbarian festival and the preparation for the return of Prince Igor. With this descent into prolixity goes a fondness for dilatory orchestral measures interspersed between lines of vocal utterance, a fault which has brought failure upon many an opera otherwise worthy of toleration.

## Opera Needs More Cutting.

It is one of the failings of music that it impedes action; but it has a more deplorable effect upon dialogue unless it places itself absolutely at the service of speech. Borodin's score would gain immeasurably if some skilled hand could go through it and cut out every measure of music which compels the actors to stand idly waiting while it is played. Action cannot be created merely to fill such voids; if it does not grow naturally from the scene it is worse than futile.

The summary of the matter, then, is that we have an opera of thin and disconnected story, and a resultant score in which little approach is made toward a true dramatic exposition of human emotion. We are invited to view a few episodes in which human feelings are treated as accessories to a historical plot. The real nuclei of the score are the mass effects from which the tenuous solo parts stream in quickly diminishing rays.

The best artistic textures in the choruses are to be found in those of the prologue, the petition of the maidens in the first act, the camp scene of act III, and the invisible chorus of the last scene.

It may be added that this last serves only to delay the action of the work and hence its musical value is lost.

A complete enumeration of the features of the production cannot be made now. The scenery is very good, very good indeed, and since scenery has become a principal star in Metropolitan productions too much emphasis cannot be laid on this statement. The costumes may share the glory of the scenery. They are also very important. The dancers deserve much praise, especially Miss Galli, who showed extraordinary activity and endurance. The choruses were admirably sung. Every one knows that choruses are vital to some lyric dramas. Think of "Parsifal." To be sure there is also *Kundry*; but this is another story. And it is German opera too. Possibly one would rather think of the choruses in "Boris," or of the thrilling score of "L'Amore del Tre Re," which storms through two splendid acts of human tragedy without any chorus at all. But Borodin's choruses, as we have seen, are brilliantly composed and it is well that they were beautiful; sung.

There are no great roles for principal singers in "Prince Igor." All are sketches and no impersonator can make much of scattered fragments. Mr. Amato is the hero of the performance, for his Igor has a certain heroic dignity and a breadth of utterance, which is not to be attained by other roles. He sang his music with power and with an artistic discretion sometimes missing from his interpretations.

Mme. Alda made a charming picture within the uncertain outlines of the part of Yaroslava. Her costuming was beautiful and her appearance attractive. Her singing was uneven in value. It had passages of tonal beauty and sensibility of feeling; it had others which suffered from her familiar difficulties in

quick enunciation. Mr. Didur was excellent as the irresponsible Prince Galitzky. As for the others they had mere bits to do, and they did well enough, though without any great distinction.

Mr. Polacco conducted the opera. The whole performance was wanting in smoothness, and the musical director doubtless had some anxious moments. The orchestra was not overburdened. The instrumentation, which is the work of several hands, is workmanlike, but not distinguished.

## Spaulding-Whiting Recital.

Albert Spaulding and Arthur Whiting gave a joint recital of chamber music at the Punch and Judy Theatre yesterday afternoon. An interesting program was arranged for violin, harpsichord and piano. Mr. Spaulding, whose clever work is well known in the city, played Bach's Saraband Double et Bourree, unaccompanied, with great success and Mr. Whiting's performance was well received. Other works on the program were Mozart's Sonata C major for harpsichord and violin and Brahms's Sonata D minor for piano and violin. *Dec 31, 1915*

## CHAMBER MUSIC RECITAL.

*Dec 31, 1915*  
Messrs. Spaulding and Whiting Play Violin, Harpsichord, and Piano.

A concert of chamber music, of a sort outside the usual scope of chamber music concerts, was given yesterday afternoon in the Punch and Judy Theatre, by Messrs. Albert Spaulding and Arthur Whiting that was found extremely charming by a considerable audience. Mr. Spaulding's admirable violin playing has been admired several times this season before. Mr. Whiting is known as an expert practitioner of the harpsichord, an instrument obsolete except for a few such enthusiasts as he; and the harpsichord contributed much to the interest and charms of the occasion.

The two played together two sonatas by Corelli for harpsichord and violin, one in E major; the other, in D minor, being the set of variations on the old Spanish dance called "La Folia" or "La Folio," and a sonata by Mozart in G. Mr. Whiting also played alone a chaconne by Corelli and a rigandon by Rameau, and Mr. Spaulding the sarabande with its "double" and the bourree from Bach's solo suite in E minor. At the end they united in a performance of Brahms's sonata for piano and violin in D minor, in which, of course, the modern instrument was used.

The combination of harpsichord with the violin, especially in a room of such intimate surroundings and excellent acoustics, is delightful. The tonal quality of the harpsichord, with the wide variety obtainable by the use of its different mechanisms, blends with that of the violin far otherwise than the modern pianoforte, and in this old music intended for this combination, more beautifully. Mozart's sonata, too, though Mozart was more addicted to the pianoforte than to the harpsichord, has a new charm when so played.

The two players were animated by the same spirit and point of view toward the music they presented and their performance was full of grace, and spirit, finely appreciative of what should be done and left undone in the older music. They played Brahms's sonata with true poetical feeling and intimate tenderness.

# "PARSIFAL" HEARD AT METROPOLITAN

S.  
"Madama Butterfly" Also Given Before Large Opera Audience. *Jan 1, 1916*

Two performances took place at the Metropolitan Opera House yesterday. In the afternoon "Parsifal" was given and in the evening Puccini's most popular work, "Madama Butterfly," entertained a large audience and dismissed its hearers abundantly early for the function of seeing the New Year in. The performance of Wagner's last work was also well attended, but as there was no subscription the assembly was naturally less numerous than that of the evening. It was a good presentation of the "sacred" drama, and its general merits were similar to those of its predecessors.

The cast differed in the assumption of the role of Amfortas by Clarence Whitehill, who had been singing in Chicago with Mr. Campanini's company. The admired American singer was suffering from a cold and his delivery was at times labored and wanting in that sonority of tone which he customarily possesses. But his interpretation had all of its wonted emotional value. Mr. Bodanzky conducted and again gave pleasure by his discretion in the treatment of the rich orchestration.

Before this season began it was expected that Lucrezia Bori would long ere now have made her initial bow as Cio-Cio-San, but her prolonged illness has prevented her from appearing at all. "Madama Butterfly" had been sung once before this winter with Mme. Villani as the heroine. Last night the Cio-Cio-San was Mme. Emmy Destinn, who has long been favorably known in this part. It would be idle to say that she is an ideal picture as the little Japanese girl, but she can sing the music and delineate the character. She was in good vocal condition last evening and was heard with pleasure.

Mr. Martinelli was once more the Pinkerton and deserved praise for his vigorous singing. Mr. de Luca substituted as Sharpless for Mr. Scotti, who was still indisposed, and acquitted himself with credit. Mr. Polacco conducted and showed no ill effects from his hard work of the previous evening.

# "Hänsel and Gretel," December 24 (Matinee).

The annual Christmas matinee for children had the following cast:

Hänsel .....	Marie Mattfeld
Gretel .....	Edith Mason
Die Hexe .....	Albert Reiss
Gertrude .....	Lila Robeson
Sandmännchen .....	Helen Warrum
Taumannchen .....	Lenora Sparkes
Peter .....	Otto Goritz
Conductor, Richard Hageman.	

The newcomer was Edith Mason as Gretel. It was the first time she had done the role on any stage, and her performance of it was remarkably good. She looked, sang and acted the real little German girl and her work certainly compared most favorably with that of all the others of the cast, veterans in their respective parts. There were hundreds of children there, who laughed or shuddered with appropriate emotions at the grotesqueries of the Witch, the roundtunity of Otto Goritz as the Father and the misfortunes of Lila Robeson, who in the first act gave a moving impersonation of the Mother. Marie Mattfeld was satisfactory as Hänsel and both Sandmännchen and Taumannchen did their parts bravely, Helen Warrum in particular revealing a soprano voice of most exceptional quality.

From the standpoint of a serious production, the Metropolitan's "Hänsel and Gretel" could be improved by a few more angels in the "Himmelsleiter" scene and by a little more life on the part of Richard Hageman, who often dragged the tempi intolerably, especially in the second act.

After the opera, Rosina Galli, assisted by Giuseppe Bonfiglio and the entire corps de ballet, danced a very pretty series of divertissements.

# "Tristan and Isolde," December 24 (Evening).

Christmas Eve saw the second performance of "Tristan and Isolde" with a notable cast. Despite the festive occasion there was a good sized audience present, which was liberal with its applause and discriminating in its judgment. The Tristan of Jacques Urlus and the Isolde of Melanie Kurt are familiar to the New York public. Suffice it to say that these artists gave of their best, which insured a performance of unusual merit. Margarete Ober as Brangaene, Carl Braun as King Mark and Hermann Weil as Kurwenal each contributed largely to the success of the evening.

Artur Bodanzky was the conductor, wielding his baton with intimate knowledge of the Wagner score, which resulted in a reading of unusual beauty. Under his direction the music revealed poetic beauty and refinement of tragedy. His work earned for Bodanzky the well deserved applause of the audience.

# "Aida," Saturday Afternoon, December 25.

The substitution of Pasquale Amato as Amonasro, in place of Antonio Scotti, at the Christmas Day performance of "Aida" came almost like a Christmas present to lovers of Amato's singing. The house was well filled, although not crowded, and the performance was delightful from beginning to end.

Emmy Destinn, in the role of Aida, was superb, and as Amneris, Margarete Matzenauer was particularly pleasing. Martinelli proved an excellent Radames and Henri Scott filled the role of the High Priest, Ramfis, very satisfactorily. With Amato impersonating Amonasro, this particular role became one of especial importance. Rossi made an excellent King.

Giorgio Polacco conducted in his usual faultless fashion. The incidental dances were performed by Rosina Galli

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and the corps de ballet. Lenora Sparkes was the Priestess and Angelo Bada the Messenger.

# JANUARY 2, 1916.

# "UN BALLO IN MASCHERA."

Caruso, Amato, and Mme. Kurt in the Principal Roles.

UN BALLO IN MASCHERA, opera in four acts and five tableaux. Book by Somma. Music by Giuseppe Verdi. At the Metropolitan Opera House.	
Riccardo .....	Enrico Caruso
Renato .....	Pasquale Amato
Amelia .....	Melanie Kurt
Ulrica .....	Maria Duchesne
Oscar .....	Edith Mason
Silvano .....	Vincenzo de Bellis
Samuel .....	Andrea de Seta
Tom .....	Lenora Sparkes
A Judge .....	Angelo Bada
A Slave .....	Pietro Audino
Conductor .....	Giorgio Polacco

Verdi's opera "Un Ballo in Maschera" has been heard for the last two seasons at the Metropolitan Opera House with something more of favor than was once given it. It was presented there at the matinee performance yesterday for the first time this season. The opera has, for one thing, an evidently congenial part for Mr. Caruso to sing—that of Riccardo, and is for that reason, if not

other, prized at the Metropolitan. There are other parts which also offer opportunities for singing in Verdi's most full-blooded operatic style. There are many solo "numbers" of the kind that are accounted effective.

There are several scenes, notably that of the third act, that are highly effective from an operatic point of view. And no doubt the opera has been made more acceptable by the elimination, as it is presented at the Metropolitan now, of all the old absurdities such as putting its scene in Boston, Mass., and introducing a Governor of Boston, a Creole secretary, a negro witch, a palace filled with steeple-crowned Puritan courtiers. The scenic settings are unusually handsome and appropriate.

Mr. Caruso sang yesterday in splendid voice; as well as he has at any time since the opera opened, if not, indeed, better. The part is well adapted to him both in its music and in the kind of action demanded by it. Mr. Amato also makes an impressive figure as Renato. Mme. Kurt appeared for the first time as Amelia. She was not in good voice, particularly in the beginning. She was, in fact, suffering from a marked indisposition, and her singing had not all of its best qualities; but she gained a better command of her resources as the performance went on, and in the third act sang with great beauty and power. The part is a very different one from those with which she has been chiefly associated here, and her success in it attested an unusual versatility.

It is a good way from Miss Frieda Hempel to Miss Edith Mason. Miss Hempel has sung the part of Oscar in previous seasons, a part comparatively unimportant, yet requiring a brilliant and accomplished singer to do full justice to its somewhat limited opportunities. Miss Mason, if she did not do full justice to them, did very creditably indeed, in a somewhat small style.

There was a very large audience and an abundance of enthusiastic applause.

# MR. KREISLER'S RECITAL.

An Enormous Audience Hears Violinist in Carnegie Hall.

Fritz Kreisler gave a second violin recital yesterday afternoon in Carnegie Hall, which was filled to its utmost capacity, including the now familiar rows of listeners on the stage behind the player. Mr. Kreisler was in excellent form. He played Bach's suite in E minor for violin and piano with a beautifully poetical and introspective spirit, and in the same spirit a sarabande and allegretto by Corelli. In Vieuxtemps's second concerto in F sharp minor there was an abundance of brilliancy, and something more as well, that went to make what is essentially rather empty matter for a virtuoso's display seem to have after all something of deeper import.

In the latter half of his program there were two pieces by Leopold Godowsky, "Valse Macabre" and "Wienersisch," a "Berceuse Romantique" by Mr. Kreisler himself, a caprice, called "La Chasse," by J. B. Catrier, a French violinist of the early nineteenth century, and various transcriptions and original pieces by Schumann, Weber, Schubert, Mozart, and Dvorak.

# ORCHESTRAL MUSIC AT TWO CONCERTS

Jan 3, 1916

Wagner and Beethoven Furnish Two Much Enjoyed Programmes.

# A HAPPY NEUTRAL TRIO

Two orchestral concerts offered their attractions to music lovers yesterday afternoon. At Carnegie Hall the Philharmonic Society returned to its activities after the holiday interval and gave an all Wagner programme. It contained the "Rienzi" overture, that to "Tannhaeuser," the prelude to "Lohengrin" and that to the third act of the same work, the prelude and libretto of "Tristan und Isolde," the "Waldweben" from "Siegfried," the "Good Friday Spell" from "Parsifal," the orchestral transcription of "Traume," the entrance of the gods from "Das Rheingold" and the "Ride of the Valkyrs."

These numbers belong to the much performed part of the Philharmonic repertoire and their performance yesterday was uncommonly commendable for its display of virtuosity. The audience manifested its pleasure by plenty of applause.

The selections presented by the New York Symphony Society at its concert in Aeolian Hall comprised Beethoven's second and seventh symphonies and between them two movements from the same master's trio, opus 87, for two oboes and English horn. The soloists in this were Messrs. de Russcher, Gerhardt and Bianco of the orchestra.

The playing of the orchestra was commendable in both symphonies, though the performance of the seventh was better in unity and technical finish than that of the other. The scherzo of the first symphony suffered from heaviness of style where lightness was desirable.

But the concert was not without approval to the whole that the musicians had to rise and bow.

The trio was admirably given and Mr. Damrosch seated himself among his men and close to the solo players while conducting it. The work was presented with a naive simplicity of style, a rare delicacy of balance in ensemble and a clear voicing of its charming melody. The effect was so delightful that the audience compelled a repetition of the first movement.

When the trio had been concluded Mr. Damrosch addressed the audience and said that in view of the spirit of the New Year he was sure the audience would pardon his speaking long enough to say that it had been played by a Belgian, a German and an Italian. The audience not only pardoned, but rejoiced loudly.

# A BEETHOVEN PROGRAM.

Dec 3 Jan 1916  
Two Symphonies and a Trio Played by the N. Y. Symphony Orchestra.

The program of the New York Symphony Society's concert, yesterday afternoon in Aeolian Hall was devoted entirely to Beethoven. It included the second and the seventh symphonies; and between them was placed a trio for two oboes and English horn, "played," as Mr. Damrosch remarked to the audience, with an apology for the informality, "by a Belgian, a German and an Italian." They were Messrs. Busscher, Gerhardt and Bianco.

Two movements of the four belonging to the work were played, the minuet and finale. Mr. Damrosch had the adagio and finale of this composition presented at the first concert of his Beethoven cycle seven years ago; so to some the composition was not entirely unknown. It is "early Beethoven," dating from his first years in Vienna, 1797 or before. It is charmingly melodious and gay music, in which the lack of a full harmony is adroitly compensated for by the independence of the part uniting for by the three instruments and the incessant activity required of them. There is a singularly engaging tonal quality in the combination which, for two movements, at least, does not become monotonous; and the presto is of a delightful vivacity. The movements were played with much spirit and precision and aroused a real enthusiasm in the audience.

It was, of course, a more significant matter that the two symphonies were admirably played. There were finish and an excellent tonal balance in the performance, a fine quality of tone, though perhaps at some points it was a little too sonorous and piercing for the hall. Mr. Damrosch infused an intense vitality and animation into the orchestra, and secured well-marked rhythm and well considered contrasts in dynamics. The performance made a deep impression on the listeners.

# Mme. Melba Sings Her Goodby

There was nothing in the programme at the Hippodrome concert last night to inform the audience that Mme. Melba, who was the principal soloist, was making a farewell appearance here for the season, but before she had sung many numbers it was plain to see that such was the case. In her first group she sang Duparc's "Chanson Triste" ("Song of Sadness") and Benhberg's "Les Anges Pleurent" ("Song of Weeping"), and in her second group she presented the "Adieu" from "La Bohème." Then as an encore she presented Tosti's "Good Bye."

By that time every one appeared to know what was in her mind. She was singing goodbye to New York for this season at least. Soon she is to start for Australia. She was in better voice than at her last recital. The simple songs of sentiment she sang with deep feeling. Many of her selections were sung in English, and in the farthest corners of the Hippodrome, which was crowded with an eager audience, every word was distinctly heard so clear was her enunciation.

Scotch songs of the "Old Favorite" type, including "John Anderson My Jo, John," "Coming Thru the Rye" and "Annie Laurie" comprised her third group. Her final number was the Arditi waltz song, "Se Seran Rose," which she has often sung in the lesson scene of "The Barber of Seville."

After the programme was over and the house lights were turned on as a signal that the concert was over, Mme. Melba was recalled eight or ten times. John McCormack led the cheering from a box. Finally she sang one encore, Ronald's "Down in the Forest," and the auditors went away satisfied.

Appearing with the prima donna were Miss Beatrice Harrison, cellist, who played Faure's "Elegie" and Kreisler's "Licheslied" in a way that brought her most hearty applause. Gaston Sergeant, bass, was another soloist. The first half of the programme was taken up by Mr. Sousa and his band, who presented a fantasia of Hume and Rems from Sullivan's "Iolanthe." Herbert Clarke and Frank Simon, cornettists, played a duet of Mr. Clarke's called "Side Partners."

Many lovers turned out in large numbers for the regular Sunday evening concert at the Metropolitan Opera House last night and the program was an especially pleasing one, to judge by the amount of applause it elicited. Carl Friedberg, the pianist, rendered Beethoven's "Empire Concerto" and several numbers by Schumann and Chopin.

Mme. Margaret Ober sang an aria from "Le Prophète" and one from "Don Carlos," while Paul Althouse also sang several songs. "Cielo e mar," from "La Gioconda," was the most roundly applauded of the latter's selections.

The orchestra, under the direction of Richard Hageman, played the "Sakuntala" overture, the Ballet Suite from "Le Cid" and Tchaikovsky's "Marche Slave."

Yvette Guilbert could not escape from New York for a tour of the country without extending her season here. She appeared last night at the Maxine Elliott Theatre and was heard in a new repertoire of French songs, part of the collection she recently brought to this country. The theatre was well filled and the singer was most cordially received.

Miss Olga Seymour, a seventeen-year-old English girl, the daughter of Capt. Eustace Seymour of the British army and a pupil of Amy Sherwin, was an added feature at the entertainment at the Palace Theatre yesterday. She has a pleasing voice and sang a group of songs to the complete satisfaction of a large audience. Among other concerts yesterday was the usual one at the Winter Garden, where a number of Schubert stars took part.

### Kreisler Plays Austrian National Hymn.

Another exciting episode came near the end. After he had finished his recital with his own fascinating and Kreislerish "Berceus, Romantique," which was new to New York audiences, and his own "Slavonic Fantasy," based, chiefly, on Dvorák's very beautiful and touching "Songs My Mother Taught Me" (to which concert-singers are not giving the attention it deserves), he began on the inevitable series of extras, including an Andalusian Dance, by Granados, and a quaint Viennese waltz, "Du alter Steffel." The last piece was his own fascinating "Caprice Viennois," without which a New York audience never lets him go. But before it, he played a piece that made a sensation.

It was the beautiful "Gott erhalte Franz den Kaiser," composed by Haydn and adopted as the Austrian national hymn. A year ago Mr. Kreisler was despondent over the belief that he, after serving as an Austrian officer at Lemberg and shooting a Cossack to save his own life, would never again be able to appear before the Russian, English, and French audiences that had been so enthusiastic over his playing. The ovation given him by a miscellaneous and only in part neutral audience, after he had played that hymn, must have convinced him that he need not worry on that point, though, to be sure, he cannot, for some years, play that same piece in Petrograd, Paris, or London. The loud plaudits in Carnegie Hall were mingled with a chorus of bravos, but the audience did not rise as it did when Paderewski, at the close of his first recital this season, played the Polish national hymn. Saturday's audience took the national anthem of Austria primarily as a beautiful piece of music, beautifully played, and with contagious fervor. And that as an incomparable player of beautiful music Fritz Kreisler will be received hereafter in Petrograd, London, and Paris, it is quite safe to predict.

### 'MAGIC FLUTE' IS SUNG AT THE METROPOLITAN

Performance Is Marked by Sincere Effort on the Part of the Singers.

Mozart's last opera, "Die Zauberflöte," was given at the Metropolitan Opera House last evening. The work had been given but once before in the course of the present season. The performances of the old opera have not recently attracted as much general interest as they formerly did when it was made the medium for a dazzling display of stars. The present cast is a good one, but it is not especially distinguished.

Mme. Destinn as the Queen of the Night, Mr. Barin as Sarastro and Mr. Goritz as Papageno are its most satisfactory members. In times past the operagoer was accustomed to find singers of the best quality in the roles of the *First Lady*, *Papageno* and the *Spriker*. So fine an artist as Putnam Greville used to make this last part—a small one—assume a large importance.

But it is no easy matter now to secure singers who are able to deliver the music of Mozart as it should be delivered. A correct Mozart style must rest firmly upon the very foundations of vocal art. If any attempt is made to hide deficiencies in pure singing by the employment of a declamatory manner, this effort begets its own distinction, for this music ceases to have value or even interest when it is not beautifully sung. Operagoers are well aware that this is a period when singers of elegant style and finish are scarce, and a well-balanced cast of "Die Zauberflöte" is hardly to be expected.

It can be said for all who are concerned in the current performances of the work that they approach their tasks with admirable devotion. All of them do the best they can to realize Mozart's ideals, which were for the most part far removed from those of contemporaneous opera. Of those heard last evening Mme. Hempel was the best able to convey to her hearers something like Mozart's message of pure and lucid beauty. Mme. Destinn was not far behind her, and Mr. Braun's noble voice was well suited to the grave utterances of Sarastro.

Mr. Bodanzky conducted with delicate feeling. His temperamental inclinations are at home in this score, and it was a pleasure last evening to note the care with which he sought for the proper publication of the melodic ideas. The chorus sang well and the musicians of the orchestra discharged their duties ably.

### MME. PETSCHNIKOFF PLAYS.

Violin Recital Assisted by Mme. Gabriellowitsch and Mr. Ganz.

A concert was given in Aeolian Hall yesterday afternoon by Mme. Lili Petschnikoff, violinist, assisted by Mme. Clara Gabriellowitsch, contralto, and Rudolph Ganz, pianist. Mme. Gabriellowitsch and Mr. Ganz are well known to New York concertgoers. Mme. Petschnikoff bears a name prominent in the art of the violin, though she herself cannot be set down as a great exponent of that art. She played with confidence and dash and an evident familiarity with her instrument. Her tone is not always smooth or beautiful in quality, and in the beginning she played not infrequently out of tune; later she seemed to gain a more certain command of her powers. She began with Beethoven's sonata for pianoforte and violin, Op. 47, dedicated to Kreutzer, which she played with Mr. Ganz; and of this the last movement was most satisfactorily represented by her performance. Mr. Ganz played the pianoforte part with certainty and solidity.

Mme. Gabriellowitsch's numbers included a group of songs by Brahms, of which she was most successful in voicing the sentiment of the music in "Liebestreu" and the "Wienlied," the latter of which she had to repeat; and to these she added Faure's "Les Berceaux."

Miss Gates, Miss Harrison, Amato and Martinelli Presented by Mr. Bagby.

### CARUSO SINGS NEXT WEEK

Mr. Bagby began another series of musical mornings yesterday in the grand ballroom of the Waldorf-Astoria. The artists were Miss Lucy Gates, soprano; Miss Beatrice Harrison, cellist; Giovanni Martinelli and Pasquale Amato of the Metropolitan Opera. There was an interesting programme, Miss Gates singing "The Bell Song" from "Lakme," Mr. Martinelli an aria from "Martha" and several Italian songs, and Mr. Amato a group of old French and old Italian songs, in some of which he was accompanied on the cello by Miss Harrison. Miss Gates and Mr. Amato sang a duet from "Rigoletto" and Miss Harrison played several numbers. Richard Hageman and Giuseppe Bamboscheck were at the piano and William C. Carl was at the organ.

### CECIL FANNING'S RECITAL.

A Young Baritone Makes a Successful Appearance in Aeolian Hall.

Mr. Cecil Fanning is a young baritone whose name is more familiar to New York than his deeds. He gave a song recital yesterday afternoon in Aeolian Hall that showed that his good reputation has a proper foundation. His voice is excellent in quality. His technical methods are also generally ex-

cellent. Though there are times when his production is such that a firm and unwavering tone is not wholly assured, Mr. Fanning's interpretations are musical; he seeks the spirit of what he sings, endeavors to give its mood and sentiment a definite and sympathetic expression. The intelligence and skill with which he did this yesterday made many of his interpretations interesting and delightful. It might be said that in songs of sentiment or tenderness the note is sometimes a little overemphasized. His diction is to be praised for its clearness and finish.

There was much dignity and compelling power in his singing of the air from Monteverde's "Orfeo," a remarkably fine declamatory passage. Three songs from Schubert's "Schöne Milnern," including "Am Feterabend," which receives little attention from singers, showed appreciation of the German lied; perhaps the "Trockne Blume" was a bit over-sentimentalized. Loewe's setting of Goethe's "Erlkönig" he sang with an abundance of varied and dramatic expression. The setting is a good one, and it is interesting to compare Loewe's method with Schubert's. Mr. Fanning sang Grieg's "Springtime" with a well-judged sense of climax, and a clever song by Eugen Haile, "Teufelschell," two by Hubert Pataky and Debussy, and a group of songs in English, by Americans, except the last by Francesco de Leone, written for Mr. Fanning by the composer of "L'Oracolo," heard at the Metropolitan last season.

Adele Krueger, Soprano, and Cecil Fanning, Baritone, at Aeolian Hall.

### BOTH WIN APPLAUSE

Cecil Fanning, baritone, gave a recital of songs at Aeolian Hall yesterday afternoon. This singer has been heard here infrequently, but is widely and favorably known in the middle West and is also much liked in Boston. His art has much to interest and to command praise. His entertainment yesterday was well planned and generally well carried out. He was heard in songs in Italian, French, German and English, and, to begin with, it may be said that he was intelligible in all four languages. His English diction was especially good.

Mr. Fanning's voice is one of good quality and power sufficient for his purposes. It is not always produced with unquestionable method, and certain hard tones could well be made more velvety. On the other hand his head tones are excellent and his piano delivery unconstrained and well supported. His interpretative skill showed insight and sympathy as well as temperamental quality.

His selection of a recitative (not an air, as the programme called it) from Monteverde's "Orfeo" as the opening number was happy and he sang it with much dignity and appreciation. "Richard, O Mon Roi" by Gretry was not so well sung, for here forcing of tone marred the music. Three of Schubert's "Die Schöne Müllerin" songs were sung with fancy and feeling. His interpretation of Loewe's setting of "Der Erl König" aimed at an extreme type of dramatization and employed questionable effects of parlando. But it had a certain individuality to commend it.

Nothing on the programme was more beautifully sung than Grieg's "Springtime," which is so often heard in its arrangement for string orchestra. Eugen Haile's setting of Volker's "Teufelslied" called forth much applause. On the whole Mr. Fanning's recital was one of interest and merit.

In the evening in the same hall Adele Krueger, soprano, sang a programme of German, French and English songs, assisted by Ildore Luckstone whose appearances as accompanist are not as numerous as they used to be. Mrs. Krueger's audience was very generous with its applause.

### DESTINN AS TOSCA REPEATS SUCCESS

Puccini's "Tosca" was sung at the Metropolitan Opera House last evening and there was an audience of large size. The opera, which is one of the favorites of the public, had been heard but once before in the course of the season. This was because of the absence of Miss Farrar, who has in recent years taken almost exclusive possession of the title role and because the company contained no other established representative of the Roman singer. A matinee performance served to introduce Mme. Louise Edvina of the Boston company. She was heard with pleasure, though she left behind no lasting impression. However, with the return of Mme. Destinn to the company it was assured that "Tosca" would resume its familiar place in the repertory.

The performance of last evening had some further interest by reason of Mr. de Luca's first appearance here as Scarpia. The role has so long been associated with the name and the fame of Mr. Scotti that it is almost a thankless task for any one else to undertake an impersonation of the minister of police. Mr. de Luca has proved to be a valuable addition to the company and it was to be expected that he would give at least a commendable representation of Scarpia.

He acted the part with much dignity and with an assumption of nervous force, if not of profound power. Intelligence and a knowledge of stage business were conspicuous factors in his impersonation. He sang the music very well indeed, with good tone, correctness of style and excellence of diction. On the whole he proved to be an excellent substitute of Mr. Scotti, and can be heard in the role again with pleasure.

Mme. Destinn's Tosca, though not presented often, is none the less well known to habitual operagoers, whose admiration it won long ago and easily retains. The distinguished soprano was as excellent last night as she usually is. No other Tosca since Mme. Terrina has sung the popular "Vissi d'arte" as well as she. Mr. Martinelli is a fine, upstanding young Cavaradossi, who makes love agreeably, if not romantically and defies Scarpia with fine audacity. He was in good voice last night. What more can be said?

Mr. Malatesta was the Sacristan last evening. Mr. Leonhardt had the part at the first performance. Mr. Polacco conducted with much skill and the orchestra played with excellent tone and elasticity.

### "Tosca" at the Metropolitan.

The second performance this season of Puccini's "Tosca" was given with Emmy Destinn in the title part. It is not a part which she is specially fitted to act convincingly, her gestures being too artificial and her facial expression inadequate to the task, but she sang the music more beautifully than it is usually sung; in the "Vissi d'arte," particularly, she was admirable. In place of the great Scotti, who was ill, Mr. de Luca took the part of Scarpia, but failed to rise to the occasion dramatically, or to make, musically, as much of the rôle as he did of some other parts in which he has appeared lately. Mr. Martinelli was the Cavaradossi, and under Mr. Polacco's baton the performance of the orchestra helped the singers to bring out all the passion and poetry of the score—yes, the poetry; the third act of "Tosca" is one of the most poetic acts in the whole range of Italian opera.

### Kathleen Parlow's Recital.

Miss Parlow was received by a large and enthusiastic audience when she gave a recital in Aeolian Hall yesterday afternoon. It was a mistake to begin with a piece lasting twenty minutes, as it compelled about a quarter of her audience to stand till it was over. Recitals should always begin with two shorter pieces, to enable those who are delayed by the uncertainties of transportation to get to their seats. The piece referred to was Glazounov's violin concerto, a work which is worth playing occasionally for the sake of variety. It abounds in fiddler's tricks, to be sure, including Paganini's "guitar effects." Miss Parlow tackled these courageously, and, it must be said, with brilliant success.

The weak point of Miss Parlow's playing is the lack of variety and modulation in her tone. But what a huge tone it is! Big enough to fill a hall four times the size of the one she played in. It is a beautiful tone, too, and she knows how to make it soft and caressing, with or without the *sordino*, or mute. Her programme was disappointing, in that it included mostly music chosen for its violinistic rather than its musical value. A long chaconne by Vitali followed the concerto. Other pieces were by Tor Aulin and Josef Suk. The audience enjoyed Joachim's version of one of the so-called Brahms Hungarian Dances, which always call to mind Remenyi, who originated some of them. They are charming. The recital, apart from the usual extra demanded by enthusiasts, closed with Sarasate's pleasing "Habañera."

Such vigorous violin playing as was heard at the recital of Miss Kathleen Parlow at Aeolian Hall yesterday afternoon has not been heard here recently. It was her first appearance since last season, the young Canadian player having arrived here from Europe last week. She seems to

have acquired more strenuous methods but there never has been anything hesitating or weak in her handling of big violin work. Not without faults, mostly of a technical character, she seems to be about the most interesting of women violinists. While her programme was well arranged and contained several works of real importance, the opening number and the longest, a concerto of Glazounov, was not of great musical interest. Some of its melodies were broad and as played by Miss Parlow were good to hear, but there also were many chromatic passages played with not altogether artistic effect. The novelty of the concerto, perhaps atoned for its faults. Miss Parlow's intonation, while as a rule pure in the double stopping, and particularly in her octaves, was not perfect.

Vinyl's "Chaconne" she played with full tone. It sounded big, as it was meant to sound. Her tone is large, and if not at all times beautiful, it has vitality. There was in her interpretation an excessive use of portamento effects, but Mischa Elman, and other pupils of Leopold Auer, who also was her teacher, have the same mannerisms.

A second novelty was Suk's "Un Poco triste" Burleska, a sort of an overdevelopment of a short theme.

In a Hungarian dance of Brahms, arranged by Joachim, Miss Parlow played in her best vein. Sometimes her forceful treatment was responsible for a little roughness in her tone, but she played with rhythmic precision and temperament. Her harmonics, though a few of them were imperfect, as a rule were clear and flute-like.

From strenuous virtuoso playing Miss Parlow turned to a quiet berceuse of Tor Aulin and was as successful with this as with the Hungarian dance. Another work of the virtuoso type, Sarasate's "Habenera," she played at the end of the programme.

The audience was large and its applause frequent and loud.

## SCHELLING'S MUSIC PLEASES AUDIENCE

Jan. 7/16

The Boston Symphony Orchestra began the year 1916 at Carnegie Hall last evening with one of those concerts which delight the admirers of the organization and irritate many other persons. The programme embraced three numbers, the "Pastoral" symphony of Beethoven, a new set of variations for piano and orchestra by Ernest Schelling, and Dukas's "Apprenti Sorcier." The first consideration, and that a brief one, must be given to the new work of the American pianist and composer.

The title in full is "Impressions (from an artist's life) in Form of Variations on Original Theme for Orchestra and Piano-forte." There are altogether twenty-one variations, of which one was our last evening's performance. The theme, which is one of much intrinsic charm, is sung by the violins and violas, the piano supplying an ornamental commentary. The composer then sets out on a series of sketches, which need not be catalogued. The first, for example, for wood wind is marked "B. S. O.," which means that Mr. Schelling in writing it thought of the tonal splendors of the wood choir of the Boston orchestra. Could one mistake the second? A canon, "rather martial, precise in rhythm, incisive." K. M. Why one could see Karl Muck conducting himself.

The fourth is in honor of Mr. Schelling's orchestration teacher, the composer, Hans Pfitzner. A string quartet variation with horn solo does double duty under the title of Flonzaley. It honors the quartet and the beautiful place on the Signale de Chebres. Who is "J. J. P." with his weird Polish lament, but Paderewski? And there is one for Fritz Kreisler with a viola solo, and there is another in full orchestra for Wilhelm Mengelberg, the Amsterdam conductor.

Most of the variations are more than ordinarily good—some are beautiful; some are pregnant with suggestion. The oboe solo for "G. L." (Georges Longy, who played it), was delightful. The Siciliano and the Habanera had the true character. But Mr. Schelling, as a delineative composer, reached his highest level in the variation entitled "August, 1914." There were grim realism and a musical insight in his employment of the martial rhythm and the sounding of harsh trumpet tones, the beat of drums and the mutter of war's threats throughout the orchestra. It was a good piece of writing. So too was his transformation of his theme into a Lutheran chorale, which he entitled "Wartburg, 1915."

Mr. Schelling was far from the ancient seat of the Landgraves of Thuringia in the summer of 1915, but perhaps at that momentous year Mr. Schel-

ling, who at that time was a prisoner in the Wartburg, Luther translated the Bible into German. At any rate he made a fine development of his theme in the chorale form and soon afterward brought his work to an effective conclusion.

It goes almost without saying that the composition was well played. Mr. Schelling aided not a little in bringing about this happy result by his own brilliant performance of the piano part, which is not dominant, but an integral share of the whole. The composition will add to Mr. Schelling's repute and will cause music lovers to expect something of larger ambition from his pen.

Doubtless those who have unhappily outlived their admiration for the classics will dismiss the performance of the "Pastoral" symphony with the denunciation of its perfect classicism. But those who can still enjoy pure and restful art had a delightful time listening to this same performance, which was so delicate in all its touches, so transparent and luminous in all its tonal tints and withal so poetic in its reproduction of the spirit of the work that it left the hearer with recollections worth possessing.

## New Composition by Ernest Schelling Played at Concert in

Jan. 16 Carnegie Hall.

With an American novel as a special attraction, the Boston Orchestra, under Dr. Karl Muck, gave a concert last night in Carnegie Hall. Ernest Schelling, composer of the new work, also was a soloist, playing the piano part of his own composition which was called "Impressions (from an Artist's Life) in Form of Variations on an Original Theme for Orchestra and Piano-forte."

While the Impressions did not turn out to be inspired or impressive music they were in part at least, very cleverly written. Writing of his purpose the composer said: "The variations are impressions of personalities, or places, or happening as they happened to strike my imagination." After each variation an initial of mine appeared. Among them were "B. S. O.," meaning (Boston Symphony Orchestra); K. M. (Karl Muck); F. S. (the composer's father); L. S. (his wife), A. P. (Anna Pavlova); L. J. P. (Paderewski); E. G. (Eulogie Granados); Fr. Kr. (Fritz Kreisler); and G. L. (George Longy).

Sir Edward Elgar has written variations, similarly unnotated, and the spirit of the work is a little reminiscent of Puccini's variations written in imitation of various composers. The different parts had little connection with each other. It would have required a careful study of the score to have followed the original theme in some of the sections. That alone showed cleverness. How any man could have made the same theme, if he really did use the same theme, sound like an Irish jig, an Oriental dance, a Siciliano, a Habanera, a Lutheran chorale and a dozen other unrelated things is difficult to understand.

There were twenty variations in all, and eighteen were played. Some of them were interesting and some were not. Nearly all had rhythmic variety and charm. Not all of the sections were exactly appropriate to the subject, but surely the one inscribed to Dr. Muck had an appropriate inscription. "Rather martial, precise in rhythm, incisive." That is the impression that the average Boston Symphony subscriber has of the conductor. The one inscribed to Mr. Longy, first oboe player of the orchestra, evidently was not quite appreciated by him as he failed to play the oboe solo in it with his usual technical skill and perfect intonation. Among the best variations were those inscribed to the composer's father and Paderewski.

Clever if not very musical was a Variation marked August, 1914, a bit of programme music picturing war and the call to arms. The Lutheran chorale at the end was not entirely a fitting close, as the choral in the brass sounded empty instead of full in its loudness, and the loud crashes of percussion instruments only served to cover this defect. There was little original orchestral color, though some of the individual players had parts of unusual difficulty. The piano part which Mr. Schelling played was not in reality a solo, but alternately an obligato to the orchestra and an accompaniment to some solo instrument. It was received with prolonged applause though not with the enthusiasm which followed the symphony.

Beethoven's sixth symphony, played with astonishing beauty of tone, preceded and Dukas' skillfully scored and brilliant "The Sorcerer's Apprentice" followed the Variations.

## "MANON LESCAUT" SANG.

Jan. 7/16  
Mme. Alda in Title Role for First Time—Caruso as Des Grieux.

Puccini's "Manon Lescaut" was sung at the Metropolitan Opera House last night for the first time this season, although Massenet's "Manon" has already been given. The cast heard last night differed from that of the last few seasons by the fact that Mme. Alda appeared in the title rôle, last sung by

Miss Bori, and that Mr. De Luca appeared in Scott's rôle of Lescaut. It was the first time Mme. Alda had impersonated Puccini's heroine on any stage. Caruso sang Des Grieux and the others were Flora Perini and Messrs. de Segura, Bada, Reiss, Lauretti, Reschiglian, Audisio, Rossi and Mandi. Mr. Bavagnoli conducted.

Caruso's voice was a trifle veiled in quality during the first act, as if the weather had laid its grip on him also, but by the second act this had worn off and at its end the cry which precedes the fall of the curtain rang out with arresting power. The plea to the Captain to be allowed to sail on the ship with Manon was sung with all the elemental fervor he commands. In fact, the enthusiasm after the second and third acts was due largely to the brilliant closes his rôle gives the opportunity for. Mme. Alda's Manon was a good performance, in which her voice, though it had moments of lack of lustre, was generally heard to advantage.

Mr. De Luca's performance of the scapegrace brother was a straightforward one, not particularly subtle, but quite equal to the small opportunity the rôle affords. The minor parts were well done and Mr. Bavagnoli conducted with vigor and spirit, sometimes a little too much for the interests of the singers, it is true, but nevertheless valuable in keeping the performance from lagging, toward which it sometimes showed a tendency.

## METROPOLITAN OPERA HOUSE.

MANON LESCAUT, opera by Giacomo Puccini.

Manon.....Mme. Frances Alda  
Lescaut.....Giuseppe de Luca  
Des Grieux.....Enrico Caruso  
Geronte.....Andrea de Segura  
Edmondo.....Angelo Bada  
Ballet Master.....Albert Reiss  
L'Oste.....Mario Laurenti  
A Musician.....Miss Flora Perini  
A Sergeant.....Vincenzo Reschiglian  
A Lampighter.....Pietro Audisio  
A Commander.....Giulio Rossi  
Parrucchiere.....Luigi Morandi

Once postponed because of the indisposition of Miss Lucrezia Bori, Puccini's "Manon Lescaut" was given for the first time this season at the Metropolitan Opera House last night, and the occasion was chiefly notable for the fact that for the first time in her career Mme. Alda sang the title rôle. She sang it extremely well, particularly the music of the second act, fully deserving the enthusiastic applause which rewarded her. And she wore beautiful gowns.

There was another "newcomer" in the cast, Mr. De Luca singing the rôle of Lescaut, a part usually sung by Mr. Scotti, who also is ill. Mr. De Luca was excellent vocally, but he refined the rôle a bit too much, it seemed.

As for Mr. Caruso, who was the Des Grieux, he was vocally superb, stirring the large audience to a tremendous, enthusiastic outburst by his wonderful pleading aria at the finale of the third act. Mr. De Segura acted the rôle of Geronte admirably, and Mr. Bavagnoli conducted a performance that was alive with dramatic climaxes.

Behind the scenes an amusing incident occurred when Mr. Caruso entered his dressing room and found a scrawled message tucked into the frame of his mirror. It was from the veteran artist, Victor Maurel, who had sung at the entertainment for the benefit of the French on Tuesday night. It read:—

"DEAR CARUSO:—You lent me your dressing room and your big barber, but why, oh why, could not you lend me some of your voice?"

## By BAIRD LEONARD.

The morning after Massenet's "Manon" received its first performance of the season this paper took occasion—with questionable taste, perhaps—to discourse upon the superiority of Puccini's version of the Abbe Prevost's famous story. A latent sense of the fitness of things compelled the curtailment of a comparison which could only be odious to the broad-based persons who dote on the elegant and artificial Massenet and for whom the entire evening is spoiled if Mr. Rother appears in a wig not exactly compatible with the hirsute traditions of the period. But after hearing Puccini's "Manon Lescaut" for the first time this season last night, all the things that were said in its favor go double, and a few more will be added before the space allotted to operatic criticism is exhausted.

There would be no need to take up the cudgel for Mr. Puccini if Massenet's "Manon" were not almost universally spoken of as "the good one." The bulk of expert criticism leans toward the Italian composer, but a word dropped during luncheon at the Ritz is more powerful than twenty tomes tucked away in a reference room several squares removed and guarded by a female Cerberus who resents a thirst for knowledge. The point is that Massenet got there first, and the declining generation of Gothaites make Uncle Joe Cannon look like a reed in a wind storm when it comes to standing

## They Cling to Massenet.

The same reason which prompts the softer sex to part with an extra two dollars in order to get their perfume in an opaque bottle has made the upholstered ladies cling to Massenet: their courtesans have clung to him because he does not disturb their slumber. You cannot sleep through Puccini's "Manon Lescaut."

The gist of it all is that the Italian has taken a theme with which the Frenchman trifled and made a moving tragic drama out of it instead of a series of unrelated lyrics. He wrote himself into his score, and by appealing only to universal emotions he has managed to write all humanity into it. Massenet stood off, and struggled for effect. That is why he seems to have failed to write even Manon herself into his. It took him two acts to portray the materialism which struggled with the affection in Manon's nature. Puccini does it in a single scene, when Manon risks everything by pausing to gather up her jewels and treasures before fleeing with her lover. And when she says, "Time will obliterate my faults, but my love will never die," we realize the composer's complete sympathy with her.

## Characterizations Excellent.

There is no gainsaying that "Manon Lescaut" is an admirable musical exposition of the novel on which it is based. The musical characterizations are excellent, that of Lescaut being quite a triumph as an embodiment of masculine parasitism. The elegance of the period is not slighted, for the scene in Manon's apartment contributes quite as much to its portrayal as does Massenet's gambling house, and has the advantage of not being divorced from the individuality of the heroine. The strife in Des Grieux's nature receives less emphasis, to be sure, but the book is not concerned primarily with his fortunes.

Frances Alda deserves great commendation for stepping with such apparent ease and grace into roles which she has played so infrequently in the past. She makes of Manon the charming creature which we all imagine her to have been, and her voice, while not a large one, is unmistakably true and sweet. Caruso sang Des Grieux, and every operagoer knows that no tenor can sob "Manon! Manon!" so effectively as he.

Mr. Bavagnoli conducted with such rigor as to drown out the voices almost completely.

## Katharine Godson Plays Again.

Katharine Godson, the English pianist who has been heard here already this season in a program of Chopin works, gave a second recital in Aeolian all yesterday afternoon, at which her numbers were Mozart's Sonata in A, Beethoven's in C sharp minor, generally called the "Moonlight," the same composer's Sonata in A flat, Op. 110, and smaller pieces by Schumann, Brahms, Bach, and Scarlatti. There was matter for enjoyment in much of her performance yesterday afternoon. Her playing in the more serious moments commanded interest, and there was some graceful and finished work in the lighter music. In Schumann's "Fifteen" she did some very neat rapid octave playing. The Intermezzo in C of Brahms was repeated at the demand of the audience.

## 'DIE MEISTERSINGER' SANG WITH SPIRIT

DIE MEISTERSINGER VON NUERNBERG, an opera in three acts and four scenes. Book and music by Richard Wagner. Eve.....Frieda Hempel  
Magdalene.....Marie Mattfeld  
Walther von Stolzing.....Johannes Sembach  
Hans Sachs.....Hermann Vell  
Beckmesser.....Otto Gortz  
Pogner.....Carl Braun  
Kothner.....Carl Schlegel  
Vogelgesang.....Max Bloch  
Zorn.....Julius Bayer  
Moser.....Pietro Audisio  
Elsinger.....Charles Garden  
Nachtigall.....Ricardo Tegan  
Ortel.....Basil Ruysdael  
Foltz.....Adolf Fuhrmann  
Schwartz.....Albert Reiss  
David.....Robert Leonhardt  
A Night Watchman.....Robert Leonhardt  
Conductor—Arthur Bodanzky.

Arthur Bodanzky has given no more remarkable proof of his powers as a conductor, of his fine and penetrating understanding of the ideals of Wagnerian music drama than in his conducting of "Die Meistersinger von Nürnberg" at the Metropolitan Opera House last evening. Wagner's comedy was given there for the first time this season. All the leading singers were those who have taken part in the performances for several seasons; but the performance was a different one in spirit and in a multitude of details from any that has been heard here recently. There have been performances fine in one way and another; performances that

By aroused admiration. It was one of the significant qualities of Mr. Bodanzky's performance that caused many of these reservations to be abandoned.

When "Die Meistersinger" was restudied and a new spirit infused into it some years ago under Mr. Hertz there was cause for rejoicing. Many old stupidities that had grown into the traditions of the Metropolitan concerning "Die Meistersinger" were swept away, and a far more intelligent and sympathetic view of the whole work was made possible. When Mr. Toscanini took it in hand there were other beauties of a remarkable kind revealed, but it was observed then that it was hardly the true "Meistersinger" that Mr. Toscanini knew. "Die Meistersinger" for him apparently meant the orchestral score first and foremost, and to this he devoted much of his marvelous power in producing a performance of splendid euphony and brilliancy and eloquence of orchestral tone. What went on upon the stage was in effect, though, of course, not in intention, subordinated to the wonderful orchestral beauty upon which he wreaked himself. The spirit of this comedy of mediaeval burlesque in Germany was necessarily foreign to the great Italian conductor, and it was unquestionably cramped in the frame to which Mr. Toscanini confined it.

Mr. Bodanzky's reading is one that takes in the work in all its various elements. It is concerned primarily in the spirit of Wagner's fundamental principle that the play is the thing, and that all the musical investiture of the work is intended and calculated to interpret, to illuminate, to enhance its effect. There is first of all a pulsing life and a dramatic vitality in the whole course of the performance. Many of his tempos are somewhat faster than have recently been heard here. Even more notable is the extraordinary flexibility of his tempos, the plasticity of his phrasing, of which the primary purpose is to accompany the action upon the stage, to give it the freest play; never to limit it or hem it in by the necessity of conforming to a purely musical conception of the orchestral part. In nothing else is this so essential as in comedy where the action is drawn on less broad lines than in the elemental tragedies.

Finally Mr. Bodanzky has, in "Die Meistersinger," as he has with such signal success in all the other Wagnerian performances, kept the orchestra in its proper place as to dynamics. Everything is given its full value, every effect is clearly produced, with the subtlest variety in the expression of humor and passion, in variety of characterization, in the attainment of climax. Yet all is kept within such limits that the voices of the singers are unimpeded in their expression and the enunciation of the text is not clouded. This has often enough been said of Mr. Bodanzky; but it was borne in anew upon his listeners last night in even greater degree than before; and many of them have not so much of Wagner's words as they did then. Nor have they for a long time enjoyed a performance so brilliant, so filled with the true spirit of the comedy. There have been no finer individual interpreters of some of the characters, notably of Hans Sachs, in which Mr. Well lacks some of the essential and most lovable qualities. Mr. Sembach's Walther is one of the best heard here in recent seasons, and so is Miss Hempel's Eva. Nor is it necessary to particularize again the manifold excellences of Mr. Goritz's Beckmesser and Mr. Reiss's David, both of which are classics; nor to speak in detail of the beautiful singing of Mr. Braun as Pagner, Miss Manfred's Magdalene was, as it has been, intelligent and competent. The concerted scenes were particularly well done; the excitement at the end of the first act, though not at the end of the second, the scene upon the meadows in the third. There were in these great animation and an abundance of expressive detail.

#### By BAIRD LEONARD.

If Richard Wagner were alive to-day it would be a splendid thing for the vers librists, because he would sympathize with their revolt against tradition beyond the shadow of a doubt, and would probably put Amy Lowell in an opera whose plot revolved around the complete undoing of Franklin P. Adams and the numerous other poetic Pharisees who think she is funny. You and I burst into peals of laughter over the unrestrained flights of Mina Loy and Ezra Pound, but our mirth is a poor and feeble thing beside that which Walter Stolzing's new-fangled technique awakened in the master-singers of Nuremberg.

Of course, we all know how that Walter had Beckmesser and the other bards backed off the boards, but if we had sat in judgment upon his ditty at the time, we might have been just as unappreciative as his reactionary contemporaries. The supposition is difficult when we hear their stilted lays and his romantic outbursts inside of the same thirty minutes, but do not forget that the Englishmen who thought Pope and Dryden the masters of theroddy would have regarded Keats and Shelley much as the Philharmonic subscribers of to-day hold Irving Berlin. Would that all creative artists could equal Shaw and Wagner by showing up their critics in a masterpiece!

#### Had Season's Premiere.

All this is preliminary to the statement that "Die Meistersinger" received its season's premiere at the Metropolitan last night. It is almost wasting space to remark that this work of Wagner's is one of the most elaborate forms of opera and

and every issue of comedy necessary for light lyrical drama. There is sentiment, action and satire in its score—a distribution calculated to satisfy the most catholic demands. It is the spirit of old German melodiously condensed inside five hours and four walls, and in spite of the unkind cuts which that spirit has received during the last eighteen months, "the clash of arms dies away before the resonance of a deathless lyric." The role of its real hero, Hans Sachs, is generally thought to be the finest part in the entire category of opera, and the work itself is usually ranked after "Tristan" in the listing of musical masterpieces.

Having set down so much of the truth, it is well to add all of it. In a competitive search for the perfect simile, Orson Lowell offered "As uneasy as a commuter during the last act of 'Die Meistersinger.'" The clause is as complete a criticism as the French shoulder shrug, although not quite so disparaging. The commuter may appreciate fully the merits of this music-murder and yet feel himself unequal to them. If he attend every presentation of it, he will grow finally to feel that he must engage a suite at a hostelry each night that it is scheduled, and will long for the postponement of the final curtain.

#### Change Always Comes.

It is ridiculous for the "true music lover" to make pariahs of those who do not fall in love with "Die Meistersinger" at first hearing. When I first heard it I felt that I should rise from my chair and protest loudly if another tenor or baritone got up and sang a song, and stumbled out during the second act to seek a spot where the strains of "Itchy Koo" might serve as an antidote. It seemed incredible that the man who wrote the miraculous Ring could be guilty of such a tiresome production. But now I lead the claque when an orchestra plays the overture, and sob audibly when Ysaye does the prize song.

Mr. Sembach's Walther is youthful, vigorous and impulsive, and Freda Hempel makes the role of Eva pleasing to the eye as well as to the ear. The characterizations of Otto Goritz are becoming a tradition at the Metropolitan. Repetition may weaken the force of a rhetorical statement, but has no deteriorating effect on that artist's enthusiasm for his roles. Hermann Weil sang Hans Sachs in splendid style.

#### MME. GUILBERT'S RECITAL.

She Portrays Ten Types of Women in 10-8-16 Ten Songs.

In her last recital but one of the season Mme. Yvette Guilbert gave a delightful portrayal yesterday of ten types of women in ten songs. They were three women of the Middle Ages, four of the Seventeenth century and three of the crinoline period. As an encore at the end of the first part of the programme Mme. Guilbert sang what she called a very old English song entitled "She was dumb, dumb, dumb," which brought forth as much applause as her songs in French.

Miss Emily Greaser, violinist, added to the enjoyment of the recital by playing in a pleasing manner a number of selections between Mme. Guilbert's songs.

At her farewell recital to-morrow night Mme. Guilbert will sing the favorite numbers of all the programmes she has presented here.

DR. KARL MUCK ILL  
Unable to Conduct Orchestra, but May Do So To-Day.

Dr. Karl Muck, director of the Boston Symphony Orchestra, was unable to direct it at the concert which took place last night at the Academy of Music in Brooklyn. Arthur Brooke, flutist, announced that the director would be unable to appear because of an attack of the grip. Ernest Schmidt, a first violinist, took up the baton and directed the concert.

At the Gotham Hotel, where Mr. Muck is stopping, it was announced late last night that he was feeling much better and expected to wield his baton at the concert to be given this afternoon at Carnegie Hall.

#### Stransky and Damrosch Pay Tribute to Dvorak's Masterpiece.

by Godowski at Aeolian Hall.

#### By H. E. KREHBIEL.

Had a captious critic or curious connoisseur wished to compare our local symphony orchestras and their conductors, yesterday afternoon's concert would have afforded him an admirable opportunity. Dvorak's symphony in E minor, "From the New World," was a feature on the programmes of both the Philharmonic and Symphony societies, and its place in the schemes made it possible for a person to have heard all of it at Aeolian Hall, when Mr. Walter Damrosch and his men gave it an unusually brilliant

performance, and then to have reached Carnegie Hall in time to hear it played by the Philharmonic band under the direction of Mr. Stransky.

At the latter concert the splendid composition, which has worn better than any symphony by a latter-day composer during the twelve years of its life, represented all the music which possessed solid merit on the programme. The other pieces were unfamiliar to the large majority of listeners, and proved to be quite as uninteresting as they are unfamiliar. They were the overture to Wagner's opera "Die Feen," a concerto in D minor, for violin, by Edmund Severn (a local musician of English birth), and Liszt's "Orpheus."

"A feeble echo of Weber's style and a feeble premonition of a thought which was revamped, and much bettered, in 'Tannhäuser,'" was the Tribune reviewer's characterization of Wagner's overture (composed in 1833), when he first heard it at a Norfolk festival a year and a half ago; yesterday's hearing did not invite a change of opinion. Its utter inanity was recognized by the Philharmonic audience yesterday, despite its characteristic inclination (which seems to have grown into a habit) to applaud everything, good, bad and indifferent. Mr. Severn's concerto, played with amiable zeal by the orchestra's concertmaster, Maximilian Pilzer, also left the hearers cold, though there was enough courteous applause to justify the composer in coming upon the stage and making his acknowledgments. The composition attests Mr. Severn's serious aims and good musicianship, but its monotony of mood and its lack of thematic distinction prevent it from making a pleasurable appeal.

At the concert in Aeolian Hall, the Dvorak symphony disposed of, the rest of the meeting was given over to Fritz Kreisler, who played three works of widely differing character with the orchestra—a concerto by Vivaldi, a Larghetto lamentoso by Godowsky, and his own "Tambourin Chinois." The second and last of these compositions had been played at his recitals, but only with pianoforte accompaniment; they were heard for the first time yesterday in their richer and more extended garb.

Of the concerto nothing need be spoken except a word of enthusiastic praise for the performance. The Godowsky number proved to be so fine and dignified a work that it deserves an introduction to the public. It was credited on the house bill to Mr. Kreisler, and even after Mr. Damrosch corrected the error and mentioned the composer's name, the thought lingered that Mr. Kreisler had at least made the transcription from the original pianoforte composition.

As a matter of fact, the work is wholly Mr. Godowsky's, who first made the arrangement which Mr. Kreisler has used in his recitals, and only two or three days ago completed the transcription for violin and orchestra. It is the introductory part to a fugue on the familiar musical transliteration of the name of Bach which forms the concluding movement of a pianoforte sonata in E minor. The melody is profoundly beautiful and also profoundly emotional, the harmonization rich and the orchestration ear filling, effective use being made of the organ, and admirable restraint exhibited in all respects. A really noble piece of music. The composer listened to the fine performance from a box, but made no exhibition of himself.

#### New Concerto by Edmund Severn Is Given by Pilzer at Philharmonic.

#### KREISLER WINS RECALLS

At Carnegie Hall yesterday afternoon the Philharmonic Society gave its seventh afternoon subscription concert. The programme consisted of the overture to Wagner's early opera "Die Feen," Edmund Severn's violin concerto in D minor, Liszt's symphonic poem "Orpheus" and Dvorak's "From the New World Symphony." The solo performer was Maximilian Pilzer, the concert master of the orchestra.

Mr. Severn's concerto was first played at a convention of the New York State Music Teachers Association in this city in 1909. Yesterday's may fairly be regarded as its first public hearing. The composer was born in England but has long lived in this city. He is himself a violinist and it was natural to expect from him a composition which would be grateful to the player.

The work proved to be worth hearing, even though its impressions were not deep nor likely to prove lasting. In most respects the style was traditional. The themes alternated between incisive and flowing in the familiar manner. Mr. Severn showed himself to have facility in writing melodiously and of course in the treatment of the passage work he was at home. Mr. Pilzer played the composition with spirit and

appreciation. He received abundant applause. There were moments when sensitive ears wished for cleaner execution and more precise intonation.

Mr. Stransky continues to preach the gospel of Liszt, but not always to the edification of the hearer. The great pianist tells us that conducting Gluck's opera led him to compose this symphonic poem "Orpheus." Many musicians have been moved to sing of the ancient hero. There have been numerous operas. Liszt's composition is characteristic and admirers of the writer will always enjoy it. But to the unconcerned it does not seem important. The orchestra played very well indeed.

The Symphony Society gave its fifth Friday afternoon concert yesterday at Aeolian Hall. The audience was of the size that called for the "sold out" placard at the box office. Fritz Kreisler was the solo performer. The first half of the programme was taken up by Dvorak's symphony "From the New World," which had been recently played at one of the society's Sunday concerts. It is a work Mr. Damrosch's men are wont to play with a very fine degree of sympathy and they performed it yesterday in that manner, though with an infusion of spirit and brilliancy in finish that was even more noteworthy than usual.

Mr. Kreisler was heard first in a Vivaldi concerto for violin, orchestra and organ. His playing of this music was remarkable for vigorous rhythm, rare feeling and lofty dignity of style and it so impressed his hearers that he gave him several recalls. He followed this number with two pieces played with orchestral accompaniment for the first time, the "Larghetto Lamentoso" of Leopold Godowsky and Mr. Kreisler's own "Tambourin Chinois." Both pieces were presented with taste and finish. Mr. Kreisler giving full measure of his delightful art in each, but any gain discovered on hearing through the more pretentious accompaniment was questionable.

#### THE BOSTON ORCHESTRA.

Music by Brahms, Enesco, Rachmaninoff, and Berlioz.

There was no solo performer at the afternoon concert of the Boston Symphony Orchestra. Dr. Muck began his program yesterday with Brahms's third symphony, which has had a period of repose for several seasons past, while conductors have been diligently repeating the other three symphonies of Brahms, after the manner of conductors. It was a beautiful performance, of which the romantic spirit of the second movement and the poetic song of the third were brought forward with a special sympathy. There was plenty of vigor in the first; but the playing of the orchestra in this was not quite on its highest level; the fire and trenchant rhythms of the last and the transfigured peace of its closing measures were superbly reproduced.

The other orchestral numbers were the first of Georges Enesco's three Rumanian rhapsodies, Rachmaninoff's symphonic poem, "The Island of the Dead," and Berlioz's overture, the "Roman Carnival." Enesco's rhapsody was played here three years ago by the Boston Orchestra under Mr. Fiedler. It is of much less consequence as a musical composition than his symphony or his suite. It is a succession of lively tunes, dance tunes, apparently of Rumania, to which the composer has done little or nothing except to write them down brilliantly for the orchestra. In doing this he has apparently accomplished all he attempted. They are good tunes, with character and native rhythms, and they rattled themselves into the good graces of the audience.

Rachmaninoff's tone poem had also been played here, first by the Russian Symphony Orchestra in 1910, under the composer's direction, and a few weeks later by the Boston Orchestra, under Mr. Fiedler. The piece is intended to voice a mood expressed by Arnold Böcklin's picture of the same title. The picture is known here only through reproductions; it may be doubted whether everybody in yesterday's audience had seen even reproductions of it. Did they who knew not the picture receive the full meaning of the music? Most other programs may be set before the anxious listener in some form or other, a description of a picture, even so eloquent as Mr. Hale's in the program notes, is only less unsatisfactory than a description of music. The composition has much that is impressive without an interpretation, but its written to too great length, which becomes prolixity. The monotonous figure at the beginning suggests the lapping of the waves, and persists through much of the music. There is a fragment of the plain-song intonation of the "Dies Irae," also much repeated; the monotony is broken by a wildly passionate climax, like a lamentation; and then the mournful tranquillity returns. A positive and unmistakable mood is established throughout the music, which is in its essence profoundly impressive. A pity that so much of the impressiveness is squandered by the excessive length to which the composer pursues his ideas. Dr. Muck's reading was one that gave the music its full significance.

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MR. AND MRS. CASALS  
GIVE JOINT RECITAL

Cellist and Soprano Heard in One of  
the Most Charming Musicales  
of the Season.

Family musicales are successes of the  
season, and, following the lead of  
Mr. and Mrs. Ossip Gabrilowitch, Mr.  
and Mrs. Pablo Casals gave a recital at  
Arborea Hall yesterday afternoon. Both  
artists have won praise here singly in the  
past, and yesterday they appeared to fine  
advantage, giving an entertainment of un-  
usual interest and charm.

Mrs. Casals, soprano, who was Miss  
Susan Metcalfe, sang arias by Mozart and  
Handel to accompaniments played by men  
of the New York Symphony Orchestra  
and conducted by Mr. Casals. Later Mr.  
Casals played exquisite piano accompani-  
ments while his wife sang songs by Schu-  
mann, Emmanuel Moor and Brahms. In  
addition, Mr. Casals played Boccherini's  
B major cello concerto and some unac-  
companied cello pieces.

The audience was enthusiastic indeed,  
and the general opinion was that it was  
one of the most artistic concerts heard  
here this season, which is high praise.

TWO OPERAS SUNG  
AT METROPOLITAN

"Boris Godunoff" and "Il Trovatore"  
Presented Before Big, Appre-  
ciative Audience.

Russian opera in the afternoon and  
Italian at night filled the day with mel-  
ody at the Metropolitan Opera House  
yesterday when "Boris Godunoff" was  
sung at the matinee and "Il Trovatore"  
at night.

In the latter opera Mr. Amato appeared  
for the first time in a week, as he had  
been a victim of hoarseness. He sang  
well, although cautiously. The other rôles  
of importance were sung by familiar prin-  
ciples, Mmes. Rappold and Matzenauer,  
Messrs. Martinelli and Rothler. A large  
audience heard and applauded the per-  
formance.

An audience equal in numbers and as  
much enthusiasm applauded the after-  
noon's "Boris Godunoff," which had  
an excellent presentation. Mr. Didur in  
the title rôle outdid himself in his imper-  
sonation of Boris, delineating the death  
scene with gripping realism. Mmes. Ober  
and Delaunoy and Messrs. Rothier, Alt-  
house and De Segura all were in fine  
fettle, and Mr. Polacco conducted a per-  
formance of spirit. The chorus again won  
praise.

MR. GRAINGER PLAYS  
WITH PHILHARMONIC

The Philharmonic Orchestra, under  
Josef Strasky, devoted itself to composi-  
tions by Tchaikowsky and Grieg at a con-  
cert last night at Carnegie Hall to the  
delight of a large audience. The soloist  
was Percy Grainger, composer and pianist,  
who was warmly applauded after playing  
Grieg's brilliant concerto in A minor.

The orchestra opened the programme  
with Grieg's Lyric Suite and concluded  
the first half of the concert with Tchaik-  
owsky's "Romeo and Juliet" overture.  
The second part of the programme was de-  
voted to Tchaikowsky's Fourth Symphony.

LAST NIGHT'S CONCERTS.

Mischa Elman at the Metropolitan  
—Pawlowska Dances at Hippodrome.

The concerts of last night were two,  
the regular Sunday night event at the  
Metropolitan Opera House, with Mischa  
Elman as the principal soloist, and an-  
other at the Hippodrome, where Sousa's  
Band had Anna Pawlowa, the Russian,  
dancer, and several singers as soloists.  
In addition, Yvette Guilbert gave one of  
her recitals of French music at Maxine  
Elliott's Theatre.

The soloists with Mme. Pawlowa at  
the Hippodrome were Mme. Tamaki  
Miura, the Japanese soprano; Giuseppe  
Gaudenzi, tenor, and Gorgio Polacco,  
bass. Mme. Pawlowa danced to Drigo's  
"Pas de Deux," and Kreisler's "The  
Dragon Fly." Mme. Miura sang an aria  
from "Iris," and several songs in Eng-  
lish. Sousa and his band gave several  
numbers, including excerpts from "El  
Capitan," and "Pinafore."

At the Metropolitan Opera House  
Mischa Elman, the principal soloist,  
played Lalo's "Symphonie Espagnole,"  
and several smaller numbers. Raymonde  
Deaunoy sang the air of Salome from  
"Herodiade," and songs by Berlioz and  
Bizet. Giacomo Damacco sang an air  
from "Mignon," and another from  
"Eugen Onegin." The orchestra, under  
Richard Hageman, played the "Mig-

Philharmonic Society.

Mr. Strasky made a substantial pro-  
gram for the Sunday afternoon concert  
of the Philharmonic Society yesterday.  
He gave Beethoven's "Gloria" sym-  
phony, Dvorak's "Scherzo Capriccioso,"  
and Liszt's "Hungarian Storm March."  
Mr. Harold Bauer was the soloist and  
played Saint-Saens's favorite pianoforte  
concerto in C minor. This concerto has  
not recently been much played in New  
York. It can hardly be called an in-  
spired work, and, in fact, approaches  
less near to inspiration than some other  
of Saint-Saens's compositions. But it  
is filled with the evidences of a keen  
intelligence of a thoroughly musical na-  
ture and is written by a man who was  
completely master of all the technique  
of his art. If it does not deeply stir  
the heart it appeals directly to the in-  
telligence, and has something to say to  
it. Mr. Bauer did not try to make it  
something other than it is, or to read  
into it emotions and sentiments that  
are not there. He gave a brilliant and  
masterful performance, reproducing the  
aggressive spirit of the music and keep-  
ing it always interesting through a sub-  
tle treatment of a work abounding in  
intellectual subtleties.

The return of the symphony to an ac-  
tive place in the season's programs was  
welcomed. Dvorak's "Scherzo" has re-  
cently been played by the society, and its  
luxurious melody and frequent rhythmic  
glowing orchestration were enjoyed.

THE SYMPHONY CONCERT.

Fritz Kreisler Heard In the Same  
Program Given Last Friday.

The Symphony Society of New York  
gave a concert yesterday afternoon at  
which the program on last Friday, with  
Fritz Kreisler as soloist, was repeated.  
In all its items, except that Schubert's  
Symphony in C replaced Dvorak's "New  
World" Symphony at the beginning.  
Mr. Kreisler again played Vivaldi's Con-  
certo and two pieces with orchestral  
accompaniment, Leopold Godowsky's  
"Larghetto Lamentoso" and his own  
"Tambourin Chinois," which completed  
the list. Kreisler's Symphony in C, his tenth,  
his last, and generally considered his  
greatest, has drawbacks which have not  
been allowed to escape their share of  
advertising, among them most notably  
somewhat undue length and a tendency  
to ramble from the path of clearly re-  
lated development of material. Never-  
theless, no work is richer in the union  
of original melody, fine harmonies,  
striking rhythms, and unexpected inod-  
ulations. These elements were well set  
forth in the performance yesterday and  
the audience apparently enjoyed it to  
the full, as it did the works which Mr.  
Kreisler played.

MISS HAMMERSLOUGH SINGS

Soprano Gives a Recital, with Israel  
Joseph as Accompanist.

Alice Knowlton Hammerslough, a so-  
prano who is not well known to New  
York audiences, gave a recital yester-  
day afternoon at the Princess Theatre.  
She sang two groups of songs in Ger-  
man by Franz, Jensen, Schubert,  
Brahme, Strauss, and Schumann, the  
air "Il est doux, il est bon," from Mas-  
senet's "Herodiade"; five songs by Is-  
rael Joseph, the accompanist of the  
afternoon, and three songs by Stange,  
Nevin, and Mrs. Beach.

While the singer exhibited a certain  
sense of style and finish, her vocal  
equipment was not equal to seconding  
capably all her efforts. Her voice had  
a quality which spoke of effort and  
faculty, production when she essayed  
any degree of forte in the high range,  
together with a falling off from the  
pitch, on which she was exact enough  
in her low and middle tones. When,  
however, she sang in half voice the  
quality was more satisfactory and the  
production was not without flexibility.  
Mr. Joseph's accompaniments were ex-  
cellent.

BAUER IS HEARD AS  
PHILHARMONIC SOLOIST

Selects C Minor Concerto of  
Saint-Saens for Carnegie  
Hall Audience.

Amid the multifarious concert doings  
of the much broken Sabbath, the matinee  
of the Philharmonic Society at Carnegie  
Hall claimed the most particular con-  
sideration. Harold Bauer was the solo-  
ist and he was compelled to delve into  
the very depths of his repertoire, for  
he is a frequent performer in this town  
and he has only a limited number of  
concertos. On this occasion his selec-  
tion was the C minor of Saint-Saens. It  
tion was recalled that when Mr. Pader-  
ewski made his debut here he put this  
composition on his programme and that  
since that time he has touched it much  
as a cat touches candy.

Naturally Mr. Bauer infused life into  
the old concerto. It invites rhythmic  
incisiveness and tonal sonority. A pian-  
ist who cannot provide these must of  
necessity achieve a dismal failure with  
the music, but Mr. Bauer is too sure  
a routinier to err in such matters, and

dropped a note or two and possibly he  
and the orchestra were not invariably  
in accord. It was on the whole what  
the Scotch call "a good hearing."

Other numbers on the list were  
Dvorak's "Scherzo Capriccioso," Bee-  
thoven's "Eroica" symphony and Liszt's  
"Hungarian Storm March." The good  
work goes bravely on. The philharmonic  
attends faithfully to its duty of playing  
Wagner, Beethoven and Liszt. About  
this Hungarian march many sounding  
phrases have been pinned. Lina Ra-  
mann, quoted in the programme notes,  
says: "It belongs like Liszt's Rakoczy  
march, to those electrifying creations  
which are like heroes' steeds. The spirit  
of battle infuses every limb and like  
fire steams from the nostrils." Sounds  
like an account of Wagner's *Fafner*.  
But it points to the fact that the march  
is timely and very like to prove an-  
noying to Senator O'Gorman and others.

There was another concert in the  
afternoon. Alice Knowlton Hammers-  
lough gave a song recital at the Prin-  
cess Theatre. She sang not only songs  
by Brahms, Schubert and other standard  
writers, but also by Israel Joseph and  
an air from Massenet's "Herodiade."  
These were grand doings. Just what  
incited this singer to come forward can-  
not be conjectured; but it can be as-  
serted with confidence that she dis-  
closed no good reason for it. Her worn  
voice was poorly used and she showed  
little knowledge of style.

BAUER REDEEMS  
PHILHARMONIC

Pianist's Playing of Saint-  
Saens Concerto Enlivens  
Dull Programme.

AUDIENCE UNSTIRRED  
BY STRANSKY'S BATON

Dvorak's "Scherzo Capriccioso"  
and Beethoven's "Heroic Sym-  
phony" Lack Spirit.

By H. E. KREHBIEL.

Had not Mr. Harold Bauer taken  
part in the concert of the Philhar-  
monic Society in Carnegie Hall yester-  
day afternoon it would have been  
a rather dull and joyless affair. Not  
until the pianist began playing Saint-  
Saens's concerto in C minor was there  
a relaxation of Mr. Strasky's rigidly  
metronomic beat or an appreciably ex-  
pressive nuance. Dvorak's captivating  
"Scherzo Capriccioso" had none of the  
infectious lilt which is its very life,  
and Beethoven's "Heroic Symphony"  
unwound its length as from a spool  
that was held by rethets which ad-  
mitted of but a single unyielding  
movement for each section. There  
was a houseful of listeners, but their  
emotions were untouched, and hearty  
enjoyment found expression only after  
Mr. Bauer's scintillant performance of  
what would have to be characterized  
as the least inspired piece of music  
on the programme had it not been  
followed by one of Liszt's marches.

On the programme this last composi-  
tion was set down as a "Hungarian  
Storm March," a title which, taken in  
connection with the gay and rapid  
character of the music, ought to have  
set the listeners wondering what the  
thing meant. Had the German term  
*Sturm-marsch* been translated as it  
ought to have been with March for As-  
sault, which is its English equivalent, or  
*Pas de charge*, which is the term used  
by the French, it would have conveyed  
an idea of what the composer conceived  
to be its purpose; but the bewilder-  
ment in the minds of the listeners  
would not have been much lessened. We  
can imagine such music for real men in  
a real battle, least of all by a regi-  
ment of Magyars. The kind of music  
which such soldiers want is exempli-  
fied in the "Rakoczy March," also one  
of Liszt's five Hungarian marches, but  
one which he found ready to hand in  
the folk music of his native land. The  
blood of battle and revolt courses so  
fiercely through the "Rakoczy" that  
Austria has several times thought it  
wise to prohibit its performance in  
public and even its sale. The "Sturm-  
marsch" wouldn't quicken a soldier's  
pulse one iota. It might serve for a  
quickstep on parade.

ELMAN AT METROPOLITAN

Violinist Is Heard With Orchestra  
—Damacco and Delaunoy Sing

Misch Elman was the principal solo  
at the concert at the Metropolitan Op-  
era House last night, playing Lalo's "Sy-  
phonie Espagnole" with orchestra.  
"Prize Song" from "Die Maestralin"  
and Wieniawski's "Souvenir de Mose"

The official upper direction of  
Mr. Hageman played the overture to  
"Mignon" by Thomas, a "Capriccio Es-  
pagnol" by Rimsky-Korsakow, and  
Richard Strauss's "Military March." One  
of the largest audience of the season was  
present.

At the Hippodrome last evening Anna  
Pawlowska returned for a further engage-  
ment and was seen in a series of ballets,  
assisted by the troupe and members of  
the Boston Opera Company as soloists.

BOY VIOLINIST HEARD.

At the Harris Theatre last night a fif-  
teen-year-old boy violinist, Solomon Ru-  
den, who, two years ago was heard here,  
gave another recital. His selections were  
extremely difficult, in fact a little too ex-  
acting for so young a player, but he  
showed signs of real talent. If he did not  
play Beethoven's F major sonata with all  
of the skill of a finished violinist, at least  
he showed a serious desire to play the best  
that there is in music. His tone is even  
and fairly large. His fingers while not  
yet long enough to make all of the long  
skips in difficult compositions, are dex-  
terous and he has already made a good  
start toward a technical perfection.

The most striking feature of his playing  
was the unusual purity of his intonation.  
His selections included the Mendelssohn  
Concerto, Vieuxtemps' "Ballade et Polo-  
naise," and air of Bach and the Tartini-  
Kreisler Variations. He was assisted by  
Lawrence Goodman, pianist, and Miss  
Ottillie Schilling, soprano. The proceeds  
of the concert will go to help pay for the  
boy's musical education.

SOUSA IS KISSED AGAIN.

Hippodrome Bandmaster Is Consid-  
ering Wearing a Muzzle.

If it keeps on Sousa will either have to  
give up appearing with his band when  
prima donnas are singing on the stage  
of the Hippodrome or wear a muzzle.  
Not long ago Emmy Destinn, appearing  
with Sousa on the night that a contract  
for her return to the Metropolitan was  
signed, kissed the bandmaster in full  
view of the audience. For a while after  
that Sousa was careful, but last night  
it happened again.

Tamaki Miura, the diminutive Japa-  
nese soprano, after she had finished sing-  
ing "The Last Rose of Summer," sud-  
denly pounced upon the composer, who  
had momentarily relaxed his vigilance,  
and imprinted a kiss, as high as she  
could on the famous whiskers. The band-  
master is of a retiring nature and  
feels that now a Bohemian and a Japa-  
nese prima donna have kissed him, neu-  
trality is vindicated and there need be  
no more. Besides, his contract with the  
Hippodrome says nothing about oscula-  
tion.

'PRINCE IGOR' SUNG  
THE SECOND TIME

Monday Night Subscribers  
Listen to New Russian  
Opera.

BALLET GETS APPLAUSE

Borodin's opera "Prince Igor" had its  
second performance at the Metropolitan  
Opera House last evening, when the  
Monday night subscribers heard it for  
the first time.

The vogue of Russian music in New  
York at the moment is worthy of con-  
sideration. Tchaikowsky may perhaps  
be omitted from the view, since he has  
long been with us and the symphonies  
have perhaps lost some of their point for  
many hearers, but the Schola Cantorum  
is preparing to present a programme of  
music of the Russian people, some of  
which found its way into the latest con-  
cert of the Russian cathedral choir.  
Rachmaninov's "Island of the Dead" was  
played on Saturday by the Boston or-  
chestra. Boris Godunov continues to hold  
its place in the Metropolitan repertoire  
and Stravinsky's first symphony will  
shortly be given by the Russian Sym-  
phony Orchestra. Meanwhile the ballet  
is on its way and we shall hear Russian  
music and see Russian dancers.

The "Plaque Dame" of Tchaikowsky  
was presented at the Metropolitan, but  
made no lasting impression. It wanted  
that direct and forceful expression of  
the Russian character which gave  
"Boris" its success and which is to be  
found in a smaller degree in "Prince  
Igor." The failure of Borodin to draw  
in sharp outlines the characters of his  
Prince and Princess is the most note-  
worthy defect in this new Russian opera.  
On the other hand, the choral numbers  
and the ballet have much of the char-  
acterization wanting in the narration  
of these two chief roles. If the opera  
holds its place, it will be chiefly through

## CARUSO AND ELMAN HEARD AT WALDORF

Jan. 11-1916 S.  
Large Audience Applauds  
Noted Soloists at the Bagby  
Musical Morning.

### TENOR IS IN GOOD VOICE

With Enrico Caruso of the Metropolitan Opera House and Mischa Elman, violinist, as soloists Mr. Bagby's musical morning yesterday, held as usual in the grand ballroom of the Waldorf-Astoria, attracted a large and enthusiastic audience.

Mr. Caruso was in splendid voice and was most generous with his songs. He sang "Sur Ta Bouche" and "Desir" by Gabriele Sibella, "Inspirez Moi" by Gounod, "Mal d'Amore" and "Povera Pulcinella" by A. Buzzi-Peccia. With a violin obligato of Mr. Elman he sang "La Procession" by Cesar Frank.

## MME. ALDA SINGS IN SPITE OF GRIP

Jan. 11-1916  
Prima Donna, Although Ill, Appears  
in Second Performance Here of  
"Prince Igo"—Society in Boxes.

In spite of suffering from an attack of grip Mme. Frances Alda sang the part of Jaroslava at the second performance in America of Prince Igor at the Metropolitan Opera House last night.

Mme. Alda sang with her usual spirit. She takes pride in the fact that she never yet has disappointed an audience when cast for a part in opera. Pasquale Amato again sang the title rôle, and there was no change in the remainder of the cast.

There was a brilliant audience present.

## KNEISELS HONOR RAFAEL JOSEFFY

Play Schumann and Beethoven at Memorial Concert to Pianist.

Jan. 12, 1916  
GIVE NEW WORK  
BY JAN SIBELIUS

By H. E. KREHBIEL.

To the interest which is always invited in Aeolian Hall last night added the attraction of a new work by Jean Sibelius, the Finnish composer, and an appeal to a gracious sentiment in the shape of a performance of two compositions in honor of the memory of Rafael Joseffy, who died last June. Joseffy was not only a great admirer of the Kneisel Quartet, but also a collaborator with it at intervals through a long term of years—an ideal collaborator, moreover. In no work was the sympathetic relationship which existed between the pianist and the quartet better exemplified than in Schumann's pianoforte quintet, which fact, no doubt, explains its choice as one of the memorial pieces. The other was the Cavatina from Beethoven's quartet in B flat, Op. 130. For this music Mr. Joseffy is said to have felt a peculiarly ardent love. Small wonder, for it is one of the most luminous of the many golden pages created by the immortal tone-poet. On its wings his soul soared as near to the gates of heaven as ever mortal musician approached. Beethoven was not in the habit of becoming sentimental over his own creations, but he confessed to Holz, whose helpful friendship was one of the comforts of his last years on earth that no other composition of his affected him so deeply as this slow movement and that

long after he had written it it was composed in 1825 and performed for the first time in public about a year before his death) he could not put himself back in thought to the time of its composition without a tear.

The work of which the Cavatina forms a part, Beethoven called his Leibquartet, indicating by this word that it was especially dear to him. Its last performance in New York by the Kneisel Quartet took place more than two years ago, on which occasion The Tribune published some unfamiliar history about it. This need not be repeated to-day, though we cannot resist the temptation to recall an anecdote, because of its amusing illustration of Beethoven's attitude toward his publishers. Schlesinger, a Parisian publisher, whose reputation among his colleagues was not of the best, having secured the publication rights of the B-flat Quartet, made an effort to get possession of the autograph manuscript of the Quartet in A minor, Op. 132, which, though bearing a later opus number, was composed before the one in B flat. Holz represented to Beethoven that the autograph would be an asset for nephew Karl, who was to be the composer's heir; Karl was of the same opinion, and supported Holz's statement with the argument that such Capitalien grow more valuable with age and that he was sure Schlesinger would sell the manuscript for at least 80 ducats if he got it. Beethoven expressed indifference as to which published got the works so long as he was promptly paid. In urging haste upon Holz, who had undertaken to look after the copying of the B-flat Quartet, he wrote in his conversation book: "It is immaterial which hell-bound licks and gnaws my brains, since it must needs be so; only see that the answer is not delayed too long. The hellhound in L. (Leipzig) can wait, and meanwhile entertain himself with 'Mephistopheles' (the edition of a musical journal is meant) in Auerbach's cellar. He will soon be plucked by the ears by Beelzebub, the chief of devils."

It was obvious from the manner in which Mr. Kneisel and his men played the Cavatina last night that they felt the solemnity of the occasion. It was as near perfection in quartet playing as one is ever likely to hear.

In Harold Bauer, the Kneisels long ago found an ideal associate, an ensemble player who is wholly unselfish, who thinks and feels instinctively with his fellows and plays, not for himself nor for them, but solely for the glory of the composer and his music. So it was again last night.

The new work by Sibelius was a quartet for strings in D minor. Strictly speaking, it is not a new work except in the sense that it had never before been performed publicly in New York. Perhaps one reason for this has been that it offers difficulties to the performers which are surmountable only by consummate virtuosi. It was published six or seven years ago. There is much that is puzzling about it including the relevancy of its title, "Voces intimae," and it would require a score of examples from its score to make a description of it intelligible. It is, so it sounded to us on this hearing, unique in chamber music literature so far as its style is concerned, but it is not bizarre and incomprehensible in purpose, like the Finnish composer's last symphony. Neither does it ape the quartets of Schoenberg and the young French school in using means of expression foreign to the instrumental apparatus which it employs. It does not strut and strive to be orchestral. Throughout the four instruments speak the language native to them. Nor does it disclose adventures in strange harmonic fields. But its thematic material is strangely individual and it is full of startling interruptions, which, in the first movement especially, cause so much bewilderment as to make quiet enjoyment impossible. It has many beauties, but several hearings will be needed for their perfect recognition. Even the trained hearers, who compose the majority of the Kneisel audience, seemed nonplussed, and only the splendid *tour de force* accomplished by the players stirred last night's listeners to enthusiasm.

of Joseffy.

HAROLD BAUER, SOLOIST

The programme of the January concert of the Kneisel Quartet, which took place last evening in Aeolian Hall, was one of commendable compactness. It consisted of Jean Sibelius's quartet in D minor, opus 56, the cavatina from Beethoven's quartet in B flat, opus 130, and the Schumann piano quintet, in which Harold Bauer was the assisting player. The Sibelius composition is a recent production of the distinguished Finnish musician and is equipped with a Latin title, "Voces intimae."

Intimate voices may be of several descriptions, internal, external, supernal, and even infernal. Mr. Sibelius doubtless hoped that his listeners would extend their imaginations far enough to embrace the first two and possibly even to hear faint echoes of the third. At any rate the music answers sufficiently

to the title to suggest that the composer was communing with his demon and that he has invited us to listen.

Music lovers know that the Finn is a composer who has written some important and interesting works, including a fourth symphony which created a considerable disturbance of the aesthetic atmosphere. The quartet heard last night will cause no tremors of the earth, nor even disconcert those who still believe that Strauss and Debussy are possessed. It is quite conservative in melodic and harmonic materials.

It has five movements, of which the first three are played without intermission. There is an introductory andante in which certain germinal thought is published, leading to an allegro molto moderato, in which it is developed. The two form what in older works would have been the conventional first movement. Then follows at once a vivace, and immediately after that an adagio di molto. An allegretto ma pesante and an allegro, these two separated, bring the work to a close.

It is unnecessary to make an attempt at a detailed analysis of this composition. It has pages of great beauty and many which are decidedly dull. It suffers from disjointed writing and from frequent assaults upon orchestral style. The allegretto ma pesante, which answers to a scherzo, is perhaps somewhat too pesante, but the contrapuntal passage in triplets is effective and helps to lighten the movement. The last movement calls for great precision and unanimity among the players, but while it dazzles the hearer by its rapid flights it is after all not very substantial matter. The composition was excellently played and was kindly received.

The other two numbers on the programme were given in memory of Rafael Joseffy, the eminent pianist. Of course he had admirably performed his part in the Schumann quintet on more than one occasion. The Beethoven excerpt was chosen from one of the works dearest to Mr. Joseffy's heart. The choice of Mr. Bauer to play in the Schumann quintet was a happy one, for in certain traits his style bears a resemblance to that developed by Mr. Joseffy in his maturer years, when he had become a worshipper and an expounder of Brahms.

His earlier style could hardly have been adequately commemorated except by some extremely clear and scintillant performance of Chopin's E minor concerto or a flashing moment with Mendelssohn's "Spinnerlied." There was perhaps a middle period when Mr. Joseffy played Liszt's A major concerto as it has rarely been played in this world.

Many beautiful memories were conjured up by the honor done to the dead pianist, whose art has passed out with him. Perhaps comfort is to be found in the fact, which he would have found comforting, that Beethoven's B flat quartet and Schumann's piano quintet will survive all the chamber music artists of to-day and live to make glad those of many later generations and their hearers.

### MME. ANNE ARKADIJ HEARD.

Singer Who Can Interest Despite Shortcomings. S.

Anne Arkadij, who was announced on her programme as a lieder singer, gave a recital yesterday afternoon in Aeolian Hall. In spite of her Russian name Mme. Arkadij is an American singer who has spent the last nine years abroad in the study of her art. She was heard last month in Boston, but this was her debut here.

Her list of songs contained three groups of German songs all well selected and their delivery filled but an hour's time. There was opportunity for repetitions or encores, but none were given. The songs in the list were two each by Schubert, Schumann, Rachimov, Josef Marx, Erich Wolff and Richard Strauss, three by Franz and four by Brahms.

Mme. Arkadij's delivery of her programme was of unusual interest. Her voice proved to be of a rich mezzo quality, with a broad range and well schooled save in the production of high tones. These tones varied from those of a smooth, even quality to others that were uneven and not at all times accurate in pitch. There was also some variety of expression obtained by skill in tonal shading, but in this her work was at times deficient.

Mme. Arkadij is a singer of definite gifts and should be able to give more satisfaction than she did yesterday.

### RECITAL BY ANNE ARKADIJ

Interprets Songs from Eight Composers, German and Russian.

Anne Arkadij, a young American, whose career has been mostly in Germany, gave a song recital yesterday afternoon in Aeolian Hall.

Miss Arkadij devoted her programme to eight composers, one Rachmaninoff, Russian, the rest Germans. From Schubert there were among others "Die Liebe hat Gelogen" and "Gehelmes," from Franz "Vergessen" and "Im Herbst," from Schumann "Der Spielmann," from Brahms "Brauner Bursche"—a typical array of lieder.

The singer's chief merit lay in her interpretative powers, her sympathy and

and the later development of the people of the great empire. The performance of last evening was attended by an audience of good size, and there was room for more. The cast, of course, was unchanged, but the audience narrowly escaped a change of opera. Mme. Alda, who sings Jaroslava, was suffering from a cold, and had it not been for her great reluctance to break her record of never failing to appear when announced, she would not have sung. In the circumstances she acquitted herself well.

Mr. Amato repeated his admirable impersonation of Prince Igor, and Mr. Didur again acted and sang with excellent art as Prince Galitzky. The other members of the cast discharged their duties efficiently.

The singing of the chorus is a prominent feature in this opera, for as in "Boris," the chorus has an important role. The ballet scene in the Turkish camp was effective as before and the dancing called forth much applause. Giorgio Polacco conducted.

### MR. SCHELLING'S RECITAL.

Schumann, Granados, Liszt, and Chopin Played.

Ernest Schelling's second pianoforte recital, given yesterday afternoon, this time in Aeolian Hall, had many charming and delightful qualities. His most important numbers were Schumann's Fantasia in C, three of Enrique Granados's "Goyescas" that Mr. Schelling played here three years ago, and Liszt's B minor sonata. There were also the D flat nocturne, three mazurkas, and the A flat polonaise of Chopin. We found in Schumann's fantasy not only its orchestral breadth and power, but also its intimacies, its phases of romantic reserve; it was an eloquent and masterful performance. He did nothing better than the "Goyescas" of Mr. Granados, who was there in the hall and heard them, but made no sign. The pieces are derived from the opera now in course of preparation at the Metropolitan Opera House. They have not the character of operatic fantasies, but stand by themselves as music deeply felt. They are likewise a personal utterance and not merely a reproduction of folk tunes. Yet their Spanish quality is fundamental. In expression, in melodic contour is fundamental. Mr. Schelling played with an infinite charm, with an authentic reproduction of their spirit. It was evident that he had penetrated deeply into that spirit.

With equal conviction, apparently, he played Liszt's sonata, a work to test the pianist's possession of the fullest virtuoso style. There is not yet and probably never will be agreement as to the value of this work and music; whether it be a message of the highest musical significance, a gaining of poetic inspiration, or storking bombast and sentimental piffle. There appeared to be agreement yesterday only as to the excellence of Mr. Schelling's playing of it not wholly perfect in a technical way but by turns tempestuous in its sweet and delicate in its filigree.

"Prince Igor" is an interesting production, splendidly sung and excellently staged. The following cast repeated last night the success which they achieved for it at its first performance on December 30:

Igor Svyatoslavitch.....	Pasquale Amato
Jaroslava.....	Frances Alda
Vladimir Igorevitch.....	Luca Botta
Prince Galitzky.....	Adamo Didur
Konchak.....	
Kontchakovna.....	Flora Perini
Ovlour.....	Pietro Audisio
Scoula.....	Andrea de Segura
Erechka.....	Angelo Bada
The Nurse.....	Minnie Egner
A Young Girl.....	Raymonde Delaunoy
Incidental Ballet by.....	
Rosina Galli, Premiere Danseuse.	
Giuseppe Bonfiglio, 16 Tartar Male Dancers	
and Entire Corps de Ballet.	
Mr. Polacco.....	Conductor.

### THE ZOELLNER QUARTET.

Seldom Heard Work of Gilese Performed in Aeolian Hall.

The first and only concert of the season given by the Zoellner Quartet took place last evening in Aeolian Hall. The programme comprised Beethoven's quartet, opus 18, No. 6; Haydn's (The Lark quartet) (opus 64, No. 5, and between these two, Reinhold Gilese's quartet, opus 2.

These three compositions served to afford some desirable contrast. The writer of the quartet named last in the list is a Russian, who was born in the latter part of the last century and is known in his own country principally by two successful symphonies and a few chamber music works. His quartet played last night is seldom heard. The Zoellner Quartet, composed as it is of father, sons and daughter, show their playing a certain intimate charm of taste and feeling as derived evidently from a cooperative study of the works they present. Their general delivery last evening was not a finished one in the finer details of tonal shading and skill.

her remarkably clear diction. Her voice is naturally an excellent one, but imperfect production has rendered its timbre uneven and metallic. Her interpretation, however, won merited recognition from a good sized audience.

Miss Anna Pavlowa continued her series of matinees yesterday at the Forty-fourth Street Theatre.

On her programme was "Amarilla," the Elysian Fields scene from Gluck's "Orfeo" and a concluding ballet arranged by Ivan Clustine from music by Chaminade.

Miss Pavlowa and her usual corps de ballet appeared in all the ballets, and Mmes. Maria Gay and Maggie Teyte interpreted Orfeo and Euridice.

## SCHOLA CANTORUM GIVES FOLK MUSIC

Songs of Russia, Finland and Sweden Interest Audience at Carnegie Hall.

CHORUS SINGING GOOD

The first of two subscription concerts of the chorus called the Schola Cantorum, conducted by Kurt Schindler, took place last evening at Carnegie Hall. The programme was a departure from the kind offered by the organization in its earlier days. It consisted of songs of the Russian, Finnish and Swedish peoples. Most of these were from the treasures of the peoples themselves, but some were the productions of known composers. All, however, dealt with the topics familiar to the lyric and poetic fancies of the rural populations.

This is hardly the time for a disquisition on northern folk music; but it may suffice to say that in recent years the songs of Russia have made their way into far parts of the world. Those of the Finns and the Scandinavians are less widely known. The list of numbers offered is too long for recapitulation. There was a bylinka, for instance, one of those old metrical chronicles like that from which the story of "Prince Igor" is taken, and there was a kolyadka, which some authorities would call a "season" song, but which Mr. Schindler's programme notes limited to the Yuletide. It was taken from Rimsky-Korsakov's opera "Christmas Night" and composed in imitation of the ancient manner, but with modern alterations. Traditional songs like "Down St. Peter's Road" offered plentiful food for speculation. The text of such songs is quite as significant as the music, for if one has read the typical Russian novelties he will find in these songs expressions of the same moods of thought and the same predominant moods of the "folk" as he finds in the stories.

The group of four Finnish student songs, sung by the male choir, with a soprano solo in the first one, interested and pleased the audience greatly. The melody proved to be especially beautiful and the clever imitation of a running Russian bass voice given in the closing chord won for the number an encore. The next group consisted of three Swedish songs, all composed by Wilhelm Peterson-Berger, but with loving preservation of the folk music style of melody.

The last group, like the first, was of Russian songs, the first being the famous boatmen's song, "Down Mother Volga," one of the most beloved of all Russian choruses. Mr. Schindler had spent much time in arranging the various lyrics for the purposes of his choir. He had treated some in numerous voice parts, some in canonic form and some with solo effects. Doubtless his object was to avoid the inevitable monotony which would have resulted from presenting all the songs in their simple original forms.

But while the elaborated transcriptions served to achieve this end they also robbed several numbers of their folk song character. It is true that the Russians do sing many of their songs in a style by no means naive, and any one who has heard the lyrics delivered by a chorus such as that to be found in the season at the Spengenberg just outside Moscow knows that a considerable measure of sophistication is found in the arrangements and that solos are not rare.

Of course the intonation of initial lines of solo voice as found in last evening's concert is traditional and general in Russian folk song, and Mr. Schindler, when he departed from strict usage at least respected the artistic ideal underlying it. The songs were well worth hearing. They ought to be heard often. The music is rich in character, in feeling and at times in humor.

In these days when the study of traditional music is pursued with greater

avidity and interest than ever before Americans can obtain much enlightenment from such a concert. Perhaps some day we shall hear a programme of foreign songs and ballads which have found homes in this country and been subjected to interesting local variations.

Mr. Schindler's chorus sang most of the time well enough to merit commendation. There were moments of raggedness and some wanderings from the pitch; but such things are to be expected. The quality of the tone was fairly good, and in shading the chorus sometimes reached excellent results. The soloists were Anna Fittzu, a young woman with a thin, icy soprano voice and a most ingenuous style; Jean Vincent Cooper, a contralto with a really good voice and some skill in singing; Charles Harrison, a gentle tenor, and Hugh Allan, a barytone with a light voice and a straightforward, unaffected delivery.

## "MARTA" SUNG WITH MUCH SPIRIT

Mr. Caruso Stirs His Hearers in Spite

of Not Being in Best of Voice.

"Marta" was sung again at the Metropolitan Opera House last night with, the same cast as at its revival this season, and once more a huge audience assembled and was as enthusiastic as ever it is when hearing the familiar airs. Mr. Caruso was Lionel and his rendition of the M'Appari aria was the signal for a demonstration of enthusiasm. Although the tenor was not in his best voice, yet he sang it with compelling sentiment. In the finale of the third act he again stirred his hearers by his singing. Although it scarcely can be said that he is a victim of cold, yet his voice showed traces of being either "clouded" or fatigued.

"But," as one of the devotees of opera remarked, "it is Caruso, after all."

Miss Hempel, who was the Lady Harriet, was in beautiful voice, and her "Last Rose of Summer" was exquisitely sung. Mme. Ober's Nancy was good, while Mr. De Luca sang an excellent Plunkett, and Mr. Malatesta was capital as Sir Tristan. The opera was conducted in a lively manner by Mr. Bavagnoli.

## CLARENCE ADLER'S RECITAL.

Pianist, with Willem Willeke, Cellist, Pleases Large Audience.

Clarence Adler, pianist, gave the second of a series of musicales at the McAlpin Hotel yesterday afternoon. Willem Willeke, cellist, also played. A large audience listened to a programme of more than ordinary interest. Mr. Adler played Brahms' Ballade, opus 10, No. 1, and the G minor Rhapsody, opus 79, No. 2, with fine musical taste and feeling. Later he presented two Chopin numbers and Schumann's "Scenes from Childhood." Technically his performance was admirable. In coloring his tone and in little matters of phrasing he showed great skill.

With Mr. Willeke Mr. Adler played Edward Schuetz's Fantasie for piano and cello and Schumann's Adagio and Allegro, opus 70. Mr. Willeke is one of the best of local cellists for solo playing, though he is best known for his ensemble work with the Kneisel Quartet. In the intimate surroundings of a small room his playing found an added charm not revealed in the larger concert halls where he has been heard previously. In purity of tone and smooth polished use of the bow his performance was all that could have been desired. He was heard also in a group of short solos.

## SINGS IN HIS OWN OPERETTA.

"Le Jardinier," by Einar Linden, Produced for French War Charities.

The third of the series of four entertainments given for French war charities at the Princess Theatre under the direction of the Music League of America took place yesterday for the benefit of the Hospital Autome. "Le Jardinier," an operetta in French, by Einar Linden, who appeared in it, proved to have much pretty music, and the Danish tenor sang his rôle satisfactorily, supported by Miss Greta Torpade and Orphée Langevin.

Before the operetta Mrs. Herbert Brown gave recitations in French and Salvatore de Stefano played two harp numbers. The last entertainment will be on Thursday, January 27.

## SOPHIE BRASLAU AND JULIA CULP HEARD

Song Recitals in Aeolian Hall in Evening and Afternoon.

Sophie Braslau, a contralto of the Metropolitan Opera House, gave a song recital last evening in Aeolian Hall. She was heard by a large audience, which included many of her operatic colleagues and other well known professional singers. It may be said at the outset that her singing was very warmly received. The programme was well arranged and included old classic airs, a group of German songs, five songs sung in Russian, the "Was I Not a Blade of Grass" of Tschakowsky, Arensky's "The Little Fish's Song," "Palm," by Moussorgsky, "The First Song of Lehl," by Rimsky-Korsakov and Karganov's "Don Juan's Serenade" and in a final group of songs sung in English, a "Norwegian Song" of Loe and the "Fairy Song" of Buzzi-Pecia.

Miss Braslau has a voice of unusual beauty of quality, and in much of her singing last night it was disclosed to advantage. She is not a singer whose technique can be commended with highest terms of praise as it was heard, for instance, in such arias as Bach's "Willst du Dein Herz Mirschenken," when her delivery lacked first of all freedom of tonal emission and polished phrasing. In the German songs her work suffered chiefly through lack of tonal color and a general deficiency in breadth of style. Aside from any defects in sentiment, however, her performance was of sufficient merit to furnish pleasure, and in her rendering of the Russian songs her beautiful voice and a genuine warmth of feeling were combined in a manner that was admirable and so won for her much favor. Richard Hagerman was the accompanist.

Mme. Julia Culp, who had been heard here several times before this season, both as soloist and in a concert of her own, gave what the programme styled as an "intimate song recital" yesterday afternoon in Aeolian Hall. The programme was similar in plan and selection to those this distinguished singer is wont to offer. I contained a group of five songs by Schubert, three songs each by Franz and Cornelius and six by Brahms.

Mme. Culp was in much better voice than at her last recital and her singing seemed to give much pleasure to an audience which was of good size. Conrad Bos assisted at the piano.

Mr. Urlus Takes Place of Mr. Sembach—Miss Destinn and Mme. Matzenauer in Cast.

Executing an unexpected flank movement and assuming a new offensive, germs of hoarseness yesterday attacked the German contingent of the Metropolitan Opera Company, laying low Mr. Sembach, who was to have sung the title rôle of "Lohengrin" last night. His place was taken by Mr. Urlus, who is no stranger to the rôle of the Grail Knight and who sang it admirably. Miss Destinn was the Elsa. She has sung much better here, some of her top notes sounding shrill. Nor was Mme. Matzenauer entirely satisfactory in the rôle of Ortrud, for she exaggerated dramatic points at the expense of beauty of voice in the invocation scene of the second act. As the King, Mr. Braun was excellent, and Mr. Weil was acceptable as Telramund. The orchestra, under Mr. Bodanzky, played well.

## Mme. Julia Culp in Song Recital.

Mme. Julia Culp, the Dutch lieder singer, who has been heard here already this season, gave what the programme called an "intimate" song recital yesterday afternoon at Aeolian Hall. There were five songs of Schubert, grouped under the name of "Maiden Songs," which began with Zuleika's two songs, Op. 14 and 31; three songs of Robert Franz; three more of Peter Cornelius, including the well-known "Ein Ton"; and in conclusion six songs of Brahms, among which "Der Schmelz" was perhaps the most familiar. This was a program calculated to afford full scope to Mme. Culp's powers, and those who attended gave every sign of enjoying it to the utmost. Mr. Bos's accompaniments bore as usual an important part in the successful results of the afternoon.

## MARCELLA CRAFT IN SALOME MUSIC

Philharmonic Society Gives Programme of Works by Strauss.

CONCERT OF EXCELLENCE

The concert of the Philharmonic Society at Carnegie Hall on Thursday evening and yesterday afternoon, when the same programme was played, were in some respects the most satisfying that the organization has offered in the course of the present season. In the first place it must be recalled that Richard Strauss has composed an "Alpine" symphony, in which (according to all accounts) he has undertaken instrumentally to pile Monte Rosa on Jungfrau and then set that combination on top of Mont Blanc. This symphony was to have been brought to public consideration in this town at these two concerts, but owing to war difficulties it was impossible to get the orchestra parts across the ocean. Hence Mr. Stransky made a Strauss programme consisting of the prelude to the opera "Guntram," two tone poems, "Death and Transfiguration" and "A Hero's Life," and the final utterances of Salome in the opera of that title. It was a good programme, not too long, and defective only in that, like Wagner's "Siegfried," it did not bring the prima donna on the stage till the last scene. She was Marcella Craft, who has been in America long enough to have been heard in New York sooner.

## Nothing to Alarm.

The temptation to say things about Strauss's compositions is irresistible, and this hints that they are worth talking about. Time's ever new broom has swept the artistic sky clear of a good many cobwebs since these creations were first made known to us, and we can see them now with a less obstructed view. What was startling in them a few years ago has ceased to alarm, and what was comforting then is comforting still. Our perspectives have altered and our balancing of the elements in these works has changed with them, but the ultimate verdict is the same.

These are not the products of a genial creative force of the first order, but they are the expression of an extraordinarily fine talent, which has the misfortune to dwell side by side with an emphysematous ego and a philosophy of life and art thereby distorted. If Mr. Strauss were not so frequently overwhelmed with a consciousness of his own identity we should have less of the bombast of his "Hero's Life" and his "Symphonies Domestica," and more of the delicious humor of his "Eulenspiegel" and fine aspiration of his "Death and Transfiguration." But since even in the autobiographical tone poem about a hero heard yesterday there are some truly beautiful pages (as in the love episode) let us try to remember them, forget that bear dance of drums which the composer calls a battle and from which he so ingloriously leads us to review of his works of peace.

The performance of the music on yesterday's programme was one of the best achievements of the Philharmonic Society under the baton of Mr. Stransky. The presentation of the "Hero's Life" was certainly the most admirable thing done by the orchestra this season. Mr. Pilzer, the concert master, played the violin solos very beautifully indeed, and in the final passage Mr. Reiter, joining with his horn in the duet, seconded him well.

The closing pages of "Salome" are not suited to concert performance. The aid of the theatrical picture is essential. Without the head of John the Baptist on a charger, the writhing woman slobbering over the dead lips and the lurking wrath of Herod in the background the whole thing pales to a monochromatic yellow. It is no longer the piece of the reeking sensuality which stuns us in the theatre, but a pitiful and vain complaint.

Marcella Craft was as much out of place as the scene. The woman was plainly hampered by the banishment of action. She has a thin, rather hard and worn voice; but she is a dramatic artist of subtle intelligence and very influential temperament. It could easily be seen that in the theatre she would deliver to an audience the mood that makes the flesh shudder. In the concert hall she commanded respect for well conceived delivery, but that was all.

## Mr. Martinelli Takes His Role in "The Masked Ball," Singing It with Spirit.

1916

It was no such great surprise to any one who had heard Mr. Caruso sing in last Wednesday's performance of "Marta" to go to the Metropolitan Opera House last night and be met in the lobby by posters explaining that the great tenor had a severe cold and that Mr. Martinelli would sing in his place. There were some who demanded their money back and other disgruntled ones who declared as they passed "Tom" Bull, chief ticket taker, that the performance was not going to be any good with Mr. Caruso out of the cast. They must have been both disappointed and surprised, for Mr. Martinelli sang "Riccardo" very well and, considering that he never had sung it before and that there practically was no rehearsal.

The rest of the cast was the usual one, Mr. Kurt singing Amelia, in which she was disappointing except in the love music of the third act. Mr. Amato sang to excellent effect, Mme. Duchene was as capable as the Witch, and Miss Mason as the comely Page Oscar, which she sang infinitely better than at the previous performance of the opera. Mr. M. Polacco conducted with unflagging energy.

The audience was not nearly so large as it ought to have been, and its applause was lukewarm. As for Mr. Caruso, he made a trip to the opera house in the afternoon but when he explained he had a bad cold every one knew it was time to send Mr. Martinelli. Mr. Gatti-Casazza also is confined to his apartment with a cold.

### "Siegfried."

"Siegfried" at the Opera Saturday afternoon was in familiar hands except that Bodanzky conducted it for the first time here, and Edith Mason sang the forest bird. Mr. Bodanzky's work was on the same high level as that he has reached in the other operas he has conducted, and he is showing more feeling for climax than before. There were several thrilling climaxes—the majestic harmonies accompanying the awakening of Brünnhilde were splendidly brought out, and the wild beauty of the first scene of the third act—that wonderful primeval world music—was "echt-Wagnerisch." His cuts are practically the same as Hertz's; he restored one or two that Seidl used to make. Seidl used to cut, however, that episode of pushing the dragon's body back, evidently considering that Siegfried's remark "Hot am I, with my heavy toil" was abundantly justified by the labor of killing the dragon. At any rate the music accompanying that action is among the least interesting in Siegfried, and it would be wise to cut it. The performance began at 1:30 and ended at 5:15.

Edith Mason sang the bird music with a pretty quality of tone. It is almost impossible, singing in the flies, to get the consonants over, and make the words understood, and Miss Mason did not accomplish the impossible. Ullrich, as Siegfried, Braun as the Wanderer, Ruysdael as Fafner, were in good form. Margarete Ober as Erda was impressive, and Kurt was a good Brünnhilde. Goritz and Reiss were incomparable, as usual, as Alberich and Mime.

### Russian Symphony Concert.

At the Russian Symphony Concert at Carnegie Hall on Saturday evening the principal number was an early work, a symphony by Stravinsky. It shows no particular individuality, and no traces of futurism, but is a well-made piece of music, scored with much color, but without extravagance. In a way, it is interesting, but it is far from being a masterpiece. Ljadoff's "Symphonic Fragment," the "Enchanted Lake," was played with the accompaniment of that child's toy, the colored-light machine, without even the excuse of realizing the intentions of the composer. The part for color-play was written by the conductor, and had about as much relation to the music as the "flowers that bloom in the spring." Evelyn Starr played Glazounoff's Violin Concerto in an immature and amateurish fashion, although she seemed to win the favor of the audience; and the concert closed with two tid-bits familiar to Russian Symphony audiences, "In the Forest" and "March Sardar" from Ippolitoff. Glazounoff's "Caucasian Sketches." The playing of the orchestra was mediocre.

## CONCERT IN RITZ BALLROOM

Recital by Friends of Music Society Draws Large Audience.

The Society of the Friends of Music has now secured a firm place in the regard of New York's music lovers. This year it has widened considerably its scope, and the audience which filled the ballroom of the Ritz yesterday afternoon testified to the interest aroused in the social and musical worlds. The programme consisted of three numbers, two of them new to this city. These novelties were the Henry Hadley "Quintet in A Minor," played by the Kneisels, with the composer at the piano, and Maurice Ravel's "Trio in A Minor," for pianoforte, violin and violoncello, played by Rudolph Ganz, Franz Kneisel and Wilhelm Willeke. Both compositions proved to possess much more than average interest.

The Hadley quintet is a very straightforward bit of writing, which violates neither ears nor traditions. The andante, in particular, was exceedingly melodious, quiet in style, with much intimate charm. Throughout the composition was exceedingly grateful for the instruments, and the Kneisels and Mr. Hadley gave it a spirited and sympathetic reading. It is a genuine contribution to chamber music literature.

The Ravel trio was, as might have been expected, a very different sort of composition. It was modern in harmonics and rhythms, filled with quick contrasts and unexpected turns. The second and third movements were the most interesting, the second in particular being replete with fancy. The last movement was the weakest of the four, being lacking in clarity of expression. The programme closed with the "Grand Septuor," Op. 20, of Beethoven.

### Novelties by Henry Hadley and Maurice Ravel Are Played.

### KNEISEL QUARTET HEARD

The third concert of the Society of the Friends of Music took place yesterday afternoon at the Ritz-Carlton Hotel. The programme consisted of Henry Hadley's quintet in A minor, opus 50; Maurice Ravel's trio in the same key, and the Beethoven septuor. Mr. Hadley played the piano part in his own composition and Rudolf Ganz that of the Ravel trio. The string players were the members of the Kneisel Quartet, who were assisted in the Beethoven music by Frank Corrado, horn; Angelo Chiffarelli, clarinet; Leopold Buccellati, bassoon, and David Oliver, double bass.

Mr. Hadley's quintet for piano and strings was heard in Boston in November at the annual meeting of the National Institute of Arts and Letters, of which the composer is a member. It is in the customary four movements of the classic chamber music works, the slow movement coming second and the scherzo following it. The composition as a whole is characterized by fluent melody and good workmanship.

The earlier movements utilize the strings to a considerable degree in full harmony, while solo passages for each are more numerous in the finale. The themes are all clearly outlined and rhythmic, even that of the slow movement. This is the most successful movement in the quintet. It is a genuinely beautiful piece of writing and breathes a lovely sentiment. The scherzo is of unusual character, and interests by its broken meter and piquant effects. The composition is one which can be heard with pleasure and doubtless will not be permitted to sink into disuse.

Ravel's trio was also played for the first time here and proved to be an admirable product of its composer's art. It has four movements, the scherzo coming second. The composition is extremely melodious and very rich in harmonies, which are not at all extravagant in their search after discords. The employment of each instrument has character and at times poetic imagination. The beautiful duet for the violin and cello, the piano remaining silent, at the end of the slow movement is captivating. There is much originality of style in the piece and ingenuity which continually arouses interest.

Both the novelties were well performed. That of Ravel, however, had the advantage of the service of a pianist more fitted for such duties than Mr. Hadley, who is a composer and not a virtuoso. His quintet would have sounded better if he had not played the piano part with so much enthusiasm.

### MR. MCCORMACK HEARD.

Fifth Recital Attended by Great Audience.

John McCormack gave his fifth song recital of the season yesterday afternoon at Carnegie Hall. The audience was of enormous size, and long before the concert began many persons had been turned away from the box office unable to procure even admission tickets.

The programme was arranged according to Mr. McCormack's customary excellence in selection. The novelties were a song by Harry Burleigh, "By the Pool of the Third Roses," and one by James P. Dunn, "The Bitterness of Love." Both songs were sung for the first time. In the list were also airs by Handel—his "O Sleep," from "Semele"—and Purcell's "I Attempt From Love's Sickness to Fly," a group of songs by Russian and German writers, a group of Irish folk songs and the "To Daisies" of Quilter and Edwin Schneider's "Flower Rain."

Mr. McCormack's singing seemed to give even greater delight than ever and at once following the old airs he was obliged to give the first encore of the afternoon. This recognition was fully deserved, as his rendering of them was one made forceful through the appealing beauty of his voice and a fine vocal skill.

### NEW SINGER PLEASES.

#### Slovak Soprano in Successful First Appearance.

Anica Fabry, a Slovak soprano from Budapest, where she has sung in opera, gave a song recital yesterday afternoon at the Princess Theatre. The occasion was one to afford some surprise because almost entirely unheralded the singer proved to be one of interesting quality. The programme was unconventional in content. It opened with an aria from "Gloconda," which was followed by a group of songs by the Slovak composer M. Schneider-Trnavsky. Then came other songs sung in the original by Kirchner, Dvorak, Komorowski, Horejssek and Moussorgsky. There were also an aria of Massenet and a group of songs by American composers.

Mme. Fabry's performance showed an admirable skill in the diversity of styles. Her voice is of a fine, clear quality—extended in range and adaptable in use. There were defects in the emission of some tones, but generally, and especially in her head tones, the singer's skill was commendable. Fine feeling her work showed in abundance and with all else she made an impression by the simplicity and charm of her personality.

There were few empty seats at last night's concert at the Metropolitan Opera House, where Percy Grainger, Mme. Rita Fornia, and Pasquale Amato were the artists. Mr. Grainger evoked the warmest response from the audience by his playing of Tchaikovsky's piano concerto in B flat minor. He played also "To the Springtime," by Grieg, and two Irish dances.

Sousa's Band and the announcement of Anna Pavlova's last appearance there filled the Hippodrome last night. The assisting artists were Mlle. Luisa Villani, soprano, Riccardo Martin, and Thomas Chalmers. Mr. Martin's voice in the aria from "Carmen" gave signs of being somewhat forced. Pavlova and her company in Ballet Russe were the especial favorites. Sousa conducted.

The Orchestral Society, under Max Jacobs, with Alberto Bachmann, violinist, gave yesterday afternoon its third subscription concert at the Harris Theatre. Bachmann played Saint-Saens's violin concerto No. 3, and the orchestral numbers included the overture to "Anacreon," by Cherubini; Dvorak's "The New World" symphony; a bolero from Heckscher's "Dances of the Pyrenees," and the prelude to "Die Meistersinger."

### ORCHESTRAL SOCIETY PLAYS.

Featuring a work of Mrs. Celeste D. Heckscher, one of the foremost American women composers, the Orchestral Society, under the direction of Max Jacobs, gave a concert at the Harris Theatre yesterday afternoon. Mrs. Heckscher's contribution was "The Dances of the Pyrenees." Dvorak's symphony, "From the New World," Cherubini's overture "Anacreon" and the prelude to "Die Meistersinger" also were heard.

Alberto Bachmann, violinist, was the soloist. He played Saint-Saens' concerto in B minor.

### YOUNG MUSICIANS' CONCERT.

Beginning its fourteenth season, the Young Men's Symphony Orchestra, founded by Alfred L. Seligman, gave the first of a series of subscription concerts yesterday afternoon at Aeolian Hall. Arnold Volpe again conducted the orchestra, and, as he has done previously, he did it from memory.

In addition to this task Mr. Volpe did three other things—he introduced his wife, Mme. Marie Volpe, to New York as a singer; he played her piano accompaniment for a group of songs, and, to use a sporting term, he "uncovered" a promising young cellist, Joseph Benavente, who was playing music in

Paris when the war started, has a soprano voice. With the orchestra she sang an aria from Massenet's "Herodias," and later with the piano, songs by Tschai-kowsky, Schubert and Strauss. The audience recalled her to the platform several times.

Mr. Benavente, who evidently has not reached his majority, played the "Cello" solo in the second movement of Massenet's suite, "Les Fannyes," which by the way, was the most satisfactory of the number. His tone is true, round, luscious, although not large, and played with fine shading and a fine degree of good technique. The other orchestral numbers

Percy Grainger was the principal soloist at last night's concert at the Metropolitan Opera House, where he gave a group of pieces from Grieg, and his own piano arrangements of Irish tunes by Standford, and a waltz by the Polish composer, Chopin. He played the "Polka Mazurka," "Pagliacci," and "Les Huguenots," and several songs. The orchestra, under Richard Hageman, played the "Hours from 'La Gioconda,'" and the "Dances of the Pyrenees," including a new waltz by Sousa, "The Land of the Golden Piece."

The soloists with Sousa's Band at the Hippodrome concert last night were Anna Pavlova and her dancers, besides several of the members of the Boston Opera Company, consisting of Luisa Villani, who sang an aria from "Gloconda," Riccardo Martin, who gave a number from "Carmen," and Thomas Chalmers, who sang the Prologue to "Pagliacci." The band numbers included excerpts from operas in the repertoire of the Boston Opera Company, and Mme. Rita Fornia, who sang the "Cello" solo in the second part of the program. Among the numbers danced were Saint-Saens's "Swan," Kreisler's Rondo, and a new waltz by Sousa, "The Land of the Golden Piece."

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quite in the modern spirit. Its course is carried on by short melodic phrases which derive most of their significance by harmonic contrast and interrelation. These themes are not, for the most part, distinguished, and are perhaps not intended to be so. It was noticeable about them, also, that they were generally in mass of chromatic harmonization. It is hard to understand that Mr. Hadley understood the music, and he is being written for the string parts, being much a thing by itself as sometimes happens. The second movement, an andante, whose opening had something of the Russian about its melody and rhythms, was one of the best portions of the composition. The playing of the Kneisel Quartet and Mr. Hadley at

A new quintet in A minor, Op. 50, for piano and strings, by Henry Hadley, who played the piano part, was the first number on the program of the Society of the Friends of Music, the others being a trio in A minor for piano, violin, and cello, by Maurice Ravel, marked first time, and Beethoven's Grand Septet, Op. 20. The programs of the Kneisel Quartet, assisted by Rudolph Ganz, piano; Frank Corrado, horn; Angelo Chiffarelli, clarinet; Leopold Buccellati, bassoon, and David Oliver, double bass.

### Hadley's Quintet Pleases.

Mr. Hadley's quintet is a work which holds the interest continuously. It is

## BAGBY MUSICALE HAS THREE STARS

Mmes. Gadski and Edvina and  
Fritz Kreisler in Long  
Programme.

Jan 18 1916  
BIG AUDIENCE PRESENT

Mme. Johanna Gadski and Mme. Louise Edvina of the Metropolitan Opera forces and Fritz Kreisler, violinist, were the soloists at Mr. Bagby's musical morning yesterday, and with such an array of talent the grand ballroom of the Waldorf-Astoria was crowded.

Mme. Gadski sang a scene from the second act of "Tristan and Isolde" and a group of English songs, her last number being "Brunnhilde's Battle Cry" from "Die Walkure." Mme. Edvina sang an aria from "Louise," also some French and English songs. Mr. Kreisler played several familiar numbers. Richard Hageman and Carl Lamson were at the piano.

## MME. FREMSTAD IS HEARD AT RECITAL

Jan 18 1916  
Large Audience Hears Song  
by Schubert, Schumann,  
Wolf, Franz and Strauss.

Mme. Olive Fremstad, formerly of the Metropolitan Opera House, gave a song recital yesterday afternoon in Aeolian Hall. Her audience was large and very friendly. The programme comprised five songs of Schubert, three each of Schumann and Wolf, two each of Franz and Strauss and a final group of songs which Mme. Fremstad sang in the original text, consisting of numbers by Sjogren, Peterson-Berger and a Norwegian "Echt song" called "Koni Kijra."

This programme was excellently arranged to afford a variety in styles and gave Mme. Fremstad more opportunity to disclose her powers as a singer than did the one she offered at the recital last season.

Mme. Fremstad was not always entirely happy vocally in her rendering of certain songs yesterday, and there was an artistic tendency in some of her work to overreach the limits of the concert stage in the expression of sentiment. But, again, her remarkable power in the portrayal of dramatic mood and feeling was excellent and served to furnish frequent pleasure. Schubert's "Wohn" was one of the songs especially well sung, as also his "Der Erlkoenig." This song was given with an artistic power truly superb.

Among the other numbers that stood forth in Mme. Fremstad's performance both for style and finish were the "Tanzlein vor Mai" of Franz, his "Ein Stuecklein vor Tag" and also Schumann's "Der Soldat." Ellmer Zoller played the accompaniments, but hardly with the success desirable.

## Double Bill Heard at The Metropolitan

Jan 18 1916  
HUMPERDINCK and Leoncavallo joined hands at the Metropolitan Opera House last evening, when the former's fairy opera, "Hänsel und Gretel" and the latter's tragedy, "Pagliacci" were given as a double bill.

Last night the main interest of the auditors was not in the operas, but in two of the singers. The evening marked the departure from the vocal ranks of Enrico Caruso and Antonio Scotti. Both these favorite artists have been uphappily silent a cause of throat trouble. However, the enforced rest had its compensation, for the tenor's Canio and the baritone's Tonio, both in "Pagliacci" have seldom been sung with such beauty or poignancy. Miss Cafatti was pleasing as Nedda; Mr. Tegani sang Sylvio capably, and Mr. Buda made the part of Beppe acceptable. Mr. Bavagnoli conducted.

The cast in the Humperdinck opera was familiar and satisfactory. Miss Matfield was heard as Hänsel, Miss Mason was delight-

ful as Gretel. Miss Robinson sang the role of the witch, Miss Sparkes, the bewitching, and Miss Warum, the Sandman. Mr. Hageman conducted.

## EARLY STRAVINSKY WORK VERY ORDINARY

Jan 17 1916  
First Symphony, as Performed  
by Russian Orchestra, Not  
Like His Present Music.

Had the Russian composer Stravinsky been introduced to New York by means of his first symphony, which was played by the Russian Symphony Orchestra in Carnegie Hall Saturday night for the first time here, the young man would have attracted no such notice as came through listening at the outset to his compositions of to-day.

Stravinsky's style now is so wholly at variance with that he used when he wrote his introductory symphonic work, in 1907, as to make him a different creative musician. None of the modern methods he delights in are apparent in the symphony, which is just good enough to be acceptable.

There are evidences of composing talent in the work, for it has the typical Russian rugged color and is not badly made. The opening movement and the scherzo contain the most satisfying material, in which the themes are agreeable, if not out of the ordinary, and the treatment that of a competent artisan.

One finds in the symphony indications of the influence of other Russians, which is only natural, and a tendency to employ broad sweeps of

melodic line after the manner of others of a country that tends toward sombreness and the minor strain.

Had it been played with greater tonal purity, technical precision and musical finish than were supplied by the Russian Symphony Orchestra, it would unquestionably have conveyed more enjoyment to the fairly large audience, but these essentials were unfortunately absent.

The same may be said of the interpretation of the other orchestral works on the programme, which were Liadow's "Enchanted Lake," performed to the meaningless accompaniment of colored lights, and two Caucasian Sketches by Ippolitov-Ivanow. Evelyn Starr played acceptably the solo portion of the Glazunow concerto for violin and orchestra.

## JOINT RECITAL ENJOYED.

Jan 19 1916  
Harold Bauer, Pianist, and Pablo Casals, Cellist, Heard Again.

No series of musical entertainments presented here this season have reached a higher artistic plane than the joint recitals of Harold Bauer, pianist, and Pablo Casals, cellist. Both are artists with individuality, but when they play together the spirit of "getting together" predominates and the results are closer to perfection of ensemble than other combinations of great players. Yesterday they played at Aeolian Hall before a large audience and both were in the best of form.

The number of works for piano and cello is somewhat limited and consequently there was little novelty in the recital. Beethoven's A major sonata, Saint-Saens' C minor sonata and Cesar Franck's sonata in A major were played, together with Beethoven's variations on a theme of Mozart's. All are works generally known to concert goers. The Beethoven and Franck sonatas in particular were played in masterly fashion. After each number the artists were called to the stage time and again in answer to applause.

trio in E and Gell. Auer, who was born in A. H. S. Wood

This last number also figured on the programme that Harold Bauer, pianist, and Pablo Casals, cellist, played in the afternoon in the same hall. The concert was the second joint appearance of these musicians this year, and, as usual, a big audience found delight in their finished work.

## VIOLINIST EDDY BROWN GIVES FIRST RECITAL

Jan 20 1916  
Young American Artist, in  
Debut Here, Shows He Has  
Good Qualities.

Eddy Brown, an American violinist who has come from the studio of Leopold Auer, teacher of Zimbalist, Elman and Kathleen Parlow, gave his first recital yesterday afternoon in Aeolian Hall. His programme comprised Tartini's "Devil's Trill," Bruch's concerto in G minor and shorter numbers, chiefly arrangements by some one of music by some one else. Performing such pieces has come to be such a habit that one suspects that the average violinist is sadly dissatisfied with the repertory of his instrument.

Mr. Brown has already had brilliant success in Germany, which naturally counts for something, but not much here. His playing yesterday showed good qualities. He has a highly developed finger technique, but his bowing is not yet of finished type. His intonation was almost invariably accurate and he played rapid and intricate passages in allegro, scales, wide shifts, double stops and other features of the violinist's art with much skill.

His tone was large and somewhat heavy in quality, but a good tone. It might have been better in some places had the violinist not shown a tendency to press in his bowing. At no time was there as delicate a touch as could be wished, but there were some passages in which incipient power and breadth were displayed.

In the performance of the Tartini composition there was much roughness, which may possibly have been caused by nervousness. In the Bruch number the style was considerably better, though here, too, the boldness of youth sometimes brought with it unhappy results. In short, Mr. Brown is a young man with many of the virtues of youth and some of its faults. He distinctly claims a right to be admitted to the class of junior artists, and may hope for a future. Perhaps as he grows older he will gain not only in repose and finish, but in depth of musical insight, of which only a little was disclosed yesterday.

## BRILLIANT VIOLIN TONE PRODUCED BY EDDY BROWN.

Newcomer Also Has Fine Technique.

Resembling That of Elman.

But Lacks Great Art.

Now and again a virtuoso violinist flashes on the musical horizon to move audiences by dazzling flights of technique. One made his New York debut in Aeolian Hall yesterday afternoon in the person of Eddy Brown of Indianapolis, who studied under Leopold Auer in Petrograd. Jan 20 1916

The large assemblage was composed of many prominent musicians, evidently eager to see whether advance accounts of this young man's abilities were justified. In so far as brilliance of tone and style and a prodigious technique go, Mr. Brown fulfilled every expectation. Where he failed was in consistent musical breadth, finished and resposful art and those finer elements that distinguish the truly great player. He played fast movements too fast and was prone to sentimentalize, as was all too evident in the second movement of the Bruch G minor concerto.

In bodily movement Mr. Brown resembles Mischa Elman to a marked degree. The young man's talents should lead him to deeper endeavor in his interpretation.

Jan 20 1916  
American Artist Plays Here for First  
Time and Displays Talents of  
High Order.

No more appropriate phrase than the name of a musical comedy now being played here could be used to describe the first appearance in New York of Eddy Brown, an American violinist, at Aeolian Hall yesterday afternoon, and "Very Good, Eddie" was the phrase on the lips of many persons as they left the hall, at-

trio in E and Gell. Auer, who was born in A. H. S. Wood

Most of Europe is familiar with Eddy Brown's simple American name, but until yesterday he was only one of a thousand Browns in New York. Only two violinists who have made their debut in this city in the last few seasons, Carl Flesch and Arigto Serato, have made impressions equally favorable.

Mr. Brown appears to be little more than twenty years old, and his rather restless stage presence would indicate that he is young. He has studied with Leopold Auer, teacher of Mischa Elman, Efrem Zimbalist and Miss Kathleen Parlow, and his playing shows the effects of a careful training. He has something of the temperament of Elman, combined with an almost Kreisler-like perfection of technique. While he did not display the musical maturity or quite the balance or steadiness of these artists, there was more than promise in his playing.

His bow arm is marvellous. Rapid passages he played with accuracy of intonation and with clean, full tone. His bowing was always steady and his tone, like that of most of Mr. Auer's pupils, was both large and good to hear. His best playing was in virtuoso pieces requiring brilliant fingering and delicate bowing. His trills and runs in Tartini's "The Devil's Trill" with which he opened his programme, were executed with unusual accuracy. The whole work he presented in a spectacular manner.

Bruch's G minor concerto was his next selection, and he instilled into it much spirit, although it is a work that should be played with orchestra rather than piano. Beethoven's Romance in G he played quietly but with feeling for its beauty. The audience called for a repetition of the Schumann-Auer "Vogel als Prophet" and also of his own arrangement of Paganini's Caprice No. 22.

Perhaps the most perfect playing of the afternoon was heard in the Tartini-Kreisler variations on a theme of Corelli. The violinist's rapid passages played pianissimo could not have been improved. Again in the difficult Paganini-Kreisler "Witches' Dance" he displayed marvellous bowing and fingering, but some of his harmonics were a little "off color." The audience broke into applause several times before the end of the "Witches' Dance."

Almost every seat was taken and practically everybody remained until the end of the recital, an unusual tribute to an unknown artist.

## HAYTIAN PIANIST PLAYS.

Jan 20 1916  
Justin Elie Gives First Recital Here,  
Including His Own Dances.

Justin Elie, a pianist from Hayti, gave his first recital in New York last night at the Carnegie Chamber Music Hall. Saint-Saens' Concerto in G minor, a group by Chopin and works of Schumann, Moszkowski, Dubois and Liszt were heard. Features of the programme were a polonaise and tropical dances of the pianist's own making. They were suggestive of plantation melodies in their sweetness.

Mr. Elie plays with great power and makes much use of the sustaining pedal. His playing is not of the character generally heard in the concert halls of this city, but had a distinctive natural charm that brought applause from a small audience.

## STRANSKY PLAYS AN IDYLL.

Jan 21 1916  
The Philharmonic Gives "At Evening" for the First Time Here.

At the concert of the Philharmonic Society in Carnegie Hall last night Mr. Stransky played for the first time here "At Evening," an idyll for orchestra by Zdenko Fibich, a Bohemian composer who, although he has composed a great number of works, is practically unknown here. The concert was also notable for the first appearance in New York for several seasons of the pianist, Yolanda Mero, the soloist of the evening, who played Liszt's Concerto No. 2 in A for piano and orchestra. The other numbers were Brahms's "Tragic" Overture and Tchaikowsky's Symphony No. 5.

Mme. Mero is a player of much force and considerable technical equipment. She played Liszt's work with much brilliance and variety of expression. What was most notable about her work, however, was its breadth and power. The work of Fibich was not descriptive writing in the elaborate sense which contemporary composers use the term, but it was well-made and interesting music which succeeded in establishing the mood aimed at, and as well worth a hearing, especially for those who do not subscribe to the idea that a new work must be either epoch-making or valueless.

## GEORGE HARRIS, JR., APPEARS

Young Tenor Impressively Sings  
Russian Songs at First Recital.

George Harris, Jr., a young tenor who is fairly well known to New York audiences, gave his first recital of the season at Aeolian Hall yesterday afternoon. He sang a group of Schubert's songs; several numbers in French, which included airs from Gluck's "Iphigene en Tauride" and one from Bruneau's "L'Attaque du Moulin" in six songs in Russian, sung in the original tongue, and five songs in English, which included a new one, "Dedication," by Percy Grainger.

The Russian songs were impressive and it was not without an effect added authority that an American

A singer who has been called an especially difficult one to master. How well he succeeded in it may be left to others more competent for judgment. From the purely musical aspect, however, there is no doubt that the songs were very interesting and very well done by Mr. Harris and his accompanist, Camille Decreus. They enabled the singer to appear at his best, for their ruggedness makes inevitable more virility in the than the singer generally applies to his own initiative. The song in English which followed the Russian group illustrated this very neatly, for it was sung with a great deal of spirit.

### JENNY DUFÁU IN SONGS.

Coloratura Soprano Gives an En-  
joyable Recital in Harris Theatre.  
Jenny Dufau, coloratura soprano of the Chicago Opera Company, who has been heard here before, gave a recital of the Harris Theatre yesterday afternoon. Her program included chansons, lieder, and other centuries, the songs of Ophelia from Thomas's "Hamlet" and three groups of songs from modern French composers. The florid music Miss Dufau displayed an amount of dexterity, of lightness which vindicated her title to being coloratura soprano. This is interesting, but not nowadays of great importance. What was important was that she sang the modern French songs as they are not often heard sung, with a clear, individuality, a vocal purity, a very sensitive perception and exaltation of their atmosphere that made her recital one to be thoroughly enjoyed. Charles Lurvey made a valuable contribution to the general effect with the piano accompaniments.

### GEORGE HARRIS SINGS.

George Harris, tenor, gave a song recital yesterday afternoon in Aeolian Hall. Among the numbers he sang were songs by Schubert, two airs from "L'opéra de la Tauride," and one from Bruneau's "L'Attaque du Moulin," a group of Russian songs and a final group that began with Loewe's "Tommy" followed by Grainger's "Tommy" and other English numbers. With his similar limitations of voice and style the singer was successful enough musically feeling and taste in parting an interest to all his work yesterday. The numbers attracting most interest aside from two songs were two by Grechaninov, "Sad the Steppe" and "The Birch Tree," "The Sea" of Borodine, and three from Rachmaninov, "Memories," "The Return" and "Believe Me Not."

### ENJOYED "The Magic Flute" Heard at the Metropolitan with Mme. Kurt and Miss Hempel.

The immortal "Magic Flute" was staged at the Metropolitan Opera House last night with the familiar cast, and the audience enjoyed both the comedy and the melodious and the general quality of the performance. Mme. Kurt sang her two big arias very well. Miss Mason was a delightful and Mr. Ullus won honors as Sarastro with Messrs. Goritz and Reiss furnishing the comedy element. Mr. Bodanzky conducting was poetic, and the production distinguished itself by fine singing.

### PRINCE IGOR PLEASES ANEW

Interest Centres in Ballet, Which Also Is in Repertoire of Russian Dancers—Society at the Opera.  
The same cast as at its premiere, "Prince Igor" was repeated for the second time last night at the Metropolitan Opera House. Interest centred in the ballet, which also is in the repertoire of the Russian Ballet at the Century Opera House. The chorus, as usual, was one of the features of the performance. Frances Alda, as Jaroslava, and Amato, in the title role, repeated good performances of the principal characters. Mr. Pola conducted.

## MR. CARUSO IN CONCERT AT BILTMORE

Tenor Recovers from Cold and Again Is in Good Voice—Other Artists Also Please.

With an extra row of chairs in each aisle to care for the overflow of the audience at the Biltmore morning musicale yesterday, Enrico Caruso sang three groups of tenor solos. The entertainment had been postponed for a week on account of a little throat trouble which had kept Mr. Caruso out of the opera for a few days, but he sang in good voice and pleased his hearers in songs as well as in operatic arias. Schubert's "Adieu," Rubinstein's "La Nuit," the prayer from Massenet's "Le Cid," the serenade from Tschalkowsky's "Don Juan" and the same composer's "Ah! Qui brula d'amour" were among his selections. Several encores were added to the list. Three other artists were heard. Miss Mabel Garrison, of the Metropolitan Opera Company, sang smoothly and with a lovely tone "Lakme," Grieg's "Sunshine Song" and the Strauss "Voci di Primavera." Another young artist who pleased was Miss Lucile Orrell, cellist, whose selections were from Grieg, Klengel, Cui and Kreisler. Andre Tourret, who plays short violin pieces as few other violinists do, played Debussy's "En Bateau," and other works charmingly.

No Biltmore musicale has drawn so large an audience and few have been so entertaining.

### VIENNESE PIANIST PLAYS.

With more temperament than technique, Miss Herma Month, Viennese pianist, played a recital of comparatively short works at Aeolian Hall yesterday afternoon. A fairly large audience attended and she was received with applause. In the Bach-Busoni Chaconne she used great force, but her fingering was not even and her rhythm were not always clearly defined. Mozart's fantasia in C minor, Mendelssohn's variations series, a group from Chopin and works by Grünberg, Liszt and Sauer also were heard.

### LEO ORNSTEIN PLAYS.

Young Pianist Gives a Vivid Recital of Old Compositions.

Leo Ornstein, a young pianist who has hitherto been known as the devoted exponent of music of the most advanced type, yesterday gave a recital in Aeolian Hall, in which for the first time he played compositions that represented an era as far back, view comparatively, as Schumann and Chopin, to say nothing of Bach. The program comprised a Sonata of his own, as well as his "March Grotesque," "Funeral March of the Dwarfs," and "Three Moods." Debussy, Cyril Scott, Kavel, and Korngold appeared in the modern division, and other compositions were two chorales of Bach transcribed by Busoni, an Arabesque and Nocturne of Schumann, Liszt's Hungarian Rhapsody No. 13, a nocturne, a waltz and two études of Chopin, and Rubinstein's Valse Caprice in E flat.

Reading between the lines, as it were, of the music he has played before one gained the impression that Mr. Ornstein was an accomplished pianist. After his playing of more familiar music yesterday, there could be no doubt that he was. He has all the technique he will need, and more refinement technically than the average young pianist. Within the limits of a miniature, which he seems to have no desire to exceed, his playing is vivid and interesting, and he puts a personality and a subtle distinction into it.

### MUSIC AND DRAMA

At the Opera.

"Die Meistersinger" was given for the second time this season on Saturday night at the Metropolitan Opera House for the benefit of the German Press Club. The performance was a splendid one, practically duplicating the first.

Mr. Bodanzky reads the score in fine style, giving the singers full opportunity for their vocal and dramatic effects. If any detail could be criticised, it would be the apprentice's joke on David—"sie hat ihm den Korb—nicht gegeben"—which was not sufficiently brought out. Goritz and Reiss were inimitable, as usual, as Beckmesser and David, and Carl Schlegel makes a very good character study of the part of Kothner. Hempel's Eva is as beautiful as ever. Mattfeld as Magdalena, Sembach as Walter, Weil as Sachs, and Braun as Pogner complete the list of principal characters.

## DAMROSCH PLAYERS SHOW HIGH FINISH

Symphony Society Performance of Brahms's Music Unusually Good.

### HUTCHESON THE SOLOIST

The eleventh Sunday concert of the Symphony Society, which took place yesterday afternoon in Aeolian Hall, was one of conspicuous excellence. The programme consisted of Brahms's third symphony, the prelude to "Lohengrin," "Pupazzi" (a humorous suite by Florent Schmitt) and Saint-Saens's C minor piano concerto. The solo player was Ernest Hutcheson. The novelty was the composition of Schmitt, who is favorably known to local music lovers through his ballet "La Tragedie de Salome" and his quintet.

This new and short suite is an unpretentious bit of musical portraiture. Its movements are entitled "Scaramouche," "Damis," "Clymene" and "Cassandre." Mr. Mason, who writes the admirable programme notes for the Symphony Society concerts, was much troubled by these titles. Obviously Scaramouche was he of the Italian farce. His characterization in the tripping and melodious music seemed clear enough. But the Clymene, such a gentle sucking dove of a puppet—she could never have been the mother of Atlas and Prometheus.

Nor could this Damis have been the son of Orpheus, impetuous and self-willed. And Cassandra, pupil of Apollo, failure as a prophetess and lamentably tossed into oblivion at last—this puppet was not she, but a rather happy-go-lucky sort of marionette with an easy confidence and flexible joints. But Mr. Schmitt's suite was charming and one may be permitted to suspect that children, even when grown up, may impose pretentious names on dolls and then make fun of them. The composition was received with evidences of enjoyment.

Mr. Hutcheson has been heard often in this city and his style is so well known that little need be said of yesterday's performance. It must not pass, however, without the note that it possessed more than Mr. Hutcheson's customary amount of breadth and dignity. It was a really fine performance of a work which is easily made to sound heavy and even noisy.

In so far as New York itself and its musical life are concerned the most significant feature of yesterday's concert was the playing of the orchestra. Schmitts and Hutchesons may come and go, but this orchestra is a permanent institution and its growth in technical polish and in nobility of style is something of pregnant artistic value. The playing of the Brahms symphony was one of extraordinary beauty in its depth, clarity and richness of tone, its exquisitely wrought dynamics and its general elasticity. No other orchestra could surpass such a performance; only one or two could equal it.

That Mr. Damrosch is working incessantly for balance and quality of tone, for delicacy of touch in all details of phrasing and shading and for a style in which lyric beauty shall be the predominating element must be plain to habitual attendants upon these concerts. That he is surely bringing his excellent human instrument to a high state of finish is certain.

### PHILHARMONIC CONCERT.

Kreisler Helps to Sell Out the House at Carnegie Hall.

The concert of the Philharmonic Society yesterday afternoon at Carnegie Hall, with Fritz Kreisler as soloist, was devoted to Hungarian, Russian and Bohemian music. The numbers presented were the "Sakuntala" overture of Carl Goldmark, Tschalkowsky's violin concerto and Dvorak's "New World" symphony. The interest of the afternoon may be said to have centred in the solo number, which afforded some relief from the list of concertos now being played here by violinists.

The Tschalkowsky composition furnished Mr. Kreisler opportunity to display once more the splendid virtuosity of his art. His performance was warmly applauded. The Dvorak symphony had been played very recently at one of the society's concerts and has had a pretty hard winter in general. It is a work Mr. Kreisler's men customarily play with excellent results, both in spirit and tonal finish. The audience was of what the Broadway showmen call "capacity" size.

### CONCERT OF SPANISH MUSIC.

Enrique Granados and Pablo Casals Play Together.

Enrique Granados and Pablo Casals

concert pianist, who is now in this city preparing for the approaching premiere of his opera "Goyescas" at the Metropolitan Opera House, presented a programme of his own works before the Society of the Friends of Music yesterday afternoon at the Ritz-Carlton Hotel. The compositions heard were as follows: "Valse Poetique," "Danza Valenciana," for piano; "Danza Andaluza," for violin and piano; "Goyescas," "Coloquillo en la reja," "Fandango de Camilli," "Quejas o la Maja y el Ruiseñor," for piano; "Trova" (serenade), "Madrigal" (Espanol Moyen Age), for violoncello and piano.

Pablo Casals, the Spanish cellist, was the assisting artist. Each composition in turn was received with marked favor by the discriminating audience present. The "Danza Andaluza" called forth applause especially prolonged, while the vivid portrayal of mood imparted by Mr. Granados to the piano solos won for their excellence as compositions a recognition entirely desirable.

### GRANADOS PLAYS HIS MUSIC.

Spanish Composer and Pablo Casals at the Friends of Music.

The Society of the Friends of Music took advantage of the presence in New York of Enrique Granados to present him to its subscribers in the twofold capacity of composer and pianist at its concert in the Ritz-Carlton yesterday. Mr. Granados played a number of his compositions for pianoforte and, with Pablo Casals, the distinguished violoncellist, his countryman, several pieces for pianoforte and violoncello. Mr. Granados is in New York to superintend the rehearsals of his opera, "Goyescas," to be produced at the Metropolitan Opera House on Friday evening. He played three of his "Goyescas" for pianoforte, which are in reality large fragments of the opera itself, a set of "Valse Poetique," a "Danza Valenciana," a "Danza Arabe," and "El Falele," which is also a part of the opera. The pieces he played with Mr. Casals were a "Trova," serenade, a "Danza Andaluza," a "Madrigal," a mediaeval Spanish tune.

The "Goyescas," which are the best known of Mr. Granados's music in New York, seemed the best, the most original and substantial of what was heard yesterday. The "Valse Poetique" grazed closely the line of salon music, and sometimes broke through it. They also have much less of the Spanish national coloring than the rest of this music; salons are cosmopolitan. The "Trova" serenade, for violoncello and pianoforte, is of much introspective charm, with the character of an improvisation. The madrigal betrays its period in certain model characteristics which Mr. Granados has preserved. The "Danza Andaluza" is a piece that Mr. Kreisler has also arranged for the violin and piano. Casals's playing of these pieces had all the delightful finish, the perfection of intonation and phrasing that have so often been admired. Mr. Granados's own playing was a surprise to many on account of its easy command of the very considerable difficulties he has scattered through these compositions. A "composer's technique" is a well-recognized effect in music. Mr. Granados has a technique of a very different sort. He played with brilliancy and power, there were also the languor, the smoldering fire, the tenderness and passion which belong in this music, by which it is marked with Spanish character even more than the rhythms and certain of the melodic traits that run through it.

### OTHER CONCERTS YESTERDAY.

Damrosch Plays Florent Schmitt's "Pupazzi for the First Time Here.

There were concerts yesterday afternoon by both the local symphony orchestras, the Philharmonic Society's at Carnegie Hall, with Fritz Kreisler as soloist, and the Symphony Society's at Aeolian Hall, with Ernest Hutcheson.

Mr. Damrosch played for the first time here, "Pupazzi," ("Puppets") by Florent Schmitt, a young composer identified with the modern French spirit in the art. The other numbers of his program were Brahms's Symphony in F, No. 3, the Prelude to "Lohengrin," and Saint-Saens's Concerto in G minor, No. 2, for piano and orchestra, in which Mr. Hutcheson played the solo part.

"Pupazzi" is a suite of four numbers, set for small orchestra from a series of piano pieces. It antedates the writing of "Reflets d'Allemagne," which Mr. Damrosch played last season and represents a more simple product than the same composer's "Tragedie de Salome," one of his most ambitious works. The four numbers are called, respectively, "Scaramouche," "Damis," "Clymene," and "Cassandre." That describing "Scaramouche," the butt of the pantomime convention, has a grotesque humor that characterizes its title, but one is at a loss to follow the composer further in his descriptions.

The music is diverting and not without individuality and charm which seems to be the limit of the composers' intention. There is nothing weighty about it, but it is well worth a hearing. The performance of the symphony had many features of value and the "Lohengrin" Prelude was also well done, while Mr. Hutcheson's playing of Saint-Saens's concerto was enjoyable.

## SYMPHONY SOCIETY PLAYS "PUPAZZI"

Walter Damrosch Presents New Work  
by Florent Schmitt a Sunday Concert.

Following his idea of bringing out the most startling works of modern French composers, Walter Damrosch, conductor of the Symphony Society, presented at a concert at Aeolian Hall yesterday afternoon for the first time in America a suite of Florent Schmitt called "Pupazzi" (Puppets).

Belgian by birth, Schmitt has through long residence in Paris become associated with the modern movement in France. His music has many of the unconventionalities of harmony that distinguish the music of Ravel and Dukas.

The work heard yesterday, as the title suggests, is not a serious production. All of the pieces, four in number, are scored for small orchestras. "Sourmouche," "Dams," "Clymène" and "Casandre" they are called. The third and fourth proved to be the best. Modern effects and harmonies were used sparingly and melodies were old fashioned and some of them beautiful.

The orchestra was heard also in Brahms' third symphony, and the prelude to "Lohengrin." Ernest Hutcheson, an Australian pianist, was the soloist. He played in a creditable manner Saint-Saëns' G minor concerto.

## MME. GADSKI HEARD AGAIN AS ISOLDE

Wagnerian Soprano Sings at Metropolitan as Dramatically as in Earlier Days.

As Isolde in "Tristan und Isolde" Mme. Gadski appeared last night for the first time at the Metropolitan Opera House this season. Her characterization of the rôle is well known, and dramatically it had much of the fervor of the past days. Of late her voice has not been in the best condition, but last night it sounded much fresher and even more than at her recent recital.

The performance as a whole was one of merit. Jacques Urlus, who has sung the rôle of Tristan with Mme. Melaine Kurt in the other title rôle at previous performances this season, was in good voice. Mme. Margarete Matzenauer as Brangaene sang well and Carl Braun and Hermann Weil gave their usual good interpretations of the rôles of King Marke and Kurwenal. Mr. Bodanzky conducted excellently.

### MAXIMILIAN PILZER PLAYS.

Concertmeister of Philharmonic Society Gives a Recital.

Maximilian Pilzer, concertmeister of the Philharmonic Society, gave his annual violin recital last night at Aeolian Hall. He is not only an excellent orchestral player but a soloist of real interest to concertgoers. His two principal contributions were Tartini's "The Devil's Trill" and Mozart's concerto in E flat major, the first a virtuoso piece and the second one with a musical rather than a technical appeal.

In both he showed a tone of fine quality, a technique of more than ordinary excellence and powers of interpretation that merited the large audience which heard him.

His other numbers were Beethoven's Romance in F major, a preston of Sinding, a waltz of Chopin, a bagatelle of Fritz Stahlberg, a novelette of his own and Sarasate's "Caprice a Beque."

### FINAL BAGBY CONCERT.

Mme. Frances Alda Among Artists in Last Recital of Season.

Mme. Frances Alda, Mme. Melaine Kurt, Eddy Brown, violinist, and Ernest Schelling, pianist, formed a quartet of artists at the last of the winter's series of morning concerts by Mr. Albert Morris Bagby at the Waldorf-Astoria yesterday. The concert was the 23th in a series extending over more than twenty-five years.

Mr. Brown's brilliant playing and the ease with which he mastered difficult passages in such compositions as the Paganini-Behm "Twenty-fourth Caprice"

and the Tartini-Kreutzer "Variations of a Theme of Corelli" aroused great applause, to which he replied with several encores.

In addition to a group of songs, Mme. Alda was heard in two arias from "Manon Lescaut." Mme. Kurt was heard in several Schumann and Brahms songs, and concluded the programme with Isolde's Liebestod from "Tristan and Isolde." In addition to a Chopin group, Mr. Schelling played several works by Granados, the Spanish composer, whose opera "Goyescas" is to be heard for the first time on any stage at the Metropolitan Opera House on Friday night.

### MR. GRAINGER IN OWN MUSIC.

Pianist Gives Recital for Benefit of St. Christopher's Home.

At a recital at Aeolian Hall yesterday for the benefit of St. Christopher's Home for Destitute Children at Dobbs Ferry, Percy Grainger, Australian pianist, presented a programme composed principally of modern music. Four organ preludes of Bach, arranged for piano by Busoni; "Le Gibet" and "Ondine," by Ravel; some short Grieg works with harmonies that sounded modern; Franck's prelude, "Aria et Fugale;" Cyril Scott's "Sphinx" and several of his own compositions were heard. One of his own pieces, "One More Roll, My John," was played for the first time in New York. Very short, but something of the melodious charm of his "Tune of County Derry," it was played with beautiful effect.

A large audience gave the player a hearty reception, and many stayed after the recital ended for several encores taken from his own arrangements of folk tunes.

### CHICAGO OPERA SEASON ENDS.

Managers Report Most Successful Year So Far.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Jan. 23.—Less than \$100,000 will cover the deficit of Chicago's grand opera season, closing last night. This was the most successful season financially that grand opera has had in Chicago. The deficit is almost as much as the guarantee, \$110,000, which has been renewed for next season. There has been stories of losses amounting to \$150,000 for the season, but this, according to directors, is false.

"We wouldn't care if the deficit were larger," said a director. "Chicago must have opera. She has been most generous this year in her attendance, showing the appreciation there is in the city and the desire for opera as a permanent institution."

### Grainger's Unique Recital.

Nellie Melba made Australia famous, musically speaking. Had she not done so, Percy Grainger would have done it. Melba is as proud of him as if he were a brother instead of simply a compatriot, and so are all Australians throughout the country. No less enthusiastic, however, are the Americans who are privileged to hear him. There is something cyclonic about his playing, and like a tornado he is sweeping everything before him on his present tour. The boisterous youthfulness, which electrifies everything he does, is not merely an exhibition of irrepressible animal spirit; it is the overflow of his enthusiasm for the best music—including his own.

At the beginning of his Aeolian Hall recital yesterday afternoon he again astonished and delighted a packed audience by playing Bach with contagious animation. How the Germans of a century ago, who looked on Bach as a mere "big-wig stuffed with learning," would have been shaken from their ignorant lethargy could they have heard this Australian pianist bring out the real spirit of his music! Proof that this is the right way to play Bach will be adduced in an article in this week's Nation, "How to Play Old Music," based on Arnold Dohnaetsch's recent work, "The Interpretation of the Music of the XVIIIth and XVIIIth Centuries." What Grainger played yesterday was four of the choral Preludes for organ as arranged for piano by Busoni. The proclamation of the melody in "Wachet auf" was a rare treat, and the joyfulness of "In dir ist Freude" made a stir in the audience.

Mr. Grainger follows no conventional rules in programme-making. He followed up the Bach with two ultra-modern harmonic reveries by Ravel—"The Gallows" and "The Watersprite." The two titles might have changed places, but

that was not the point. It was his fault that "L'air Franca's" Prelude, Aria, and Finale" was less interesting than the other pieces on the programme. The climax was reached in three Grieg pieces, and the pianist's own contributions to the programme. On hearing "I Wandered Wrapped in Thought," "Evening in the High Hills," with its delicious Norwegian intervals, and the exciting "Norwegian Peasant Dance" one can understand why Grieg's chief pleasure in his last years was to hear Grainger play this music for him.

He would have been equally pleased could he have heard his young friend, yesterday, play the Australian's new Sea Chanty called "One More Roll, My John." His "Walking Tune" and his paraphrase on the "Flower Waltz" in Tchaikovsky's "Nut Cracker Suite." The first is not tickling, but quiet and sentimental, with a charm of its own; the second is already a favorite throughout the country; the third, an extremely brilliant and fascinating arrangement, aroused the most tumultuous applause of the afternoon. It is needless to say he had to extend the programme, after having previously given as an extra Chopin's C minor étude after the Grieg pieces.

## FLONZALEY QUARTET IN RESTFUL MUSIC

Playing at Second Concert  
Marked by Beauty and

S. Variety of Style.

AUDIENCE WELL PLEASED

The second subscription concert of the Flonzaley Quartet took place last evening in Aeolian Hall. The programme consisted of Schubert's A minor quartet, opus 29, Max Reger's string trio, opus 77b, and Beethoven's quartet in C, opus 59, No. 3. This list was one of general peace and comfort. It contained only music which could bring no anxiety to the easygoing mind and could thrust no offence into the face of delicate sensibility.

Max Reger, once a menace to public comfort, long ago ceased to trouble; and furthermore the trio for violin, viola and cello heard last evening is a comparatively early work. The very combination of instruments, freed from the clamorous challenge of the piano, is restful in itself. It is good also for students to observe what can be accomplished with three stringed instruments played with bows. Such compositions frequently help them toward the important discovery that an artist can say much with simple means while others often fail to say anything at all with an orchestra of a hundred instruments.

Reger is a good writer from whom to study matters of this kind, for his technic is of a high order. It is his command of his materials that has given him the rank which he enjoys in Germany. Of the other two numbers on the programme nothing can be said that has not been said many times. Both are beautiful and each is characteristic of its composer. It remains only to make record of the art of Mr. Bettl and his associates.

The style of the Flonzaley Quartet is one of large resource, as was well demonstrated last evening. In the Schubert quartet there were lovely clarity and finish, combined with a restraint which showed respect for the moods of the work. Similarly did the four artists vary their utterance to meet the requirements of the Beethoven music which shoots into larger emotional atmospheres than those of Schubert's songlike creation. It was an admirable concert and it was manifestly enjoyed by a goodly assembly of lovers of the most refined form of the tonal art.

### MR. GRAVEURE'S CONCERT.

Barytone Who Sings With Interesting Art Heard in Aeolian Hall.

Louis Graveure, barytone, gave his second recital yesterday afternoon at Aeolian Hall. He was heard by a large audience, which included several members of the opera company and other professional singers. Mr. Graveure has earned for himself the serious consideration of singers as well as of music lovers and by reason of certain clearly defined merits. These were again displayed advantageously in yesterday's interesting programme.

First of all this singer has a voice much beauty and his breath support so good that he is able to phrase with great breadth and with an unerring

### Granados Plays.

Mr. Enrique Granados gave a recital yesterday afternoon for the "Society of the Friends of Music" at the Ritz-Carlton, assisted by his distinguished countryman, Pablo Casals. He played his "Poetic Waltzes," "Valencian Dance," "Arabian Dance," "El Pelele," and three pieces from "Goyescas," and with Mr. Casals an Andalusian Dance, "Trova" (Serenade), and "Madrigal." Mr. Granados played with much feeling for color, rhythm, and nuance, both of tempo and dynamics, and if his piano music is a foretaste of joys to come in his opera it promises much. It is interesting music for the piano, too, and sounds idiomatic for that instrument. Mr. Casals played his selections *con amore*, and altogether it was an enjoyable afternoon.

with

Before making his bow to New York as an operatic composer Enrique Granados, Spanish musician, whose opera "Goyescas" is to have its premiere at the Metropolitan Opera House on next Friday night, appeared yesterday for the first time here in public at a recital held by the Society of the Friends of Music in the ballroom of the Ritz-Carlton Hotel.

As a pianist as well as a composer Mr. Granados is known in his native country, and the novelty of hearing him in a whole programme of his own works drew one of the largest audiences that have attended concerts of the Friends of Music.

While not a great piano virtuoso, Mr. Granados is an able player. He has a good finger technique and varies his tone skillfully. His most commendable qualities were the way in which he brought out the rhythms and the distinctly Spanish spirit which he instilled into his playing. He first played several valse poëtiques (charming) Spanish in rhythm and melody, they pleased the audience. Later he presented the four piano pieces from which his opera "Goyescas" has derived its principal themes.

Pablo Casals, cellist, and a countryman of Mr. Granados, took part in the recital, playing several short works with the composer at the piano. They were presented in a most artistic manner.

Mr. Granados displays in his writings not only fine musicianship but a real talent for bringing out the individual qualities of the piano. His efforts and those of Mr. Casals were applauded loudly by an audience containing many musicians.

### MR. KREISLER PLAYS AGAIN.

Fritz Kreisler, violinist, was the soloist at the concert of the Philharmonic Society at Carnegie Hall yesterday afternoon. Tchaikowsky's concerto was his selection, and while he plays other concertos, such as those of Brahms and Beethoven, with but a few exceptions, he is well known to all who are well with hearing. He was recalled several times, but not at the Philharmonic Society production.

The orchestra, which was conducted by Josef Krumpholtz, was Dvorak's concerto, from the "New World," which was played with great brilliancy.

The orchestra, which was conducted by Josef Krumpholtz, was Dvorak's concerto, from the "New World," which was played with great brilliancy.

...which...  
...in singing...  
...is uncommonly good and...  
...to aid him in setting forth...  
...interpretations which are usually well...  
...conceived.

In the use of head tones Mr. Graveure shows skill and taste. His treatment of the more dramatic passages in his lyrics moves in the direction of modern recitative, but only in the use of heavy accentuation, not in the obliteration of melodic line. His voice is often forced to a hard quality and it is not frequently imbued with warmth of tint. But his singing is intelligent and for the most part interesting. His accompaniments were admirably played yesterday by Coenraad Bos.

### MR. REIMERS'S RECITAL.

#### Singer Gives Instruction With Entertainment.

Paul Reimers, tenor, gave the first of three "Instructive Lecture Recitals," as they were announced, yesterday afternoon at the Princess Theatre. He was assisted at the piano by Kurt Schindler, who accompanied him in a list of airs and songs he presented. Mr. Reimers prefaced the delivery of his vocal numbers by reading a short paper which bore in a witty, lucid and instructive manner upon the art of singing and of song in general and also made especial reference to the plan of his present series of recitals.

The vocal numbers comprised airs by "Cecini, Monteverde and Durante," also one, "Aminte," sung in French, as arranged by Weckert; five songs by Hugo Wolf, a group by Faure, Debussy and Saint-Saens, and some old English ones by Dowland, Edward and Henry Purcell and Thomas Morley.

Mr. Reimer spoke on the respective numbers in the list and in an enlightening manner generally before singing them. His delivery of his programme locally was one of musical finish and taste.

### MISS DUFAY'S SINGING.

#### Soprano Heard In Second Programme With Pleasure.

Jenny Dufau, coloratura soprano and now a member of the Chicago Opera Company, gave the second of two song recitals yesterday afternoon at the Harris Theatre. Her programme comprised three airs of Mozart, including the "Voix de la sapete," songs by Schumann, Schubert and Wolf, and a group of Italian songs by Titta Ruffo, A. Parelli and Gabriele Sibella; the Scotch air, "Loch Lomond," some songs by American writers and Verdi's "Ah, fors e lui."

Miss Dufau again disclosed in her singing a style marked by taste and much graceful sentiment. Her voice, which is of a light and agreeable quality, was hardly adequate to all the demands made upon it throughout her list, but notwithstanding this her general work was pleasing and her delivery of classic songs as well as airs such as merited praise.

Mr. Graveure, barytone, gave a song recital yesterday afternoon at Aeolian Hall. The controversy between himself and the friends of Wilfred Douthit has been settled, since he still insists that Louis Graveure, Belgian, and they are he is the English barytone of the "Ilac Domino" company. In spite of the enormous amount of time he has not denying that he is an Englishman, he improved his singing remarkably. His singing, except in French, was excellent and his interpretation of French, German and English songs good. It is said that his diction in French, the songs usually spoken by Belgians, is inferior to his English, but on his recent appearance here he seems to have forgotten to add Belgian to his list of barytone.

A group of German Lieder opened his programme. Franz, Jensen, Wolf and others were represented. Some old English songs followed. From the French he sang works of Debussy, Hahn, Du Massenet. In all he disclosed a sense of beauty as well as of remarkable technique and he used it with fine vocal control. His last group, containing some English songs, aroused the greatest enthusiasm. "Time's Garden," by Thomas and Stanford's "Prospect" were repeated.

Jenny Dufau's recital at the Harris Theatre followed her reappearance there last week. As on the previous occasion she gave much pleasure by her singing, which was notable for a tasteful and thoroughly accomplished style. Her program consisted of three airs of Mozart, four songs by Schumann and Schubert, a group of songs by Hugo Wolf, five modern Italian songs, and a number of English, and the aria "Ah, fors e lui," from "La Traviata." It is not often that the demands of Mozart's style are more successfully met than in the singing of that composer's works which Miss Dufau did yesterday

afternoon, for with a technical facility of the trained coloratura singer, she combined a sensitive and responsive artistic expression. Her diction in the German songs was entirely successful, and she sang Schubert's "Die Forelle," for instance, with much charm. Equally good results were obtained with the songs from her native France. The accompaniments of Charles Lurvey were again especially well done.

Louis Graveure, barytone, gave his second recital of the present season at Aeolian Hall. His program included a group of modern German Lieder, three old English songs, four songs in French, Dvorak's cycle, "Bibische Lieder," and songs by the English composers, Goring Thomas, Villiers-Stanford, Elgar, and Coleridge-Taylor. Again Mr. Graveure emphasized the fact that his voice is an exceptional one and that he commands resources that not every singer possesses, even though his vocal condition was not quite as good as it was on the occasion of his first appearance. A song like Strauss's "Hymnus," which has a wide range, found his voice a bit dry on its highest notes and somewhat lacking in body on the lowest.

For a singer who possesses in noticeable degree the attributes of virility and power, Mr. Graveure is surprisingly successful in making the transition to lighter moods, where deftness and technical finish count, such as in some of his old English songs. He was assisted at the piano by Coenraad V. Bos, whose contribution was as distinctive as usual.

Mr. Paul Reimers, tenor, who has been heard here in recent seasons in song recitals, gave yesterday afternoon the first of a series of "instructive lecture recitals" in the Princess Theatre. Mr. Reimers spoke entertainingly and instructively before he began to sing, of vocal methods, declaring that the only true method was summed up in two words, "Sing well." He pointed out that the Lieder singer has more opportunities as well as a more difficult task than the operatic singers, and told some stories whose point was against the chronic seekers after "methods." He then sang a program of songs, beginning with two of the oldest Italian operatic airs by Caccini and Monteverdi, and including songs by Wolf, by Faure, Debussy, and Saint-Saens, and by the old English composers Dowland, Edward, and Henry Purcell, and Morley.

Mr. Reimer's voice is small and not distinguished by either resonance or color, for which reason the Princess Theatre is a fortunate place for him to artistic, and his highly intelligent and musical manner of singing makes the most of his vocal resources. He is well fitted to discourage instructively on the art of song singing, and his remarks are properly borne out by his practical exposition.

## AN ENGLISH SINGER OF GERMAN SONGS

S. Robert Maitland Exhibits

Fine Teutonic Art in His  
First Recital Here.

### A BACH CANTATA HEARD

Robert Maitland, an English barytone, gave his first song recital at Aeolian Hall yesterday afternoon. Probably most of the habitual concertgoers in his large audience were astonished at the apparition of his first number. This was nothing less serious and exacting than Sebastian Bach's solo cantata, "Ich will dein Kreuzstab gerne tragen." Mr. Maitland sang it with organ accompaniment played by the distinguished English organist Tertius Noble. It was a performance quite foreign to the song recital as known to local hearers and it called for no small measure of artistic devotion to undertake it.

The cantata, which is now 184 years old, belongs to the fruitful period of Bach's art and it contains some of those striking characteristics which lifted his Passion music into regions accessible only to finer spirits. Mr. Maitland was unfortunate in being compelled to submit to the dictation of custom and make pauses to permit belated auditors to straggle to their seats. The cantata would have made a deeper impression if it had been sung without pauses.

But for those to whom the utterances of Bach, the church composer, are precious it was a privilege in any circumstances to hear his profoundly introspective creation. Mr. Maitland sang it with intelligence and with a just under-

standing of the style. His voice, which is not one of limpidity and warmth, had not yet benefited by use sufficiently to give the measures their due amount of flexibility, but the delivery was interesting and commendable.

The next part of the programme was given to a group of songs from Schubert's cycle "Die schoene Muellerin." Then came three ghazals of Hafiz out of five set by Granville Bantock, six Hugo Wolf and five Brahms Lieder. There was a time when the singing of cycles was not uncommon in this town, and many music lovers came to a clearer comprehension of the art of Schubert and Schumann by hearing "Die Winterreise," "Dichterliche" and "Frauenliebe und Leben" in their entirety. But perhaps we are less serious than we were, or possibly circus methods of advertising artists have not been without debasing results.

We should like to hear Mr. Maitland sing the whole of the cycle of songs inspired by the pretty "milleress." He caused this desire by the way he sang "Der Neugierige," "Ungeduld" and "Troekne Blumchen" yesterday. He has a dry voice and a tone production which does little toward softening it; but as an interpreter he displayed art of very fine order. Excellent diction, an extremely nice adjustment of dynamics, tone color—within his limits—and modifications of tempo were united with a sincerity of feeling and an absence of all search after empty effects.

The singer thus attained results which must have delighted all lovers of Lieder singing. In German songs, which he sang with manifest love, Mr. Maitland revealed himself as a master of German style. He will be heard again with satisfaction. Francis Moore played the accompaniments very well.

A song recital by Robert Maitland at Aeolian Hall yesterday afternoon and a concert by the Sinsheimer Quartet at Rumford Hall last night constituted the only musical events of yesterday other than those provided at the Metropolitan Opera House and by the Diaghileff Ballet Russe.

Mr. Maitland is a bass-baritone, who is well known in his native England and has been heard in this country before. For his program yesterday he chose principally German music, with one cycle of songs by the English composer, Granville Bantock. The other numbers were Bach's Cantata for bass and organ, "Ich will den Kreuzstab gerne tragen"; five songs of Schubert, six songs by Hugo Wolf, and a concluding group of songs by Brahms. The composition representing Bantock was "Three Ghazals of Hafiz, the Persian Poet," which was marked on the program as sung for the first time here.

The singer has already made himself known as possessing a voice of fine quality and a style of authority. Yesterday he seemed to suffer a trifle from hoarseness, but this defect was not enough to deprive the audience of some singing of thoroughly enjoyable kind. Mr. Maitland's German diction is unimpeachable. He has an excellent mastery of the style of his composers, and his singing sets forth their music with understanding and impressiveness.

Granville Bantock's composition was the only representative of contemporary music on the program. It consists of three songs from a cycle of five translated from the Persian by Sir Edwin Arnold. They were sung without pause yesterday, and it was not quite evident whether they are meant to be taken as one continuous piece or not, though their musical style would not forbid the assumption. As it was sung the composition represented a long stretch without relief either by pause or by contrast of style.

There is apparently little attempt, and certainly little success, in obtaining Oriental coloring. The composer keeps the singer either very high or very low in his range most of the time, and the style is rather declamatory. Perhaps a concert artist should not be discouraged when he presents new music, but truth compels the statement that this music is pretty tedious. Francis Moore played the accompaniments satisfactorily and T. Tertius Noble assisted at the organ in Bach's work.

The Sinsheimer Quartet gave its second concert of the season at Rumford Hall last night. The program comprised Mozart's Quartet in D, Foote's Quintet in A minor, and a Serenade in G by Reger, which was announced as performed for the first time here. Messrs. Sinsheimer, Greenfield, Kovarik, and Durieux, the regular members of the quartet, were assisted in Foote's composition by Philip Gordon at the piano.

"Scheherazade" was given by the Diaghileff Ballet Russe at the Century Theatre for the first time last night since the Police Commissioner and Chief Magistrate McAdoo had shown an interest in it. There was a slight modification of certain features that had been objected to, such as details of the action of the slaves when they first enter, and there seems little left to cause any one uneasiness, the setting

having been granted. The other numbers were "Petrovichka" and "Carnaval." The casts were the same as have already appeared in the same works.

At the Metropolitan Opera House last night Strauss's "Der Rosenkavalier" was sung for the third time this season with the usual cast, including Mmes. Hempel, Ober, and Mason, and Messrs. Goritz, Well, Reiss, and Althouse. Mr. Bodanzky again conducted.

### REHEARSAL OF "GOYESCAS."

H. Jan. 27/16  
Large Audience Applauds Trial Performance of Spanish Opera.

Attended by a larger audience than has been at any Metropolitan Opera House dress rehearsal in several years, the new Spanish opera "Goyescas" was given its final preparation at noon yesterday. On similar occasions only a few persons have attended and there are no public demonstrations, but yesterday's gathering applauded each act almost in the manner of a first night audience.

The Spanish composer, Enrique Granades, and the librettist, Fernando Periquet, who have come to this country from Spain to be present at the world premiere of the opera, were among the most interested listeners.

The opera took about one hour, although it is in three scenes, with entire change of scene for each picture. The principal roles were taken by Miss Anna Fitzh, an American soprano, who will make her first public appearance at the Metropolitan at the production of the opera tomorrow night; Miss Perini and Messrs. Martinielli and De Luca. Mr. Bavagnoli conducted.

### ROBERT MAITLAND'S RECITAL.

Jan. 27/16  
English Barytone Sings Some Works  
New to America.

Robert Maitland, English barytone, who came to this country for the first time last season, gave a song recital at Aeolian Hall yesterday afternoon. He has a voice agreeable to hear, but not of great volume. His method of singing often is forceful and of a declamatory character. In quieter songs, however, he appeared to best advantage yesterday. All of his selections, except a group of three Ghazals of Hafiz, Persian poet, set to music by Bantock, were German, and in these he displayed a good knowledge of Lieder singing.

The Bantock works, which were heard for the first time in America, were very dull. Written in a chromatic way and devoid of attractive melodies, except in spots, they aroused little enthusiasm. Bach's Kantata No. 56, sung to an organ accompaniment, played by T. Tertius Noble, was presented at the opening of the programme. It did not interest greatly.

The best part of the recital came in groups of songs by Schubert, Hugo Wolf and Brahms.

Jan. 28, 1916  
Bach "Magnificat" and Beethoven Ninth Symphony  
Sun in Gala Concert.

### PHILHARMONIC FESTIVAL

The Philharmonic Society gave at Carnegie Hall last evening the first of three concerts devoted to music by Bach and Beethoven. The numbers offered were the ninth symphony and the "Magnificat." These two compositions represent the finest fruits of the genius of their two composers. Therefore they were well chosen for the purpose of these special concerts. If Beethoven's ninth symphony is not heard as often as it ought to be Bach's "Magnificat" lies silent still more.

When the work was sung at the Bach festival in Bethlehem on May 11, 1903, it had not been heard in the United States for thirty years and had been given for the first time on that occasion. This is a pitiful record for a country so opulent in choral resources and so liberal in its disposition toward good music in general. But Bach's influence in this republic is due almost entirely to the resolute devotion of musicians and not to the attitude of the public. Theodore Thomas persisted in conducting Bach's instrumental music despite the fact that he knew his audiences wished he would not. Famous pianists compel their adorers to hear Bach and great violinists like Ysaye and Kreisler similarly do their duty.

### Stransky Deserves Thanks.

Since then Mr. Stransky determined to give three so-called "festival" concerts of Bach and Beethoven music and to bring to his aid the chorus of the Oratorio Society he deserves the thanks of all sincere music lovers for giving a performance of the "Magnificat."

The text is the song of the Virgin, who looks forward to the birth of Christ.

It was composed for the evening service of the St. Thomas Church in Leipzig, where Bach was organist, and where it was the custom to sing the hymn of the Virgin in its Latin form after the sermon. Bach's setting is conceded to be one of the noblest products of his imagination. The text is treated partly for five part chorus and partly for solo voices. The accompaniment is for organ, strings, two oboes, three trumpets and drums.

Robert Franz wrote additional accompaniments. Bach's transparency suffered from his improvements and the brilliancy of the high trumpet parts was obliterated. But let us be modern and progressive at all costs. The "Magnificat" was conducted last evening by Louis Kocmmenich, conductor of the Oratorio Society. The famous old masterpiece received a remarkably smooth and innocuous performance. The soloists were Caroline Hudson Alexander, soprano; Nevada van der Veer, contralto; Reed Miller, tenor, and Arthur Middleton, bass. Since there was no third woman the beautiful "Suscepit Israel" was sung by the chorus and its effect quite destroyed. The great fugue "Sicut locust est" was very heavily done. However, some portions were very well sung and the beauty of the music was probably made known to many of the audience for the first time.

#### Tone Suffers Through Change.

Mr. Stransky directed the performance of the ninth symphony. The balance of tone as well as its quality was disturbed by the seating of the musicians much further forward than usual. The enlargement of the platform to accommodate them and the chorus brought much of the orchestra far in front of the proscenium arch and the result was palpable. The wood winds and the horns particularly suffered from the change, though they were not in the foreground. But they were separated from their accustomed resonator.

The playing of the symphony had more to its injury than this. There was no little want of accuracy in the performance. Raggedness, as it is familiarly called, was much too often in evidence, especially in the first movement and in the scherzo. The introduction to the finale was badly done and the famous recitative of the basses was deficient in accent. The slow movement fared better, but here the need of the usual tonal values of the orchestra was most deeply felt.

Mr. Stransky was at his best in the direction of the chorus. To be sure the sopranos were not equal to the demands of the sustained high A, for some of them were at and marred the general quality of the tone; but on the whole the choristers acquitted themselves with credit. The soloists, those previously heard in the Bach number, had their troubles.

The demands of Beethoven are merciless in this work. Mr. Middleton and Mme. Van der Veer sang acceptably and Mr. Miller made an honorable effort. Mme. Hudson Alexander failed entirely to meet the exacting requirements of her part.

### Claussen-Spalding Jan 28 '16 Recital Big Success N. Y. American

A JOINT recital was given yesterday afternoon in Aeolian Hall by Albert Spalding, violinist, and Julia Claussen, soprano. Mr. Spalding has been heard many times during this season, and his admirable technique, his beauty of tone and utter absence of artificiality were again enjoyed. These qualities marked his readings of compositions by Porpora, Bach, Schumann, Schubert, Sarasate, as well as his arrangements of pieces by Lully and Paganini.

Mme. Claussen is well and favorably known for her work in the operatic field. Her contributions to the programme were an aria from Meyerbeer's "Le Prophete" and songs by Beethoven, Schubert, Richman and others. Andre Benoit played the piano accompaniments delightfully.

### WORLD'S PREMIERE OF OPERA 'GOYESCAS'

GOYESCAS—Opera in three pictures. Book by Fernando Periquet. In Spanish. Music by Enrique Granados. Cast: Rosario ... Flora Fitzu ... Fernando ... Giovanni Martelli ... Paquiro ... Giuseppe de Luca. A Public Singer—Max Bloch. Conductor—Gaetano Davagnoli.

Another new opera was produced at the Metropolitan Opera House last evening, the second of the list of novelties promised by the management for this season. It was "Goyescas," music by Enrique Granados, book by Fernando Periquet. The opera is Spanish in sub-

ject and treatment, and is a masterpiece. It has been put upon the list, interesting, but not perhaps of vital or epoch-making importance, that it was sung in Spanish and is the first opera ever to be sung in that tongue in the Metropolitan Opera House. It did not appear that the audience was profoundly moved by that fact. What did appear was that the music apparently greatly pleased the first-night audience, in which the Spanish colony of New York was largely represented.

#### Greeted with Ecstatic Applause.

The Spanish colony most rarely has an opportunity to celebrate the success of a fellow-countryman in opera, and took the fullest advantage of this one. There was ecstatic applause after each of the first two tableaux and more at the end of the opera. The singers were again and again recalled. Mr. Granados came frequently; Mr. Periquet came; Messrs. Setti, Speck, and Davagnoli came, and none was left unhonored. Vast wreaths were given the two authors of the opera, a bronze one to Mr. Granados.

The applause on this occasion doubtless had much of the fictitious value of first-night applause, to which was added the element of national pride. But there seemed to be evidence to show that the brilliantly exotic little opera—it lasts hardly an hour—had really made an impression on the general public, and that it may turn out to have more than the transitory attraction of many new additions to the operatic list.

#### Characters from Goya.

It has been amply made known that by the title, "Goyescas," the authors of this opera intend to denote that their characters are such as are to be found on the canvases of the great Spanish painter Goya, who delighted in the national types, both aristocratic and popular. Goya, according to James Huneker's characterization, was "picador, matador, banderillero by turns in the bull ring," "reckless to insanity, he never feared king or devil, man or Inquisition." He reincarnated the renaissance of old Spain and its art, and as a painter was of diabolic virtuoso skill. It can only be after a manner of speaking that Goya is recalled to the spectators of this opera. The heroine, Rosario, may suggest some traits of the Duchess of Alba, who was closely connected with Goya's history.

The majas and majos, popular types, whom he painted frequently, make up the chorus that has much to do in this opera. Their diversion of tossing the "pelele," or stuffed manikin, which Goya represented, is one of the picturesque details of the first tableau. The torador, Paquiro, the young officer, Fernando, can hardly be claimed as peculiar to Goya or to this opera.

#### Opera Is Intensely Spanish.

There is no question that the opera is intensely Spanish in its whole texture and feeling; that it is charged with the atmosphere of the country and vibrates through and through with the musical quality of Spain as does no other opera and no other music that has been heard here.

The music is Spanish, coming from the brain and heart of a real Spaniard. Spanish music has occupied a curious place since the exploitation of nationalism in music first began, well along in the nineteenth century. Composers of the nationalities have been enamored of Spanish rhythms, Spanish melodic traits, Spanish musical color; Frenchmen, Germans, Italians, Norwegians, Hungarians, Poles, and Russians have long found pleasure in utilizing these materials either in transcriptions or in original compositions based on what they have been able to assimilate of Spanish music. But how many Spanish musicians have there been, of cosmopolitan standing, known beyond the confines of the Pyrenees, who have done for their native music what Chopin, Liszt, Grieg, Dvorak, the neo-Russians, have done for theirs? Sarasate did something of the sort in the elegant manner of a virtuoso. Isaac Albeniz did something in a more poetical, more suggestive style, though he saw his native land through the veil of the modern Frenchman. Beyond these two it would be hard to name any Spanish musician who has interpreted Spain for the rest of the world till Mr. Granados came with this full-blooded, passionate utterance, sometimes stirring in its characteristic rhythms and frank melody, sometimes languorous, poetical, profoundly pathetic, subtly suggestive.

#### Possesses National Color.

The Spain that is embodied in his music is authentic. And yet possessing as it does an intensely national color, what he has written is a personal, individual expression. Nor does he fall into the easy commonplaces to which Spanish tunes and rhythms are so often a tempting invitation. There is here something deeper, more profoundly felt. The Spain that is pictured in "Goyescas" is something very different from the "hot night disturbed by a guitar" that has been ironically said to be the sum and substance of Spain in music.

Mr. Granados has a rich and unconventional harmonic feeling, though he does not follow those who are most conspicuous in the exploitation of "modern" harmony. His harmonic scheme is elaborate, and gives a peculiar distinction, warmth and brilliancy to his style. This music has a haunting power. It would be too much to say that the opera is a great contribution to modern art, or even that it approaches greatness; but it is genuine and vital.

The dramatic quality of "Goyescas" is not of outstanding value. The drama is scarcely more than a sketch; there is

little action, the development of motives is inadequate, hardly more than indicated. The high-born lady Rosario with her high-born lover, Fernando, appears in the midst of the crowd of "majos" and "majas." The torador, Paquiro, speaks a few words to her, reminding her of a common ball she once attended, inviting her to go again.

Fernando's jealousy is aroused; he tells her that she must go again, and with him. Why, and why all the unconsciousness, anxiety and despair over it? The high-born couple do go to the ball, with what the assembled company considers extraordinary daring. There is considerable talk about rivalry, for which Rosario has given no ground.

about valor; and then there is a challenge, though for what reason cooler spirits of the North have difficulty in discerning. In the final tableau Fernando takes his farewell of Rosario, rushes out to the duel behind the scene, is mortally wounded, returns and dies in his sweetheart's arms. The principal figures of this brief tale have little individuality; they are operative lovers, and little more. The life they have they derive from the vitality of Mr. Granados's music.

#### Opening Scene Is Brilliant.

There is a short and lively overture. The opening scene is of surpassing brilliancy; the gathering of people sings the joy of a holiday in Madrid, in a chorus of great tunefulness and ease to which the orchestra adds a brilliant figuration. Mr. Granados leans heavily on the chorus all through the opera, and writes for it with skill and effectiveness. The highly spirited chorus now changes into a welcome for Pepa, arriving in her dog cart; there is a new rhythmic impulse quite as irresistible as the preceding. There is characteristically insinuating Spanish melody—clinging a little to the "Rosalien" that perhaps are part of its nature—in the scene where the high-born lady arrives seeking her lover. This is indeed based on a "tonailla," a popular song. The music of this scene is a remarkable tour de force in vivid color, rapid movement, and vivacious expression.

The intermezzo that preceded the next tableau is an interesting piece of orchestral writing, in which the composer has ingeniously made use of some of his most characteristic tunes with changed rhythms in transformations and combinations. It leads directly to the strongly rhythmed galliard with its insistent triplet figure that they are dancing in the "Baile de Candil," the "lantern-lighted ball," the subject of so much uneasiness, the scene of a rather obscure insult and the ensuing challenge.

Here is more local color piled thick. In the dance music and the swinging choruses. The declamatory passages in which Rosario, Paquiro, Fernando, and Pepa participate are skillfully treated, accompanied as they are by the constant pulse of the orchestra in the dance rhythm, interrupted only for a time, to close with a still more strongly marked finale, with a mocking solo by one of the men above the chorus and the dancing, in which now the fandango is performed.

#### The Last Tableau.

It leads into an interlude, which prepares for a very different mood in the last tableau. Rosario is sitting in the garden of her villa and listens to the nightingale, whose song suggests to her pensive reveries about love. The long and sustained air is of beautiful musical quality, certain of its phrases being of much sweeping grace and poignancy. Fernando comes; and the same mood is continued in the succeeding love duet, similar in its general character. There is the brief interruption of the duel, and then Fernando comes back to die. The utterance of the two lovers rises to an impassioned climax, and the end comes in the orchestra breathing a pianissimo.

Much of the music of the opera is already familiar to concertgoers of New York, though perhaps not to a large proportion of the operagoers, through the performance by Ernest Schelling and the composer himself of the piano-forte transcriptions that Mr. Granados has also entitled "Goyescas."

It may be doubted whether the performance of this brilliant and intensely colored but work realizes all that it might be made to yield. It is difficult in certain parts, notably the chorus. The chorus sings its music in many ways admirably, with precision, elasticity, and vigor; and its contribution was one of the most enjoyable features of the performance. There might be question whether a conductor of more subtlety and authority than Mr. Davagnoli, one who had gained a more definite and secure knowledge of the score, might not penetrate deeper into its essence, bring out certain finer features, gain something in delicacy and intensity in the orchestra as well as in the choruses, not sacrificing so much to rhythmic swing and sonorities, but securing these without boisterousness and main strength.

#### Chief Roles Competently Sung.

The four chief parts were presented competently. In certain respects admirably, last evening, though not always with the greatest distinction. For the heroine Rosario, Miss Anna Fitzu was engaged, a newcomer to the Metropolitan Opera House. She is in face, figure, and personal presence not conspicuously fitted to portray the aristocratic Spanish lady. She showed sufficient familiarity with stage routine, however, and presented a figure at least plausible. Her voice is not notable for warmth or expressiveness; but there were some passages that she sang with success, especially in the last tableau, in her song to the nightingale and her duet with Fernando.

Mr. Martiniello made the best of a part not very intelligently defined in a dramatic sense by the librettist, and sang with fervor. Mr. de Luca imparted a characteristic note to his impersonation of the torador, Paquiro, and did some praiseworthy singing. Pepa, represented by Mme. Perini, emerges but for a few moments into consciousness. She gave a proper spirit to the popular "maja," though her singing left something to be desired.

Some of the singers who took part in this production, singing in Spanish as a Spaniard, were of the perfection of the Spanish accent and diction cannot be guaranteed. It is said that some of it, notably Miss Fitzu's, was not bad.

The dancing of Rosina Galli and Giuseppe Bonfiglio in the galliard and the fandango had an immense gusto and allurements.

The management has done more for the stage setting of this opera than it has for some other of the recent productions. The first scene, representing a popular gathering place on the outskirts of Madrid, is picturesque. There is a suggestion of Lillias Pastia's well-known establishment in the setting of the "lantern-lighted ball." The villa with the garden in the moonlight and the dark row of trees is exceptionally well designed and executed. The opportunity for Spanish costuming was properly availed of.

### SYMPHONY ORCHESTRA.

A New Symphony by Victor Kolar  
—Mme. Homer's Reappearance.

At the concert of the New York Symphony Orchestra yesterday in Aeolian Hall a new symphony by Victor Kolar, a member of the orchestra and its assistant conductor, was performed for the first time. The concert was also the occasion of the first public appearance of Mme. Louise Homer since her late retirement to private life. Mr. Kolar has appeared before as a composer on the programs of the Symphony Orchestra. Both the Symphony Orchestra and the Philharmonic Society have shown a commendable disposition to encourage talent in composition as it appears in their membership.

Mr. Kolar's symphony is a symphony without an "arrière pensée"; it is a symphony without a program. He is a Bohemian, and a pupil in composition of Dvorak. Both these facts appear in his music, but not in a manner to deny originality to Mr. Kolar's work. One reminder of his Bohemianism, as well as of Dvorak, is given by the fact that he has used two mediæval melodies, one of which is a tune of the Hussite religious wars, the same one that Dvorak used in his "Husitzka" overture. There are other less tangible, if no less unmistakable, evidences of Mr. Kolar's nationality to be found in many of the traits of his symphony, both melodic and harmonic. He has a fondness for clearly defined melody not fashionable among the younger composers of today. He has a predilection for using what, no doubt, some of his contemporaries would call "obvious" material, doing it frankly and freely. But his ideas are fresh and spontaneous; they have beauty and expressiveness, and his use of them is in the true symphonic style, through skillful and logical development to musically expressive, even eloquent, ends.

Mr. Kolar's themes, besides the two that he has borrowed from mediæval times, are salient and significant. He has made use of the device of "community of theme" in employing his material through his three movements, and this in a way that suggests unity without a feeling of undue repetition and monotony. He is fond of unexpected rhythms, and has made much use of ingenious and varied syncopations throughout his work. His taste in instrumentation is robust; he has scored richly, sometimes rather heavily, with a fondness for the full brass choir. With the exception of a few passages where perhaps it may not exactly correspond to what the composer had in mind, the orchestral effect is singularly successful, and is properly and inseparably a part of the deep impressiveness of the finest and most significant passages of the symphony.

The composition was enthusiastically received by the audience, and Mr. Kolar, who conducted his symphony himself, was several times recalled.

Mme. Homer's reappearance was also the cause of hearty and obvious rejoicing. She has rarely been in better voice than she was at this concert; she sang with great richness and purity of tone and with beautiful color, depth of feeling and expression. Her numbers were of exceptional interest; the air "It Is Finished," from Bach's "Passion" according to St. John, with a well played obbligato for violincello; "My Heart Ever Faithful," from Bach's "Pentecost cantata," "For God So Loved the World," also the air "Adieu, forêts," from Tchaikowsky's opera, "Jeanne d'Arc."

The other orchestra pieces included the orchestral version of Hugo Wolf's fascinating "Italian Serenade" and Mr. Damrosch's concert arrangement of the procession of the Knights of the Grail from the first act of "Parsifal."

### MISS FARRAR IN MUSICAL AT BILTMORE

Delights Hearers Despite Being Under Mental Strain Because of Her Father's Illness.

Miss Geraldine Farrar, who is soon to return to the Metropolitan Opera, was the centre of interest at the sixth Biltmore Hotel musicale yesterday morning. She appeared under a mental strain, as her father, Sidney Farrar, is critically ill at

...ever Hospital. Miss Farrar...  
...only Thursday from an extended...  
...concert tour. The audience was delighted...  
...her singing and demanded several...  
...cores. When Miss Farrar first appeared...  
...the stage she wore a large hat. This...  
...removed and laid carefully on the...  
...ano, leaving it there until she had com-  
...ed her three groups of songs. Before...  
...aking her final exit, however, she plined...  
...carefully on her head in sight of the...  
...audience. Her selections included the...  
...omanza from "Mignon" and songs of...  
...Grieg, Griegschanow, Bemberg...  
...nd Massenet. For one of her encores...  
...to sing "Annie Laurie" to her own ac-  
...companiment. Two other artists also were...  
...heard. Reinold Werrenrath, one of the...  
...set concert barytones now appearing be-  
...fore the public, and Miss Ada Sassoli,  
...arlist. The audience was large.

# CONDUCTS OWN FIRST SYMPHONY

Walter Damrosch's Orchestra Plays  
Work of Victor Kolar, Violinist  
—Mme. Homer Sings.

Conducting his first symphonic work, Victor Kolar achieved a success at yesterday afternoon's concert of the New York Symphony Society at Aeolian Hall, of which orchestra the young composer is a member, but yesterday he did not sit in his accustomed place among the violins. He is a Bohemian by birth and a pupil of the late Antonin Dvorak, and the orchestra played an earlier one of his compositions two years ago. The audience applauded after each of the three movements, and at the close of the symphony the members of the orchestra joined in its demonstration, calling the young composer out several times.

This first symphony unquestionably is an interesting work which employs two medieval melodies and which is a closely knit composition in that in the final movement the themes used in the previous two sections are employed again. This aids in bringing about an effect of uniformity of structure. Some of the themes are effective, such as the dirgelike melody of the second movement and the second theme of the finale, and the composer is successful in building up brilliant climaxes. But the work at times is verbose and some of the melodies and treatment are suggestive of Dvorak. Probably the most effective incident is the ringing coda to the work. Considering that it is his initial symphony, the work is full of promise and interest, certainly well worth playing. Far less interesting and less cleverly constructed symphonies have been imported from Europe. This one was made in America and its performance is an encouragement of home made art. Mr. Kolar conducted the work with enthusiasm and the orchestra played it with great spirit.

Then there was another novelty during the afternoon, namely, the first appearance here in more than a season of Mme. Louise Homer, contralto, who was not heard at the Metropolitan last season because of an interesting family event, but who will join the operatic forces next month. Mme. Homer, looking stately and handsome, sang Bach's "It Is Finished" and "My Heart Even Faithful," with beautiful voice, and to the evident delight of the audience, which became enthusiastic over her.

Walter Damrosch, assuming the baton, conducted his orchestra in Hugo Wolf's Italian Serenade, and Wagner's processional of the Holy Grail knights, from "Parsifal," arranged for concert performance by Mr. Damrosch. The audience was large and gave frequent evidence of enjoying the afternoon of music.

## Mrs. Doolittle's Recital.

Mrs. Maude T. Doolittle, a pianist who has already won favorable opinions from New York musicians, gave a recital yesterday afternoon in Rumford Hall. The programme included representative works by Bach, Chopin, Brahms, Liszt, Schumann, Debussy, MacDowell, Rubinstein, and others. Mrs. Doolittle not only possesses a technique fully adequate to the demands of her exacting programme, but she is likewise a musician of experience and ripe intelligence, giving an interpretation marked by taste, breadth, and finish. Especially satisfying were the Chopin Nocturne in C minor and Etudes, op. 25, Nos. 5 and 12; the Air and Rigaudon by MacDowell, and the Staccato Etude by Rubinstein.

## JOSEF HOFMANN'S RECITAL.

The Great Pianist Heard by an Enormous Audience in Carnegie Hall. 1916

Joseph Hofmann gave what was announced as his only New York pianoforte recital of the season yesterday afternoon in Carnegie Hall. The eagerness of the musical public to hear him was evinced by the size of the audience that filled the hall upstairs and down, and as much of the stage as could be spared for the purpose of seating listeners. Mr. Hofmann presented a program different from most programs that he has given here in recent years; one that put rather more emphasis on the virtuoso side of his art than is his wont, and that included a number of pieces that were written with the principal object of affording scope to the highest technical ability. Yet even these pieces were raised to a higher power of musical beauty by the great artist's compelling personality. And those that owed their origin to a purely musical inspiration were transfigured, glorified, by the pulsance of his interpretation.

This was especially true of Chopin's B flat minor sonata, which came at the end of the afternoon's list. It has rarely, perhaps it has never, received a performance so profoundly moving, so intensely tragical, so deeply expressive of its spirit. Into it Mr. Hofmann evidently poured the feelings and emotions of a Pole suffering with his country's sufferings, stirred to the depths of his soul by a tragedy more dreadful, more inimitable, than any that Chopin ever knew as ravaging his native land, or than any that ever inspired him with music of burning intensity and revolutionary implication. There was a tempestuous sweep of savage passion, interrupted, not relieved, by the poignant pathos of the second theme, in the first movement; a mordant irony in the scherzo. The funeral march never seemed to terrible in its grimness; and that flowing melody in the middle, which has so often reeked with sentiment, he played as if there were something there apart and aloof from the pity of men and of angels. And the impression of the whole was crowned by the shuddering horror of the last movement, into which Mr. Hofmann, following many others, reads the message of the night wind sweeping over graves. Mr. Hofmann is not accustomed to wear his heart upon his sleeve; he revealed in this performance something of a sort that he has not often revealed. He sat with bowed head after each movement, acknowledging no applause until it was all over, and there was the conventional necessity of acknowledging applause.

The very contrasts of his program served to heighten the climax he reached in this sonata. Before it, he played Chopin's A flat major impromptu and C sharp minor waltz, and into this Chopin mood he had led by the D flat nocturne, which he added to the printed list after Mr. Leopold Godowsky's bewildering compilation of themes from Strauss's operetta of "Die Fledermaus." This extraordinary tour de force has been heard here; Mr. Godowsky has exercised a vivid fancy and a most adroit contrapuntal and pianistic technique in working out this fantasy, combining Strauss's fascinating waltz tunes in a marvelously complex web of sound. It is a futile and Alexandrian form of art; some will prefer the tunes in Strauss's own simplicity and find them more effective so. But Mr. Hofmann not only mastered the technical difficulties with brilliant ease, he let them be no clog on the insinuating flow of the melodies and even presented them with the semblance of poetic grace.

Of a similar sort was Sternberg's "Etude de Concert" in C minor. An interesting addition to the vast list of pianoforte transcriptions was a set of four old Dutch songs that Mr. Hofmann has arranged; simple melodies, evidently of the people, whose essential character, robust spirit, and musical value are preserved in Mr. Hofmann's version. There were two other transcriptions: Rubinstein's of the march from Beethoven's "Ruins of Athens," played—and then repeated—with a tremendous climax after the exultant music accompanying Orfeo's visit to the Elysian fields in Gluck's opera of "Orfeo et Euridice." Framing, with Chopin's sonata, these lesser pieces at the beginning of the program was Beethoven's sonata in F minor, Op. 57, of which Mr. Hofmann gave a nobly beautiful performance filled with the passion that Beethoven prescribes for it; a high and eloquent interpretation of the music in Beethoven's own spirit.

## THE RUSSIAN ORCHESTRA.

Mme. Liszewska Plays the Piano and Mme. Kuznetsova Sings.

The second concert of the Russian Symphony Orchestra was given last evening in Carnegie Hall. There was unfamiliar Russian music upon the program, as there rarely falls to be on these programs. There was a movement from Borodin's unfinished symphony, founded on Russian folk tunes; the series of six musical tableaux by Moussorgsky called "Exhibition Pictures"; and the well known tone poem, "The Isle of the Dead," by Rachmaninoff. The pieces by Moussorgsky had a special interest from the originality and diversity of the musical imagination often inaccable, with which he has sought to deplet in music what the

painter had failed to do. Ready depicted in sketches.

There were two solo artists, Mme. Melville-Liszewska, who had been heard here in a recital, played Chopin's F minor concerto with delicacy and musical feeling. Mme. Maria Kuznetsova, a Russian soprano, made her first appearance in New York, singing the waltz song from Gounod's "Roméo et Juliette," and the Gavotte from Massenet's "Manon," with orchestra, two songs in Russian, by Tchaikowsky and Rachmaninoff, a French song by Massenet, and another in Spanish.

Some expectations had been aroused by the accounts of Mme. Kuznetsova's powers. They were not well borne out by her singing last evening. Her voice is powerful, but hardly agreeable in quality and her vocal technique showed numerous faults, some of which resulted in frequent lapses of intonation.

## TUNEFUL SYMPHONY OF YOUNG WRITER

Victor Kolar's First Work in Large Form Is Much Applauded.

## LOUISE HOMER SOLOIST

The twelfth Sunday afternoon concert of the Symphony Society yesterday at Aeolian Hall repeated a programme which had already been given at the concert of the previous Friday afternoon. The orchestral list consisted of Victor Kolar's symphony in D (his first), Hugo Wolf's "Italian Serenade" and the processional of the Holy Grail from "Parsifal," arranged for concert by Walter Damrosch. After the first number Mme. Louise Homer sang Bach's "It Is Finished," from the "St. John Passion" and "My Heart Ever Faithful." After the Wolf number she sang "Adieu, forets," from Tchaikowsky's "Jeanne d'Arc."

Victor Kolar, who is assistant conductor of the Symphony Society, is a young Bohemian and a pupil of Antonin Dvorak. Some of his music has already been heard here with pleasure. His symphony is in three movements, the first of which seems to aim at combining characteristics of the traditional opening allegro with some of those of a scherzo, otherwise omitted from the work. The composer's plan is technically laid out to develop his composition from germinal thematic materials found in the first movement.

The slow introduction is made from a cantabile theme which is used throughout the symphony, appearing as the second theme of the first movement and as subsidiaries in the two others. An old Hussite hymn is employed in the second movement with telling effect, and another medieval melody supplies further ideas. But a printed analysis of this composition, which is replete in detail, would be as unprofitable as such analyses usually are.

Mr. Kolar has a real talent and a good technic. He is first of all a disciple of his master in his love for clearly outlined melodies founded on diatonic harmonies and couched in varied rhythmic forms. He further follows Dvorak in his affection for a brilliant and richly colored orchestration, in which he utilizes special instrumental effects with fine skill. He has a sure command of instrumental and orchestral idiom and rarely asks either his solo voices or his tutti to deliver uncharacteristic utterances. He has ability in working up sonorous and thoroughly musical climaxes and in his slow movement he shows a feeling for emotional mood.

His finale leans toward the Bohemian dance and has uncommon brilliancy of movement. The first and third movements of the symphony are ebullient in spirit, voicing happy moods, and that too in a virile style. In short, while there are pages which would perhaps benefit by compression, this is a very interesting first symphony. Mr. Kolar will be heard from again and this initial essay in a large orchestral form should not be permitted to pass out of sight. The composer conducted his own music and received much real applause.

## MAURICE BECK HEARD.

Barytone Gives Interesting Recital of Songs.

Maurice Beck, a local barytone, was heard in his first recital here last evening at the Princess Theatre. The occasion was one which merited interest. The programme was good in arrangement and the singer in his delivery of it disclosed qualities too frequently absent from the offerings of recital givers.

Mr. Beck sang first Secchi's "Lungi dal caro bene," Caldara's "Come saggio di sol," "My Lovely Celia" of Munro and Young's "Phillis has such charming graces." While he was not wholly successful in his singing of these numbers, Mr. Beck reached in each air some artistic ends.

His voice in quality and production was generally good in the lower tones. In the air by Munro the lack of freedom in tonal emission and of good quality in the voice were causes which led to a tone too frequently nasal and hard. Good breath control, clear diction and fine taste in style were general features favorable throughout the delivery of the old airs.

In a group of modern songs these merits and defects again came to the fore. Brahms's "Wie bist du meine Koennigin" and "Botschaft" were made generally interesting, while tonal defect injured the rendering of Wolff's "Es ist alles wie ein wunderbarer Garten." "Schweigend in suesser Erinnerung," by Gabriilowitsch, was delightfully sung. A final song in this group was Reger's "Aus den Himmelsaugen."

Among the other songs offered by Mr. Beck were Debussy's "Beau Soir," Duparc's "Chanson Triste" and numbers by Gretchaninov, Hughes, Carpenter and Brainard. Mr. Beck is a singer who brings so much genuine understanding and varied feeling to the interpretation of songs that his work is sure to give some pleasure. It could be made to give much more. The accompaniments were well played by H. L. Brainard.

## NEW BARITONE HEARD.

Maurice Beck Gives a Recital at the Princess—The Opera Concert.

The concerts of last night were the usual ones at the Metropolitan Opera House and the Hippodrome and a song recital by Maurice Beck at the Princess Theatre. Mr. Beck is a young baritone who has not yet appeared here in public. He sang a program which consisted of songs in Italian, German, French, and English, the last group comprising songs by H. Hughes, J. A. Carpenter, and H. L. Brainard, his accompanist for the evening. Mr. Beck shows a certain feeling for style and some emotional qualities about his work, but he is handicapped on the vocal side by a method of tone production which brings about a nasal quality in the middle and upper voice. He seems to show promise as a recital artist after he has corrected the defects which are now apparent. Mr. Brainard played the accompaniments well.

At the Metropolitan Opera House there was a Wagner program, with Mme. Melanie Kurt and Clarence Whitehill as soloists. Mme. Kurt sang Senta's Ballad from "The Flying Dutchman" and Isolde's Liebestod from "Tristan and Isolde." Mr. Whitehill's numbers were the song to the evening star from "Tannhauser" and Wotan's Farewell from "Die Walkure." The orchestra, under Richard Hageman, played the Prelude to "Die Meistersinger," Siegfried's Funeral March from "Götterdämmerung," the Overture to "Tannhauser," and the "Kaiser-marsch."

Maggie Teyte, soprano, was the principal soloist at the Hippodrome, where Sousa's Band played without Sousa. The march king was slightly ill, but it was said to be nothing serious. Giuliano Romani, tenor, sang two arias, and Mr. and Mrs. Vernon Castle danced. Miss Teyte's numbers were "Depuis le jour," from "Louise," and four songs in English. The band played the "Oboron" Overture, Sousa's "Maidens Three," and Berlioz's "Rakoczy March," among other numbers.

## W. Third of Philharmonic's Bach-Beethoven Programmes in Carnegie Hall.

The third concert in the Bach-Beethoven festival series, which the Philharmonic Orchestra began last Thursday with the assistance of the Oratorio Society and Conductor Louis Koennenich, was given in Carnegie Hall yesterday afternoon, and the large attendance must have given the management extreme satisfaction.

Yet it is doubtful if this encouraging public response was more gratifying than the improvement noticed in the performance of both the Bach "Magnificat" and Beethoven's immortal ninth symphony. Thursday night neither of these masterly compositions was performed with the musical solidity present yesterday. The orchestra especially merits special recognition for its achievement in the face of adverse atmospheric conditions which placed a heavy burden upon the string section.

There was noticeable yesterday afternoon a commendable smoothness in the tone and precision of the orchestra in each of the works undertaken. And the tranquil opening movement of the symphony was performed under Conductor Stransky's direction with all the tonal purity

breadth and loftiness of style which the most critical listener could desire.

If the musicians disclosed these qualities to a lesser degree in the "Magnificat," which Louis Koennrich conducted it was in part due to concentration of effort upon his singers. The chorus surpassed its accomplishment of the first concert, and in the Beethoven as well as the Bach composition.

The soloists also profited by their previous experience, though Mrs. Caroline Hudson-Alexander found the extreme high notes that Beethoven wrote for the solo soprano difficult to deliver as the composer intended. Mme. Nevada Van Der Veer, contralto; Reed Miller, tenor, and Arthur Middleton, basso, sang commendably their solo portions in the "Magnificat" and the symphony.

At the Hippodrome concert last night Sousa's Band played without Mr. Sousa, who was indisposed. Herbert Clarke conducted in his absence. Miss Maggie Teyte, soprano, and Giuliano Romani, a new Italian tenor, reputed to have the highest tenor voice in the world, sang, and Mr. and Mrs. Vernon Castle gave another "farewell" performance together. Mr. Castle has not yet gone to the war zone.

Mr. Romani failed to show either good high tones or extraordinary low ones. He sang operatic selections in a conventional way, but did not arouse great enthusiasm.

The real honors of the evening went to Miss Teyte, who had to sing more encores than the band had prepared. After singing "Depuis le Jour," from "Louise," and an encore she sang extempore "The Rosary." The band had to start it three times before she was satisfied with its beginning. Finally it played to suit her and she sang it through without any more pauses.

## MARIA BARRIENTOS MAKES HER DEBUT

S.  
Spanish Colorature Soprano  
Heard in "Lucia di Lam-  
mermoor."  
7 Feb. 1916  
MARTINELLI AS EDGARDO

Donizetti's "Lucia di Lammermoor" was sung at the Metropolitan Opera House last night, and Maria Barrientos made her first appearance here as the heroine. An audience of great size assembled and the applause was remarkably vigorous.

"Lucia" had not been sung at the Metropolitan since November, 1913, when Italo Cristalli made his debut as Edgardo. The representative of the unfortunate young woman on that occasion was Frida Hempel, and the unyielding Enrico was Mr. Amato. The opera was heard at times at the Century Opera House. Its vogue in recent years has not been large. There are two chief reasons for this, one is the lack of good colorature sopranos and the other the lack of good tenors who can really interpret the role of Edgardo.

Mr. Caruso sang this part in his first season here. He was the best Edgardo since Italo Campanini, probably the greatest exponent of the character the opera stage has known. Too much stress is laid on the soprano part and the tendency is to make the work a one star opera. This is a mistake, for Edgardo is one of the most dramatic of all purely lyric roles; but it requires an actor to bring out its real value. However, since it is now the custom to treat the opera as a soprano exhibition with accessories attention may be bestowed, first of all, on the newcomer.

Miss Barrientos disclosed herself last evening as a singer of varied merits. Her voice is very light in color and volume, but it is one of genuinely beautiful quality. Its light tint tends frequently toward whiteness, and it seems probable that the organ will not readily lend itself to the expression of feeling.

The singer's tone production was uneven. She sang her Italian A very open in the low register, and her long I in the upper range very much on the teeth. The result was continual shifts from a throaty tone to one very piercing. Her intonation was almost flawless and her phrasing showed not only command of breath, but musical intelli-

gence. The manner of the vocal line was the art of making a tone plianissimo and making a crescendo and a diminuendo on it—was extraordinarily fine and was used to make some beautiful effects. Her coloratura in the first act showed a tendency toward staccato and her runs were not in a perfect legato style. She sang "Quando rapito" with excellence in the general plan and with some beautiful touches, but the number was marred by some of the defects mentioned. In the sextet she lacked the tonal power necessary to give the number its proper balance.

In the mad scene she gave a display of her best qualities. Her singing of "Ardon gl'incensi" was marked by taste as well as by much elegance of style and musical intelligence. The cadenza was sung with great care. Perhaps hereafter she will show more abandon in it, but it was delivered with accuracy and an airy delicacy of style rather than brilliancy. Her trill was particularly good and her staccati very clean and musical. It must be added that the soprano seemed to be very nervous, and furthermore the house was very warm. Under better conditions she will doubtless sing even better. Her debut was on the whole successful.

Mr. Martinelli, who appeared as Edgardo, was not in his best vocal condition, but he sang the music commendably. Mr. Amato was admirable as Enrico. Mr. Rothier was good as Raimondo and Minnie Eggenner sang creditably the brief recitations of Alisa. The cast included also Angelo Bada as Arturo.

Mr. Bavagnoli conducted and the capable orchestra transformed itself into a big guitar without palpable effort.

METROPOLITAN OPERA HOUSE—"Lucia di Lammermoor," an opera in three acts by Donizetti. Book founded on Sir Walter Scott's "The Bride of Lammermoor."

### The Cast.

Lucia ..... Maria Barrientos  
Alisa ..... Minnie Eggenner  
Edgardo ..... Giovanni Martinelli  
Lord Enrico Ashton ..... Pasquale Amato  
Raimondo ..... Leon Rothier  
Arturo ..... Angelo Bada  
Normanno ..... Pietro Audisio  
Conductor ..... Gaetano Bavagnoli

Following last Friday's world premiere of the Spanish opera "Goyescas" at the Metropolitan came another Spanish artistic invasion at the Opera House last night when Mme. Maria Barrientos, a famous coloratura singer from the sunlit land of romance and castanets, made her American debut in the title role of the season's first performance of Donizetti's "Lucia di Lammermoor." Mme. Barrientos has won fame as a florid singer in all parts of Europe and in South America, but that means very little to a Metropolitan audience, with whom hearing is believing.

Last night they heard and applauded, giving demonstration of greater enthusiasm over a coloratura artist than has been shown at the opera house for years. And, oddly enough, there is nothing sensational about the little Spaniard's singing, save her exquisiteness. She is small and fragile looking, the charm of her features in private life disappears when in the limelight, and while singing her exacting cadenzas of the "Mad Scene" she did not hesitate to distort her face. And yet the huge audience hung almost breathless upon the phrasing and artistic charm of the diva's singing.

To begin at the beginning, she has a tiny voice, so small that at first some notes are almost inaudible, while others are "white"—a quality which New York opera-goers refuse to countenance. Entirely discounting this frank catalogue of her shortcomings are a quality that is wonderful in its appealing charm, an impeccable intonation and a technique which allows her to do daring deeds of top and lofty singing without ever offending the musical ear. There were moments last night in the "Mad Scene," when after a particularly exquisite bit—all in miniature, mind you—the big audience simply gasped a half audible "Ah!" which was well deserved.

And, in a miniature, the artist is tremendously dramatic, emphasizing the tragedy of this one of the Lammermoors so that the audience really seemed interested in the sad tale, more familiar to readers of fiction than to opera goers, who have come to believe that the whole work is written solely for the purpose of introducing a sextet and a "mad scene."

Finally, Mme. Barrientos has personality, that undefinable something which gets straight over the footlights and enslaves her audience. Applause after each one of her solos, and tremendous enthusiasm after each act—that tells the tale in few words of the American debut of the wonderful little Spanish diva with the miniature voice and the exquisite art. The one moment of disappointment was in the sextet, when she could not be heard at all in the climax, due to the orchestral thunder.

The other artists concerned in last night's performance deserve credit. Mr. Martinelli sang Edgardo in a manner that surprised even his admirers, charging it with lyric beauty and dramatic fervor, while Mr. Amato's Ashton was dramatic, as usual. Mr. Bavagnoli's conducting might have been more tempered to the

lamb of the evening, Mrs. Barrientos, but her art triumphed over his volume of orchestral accompaniment. And the audience rejoiced that a new and exquisite artist had been added to the Metropolitan roster of singers.

### MISS FISCHER'S RECITAL.

German Songs Are Most Enjoyable  
Numbers of Brooklyn Soprano.

Miss Adelaide Fischer, a Brooklyn soprano, who last season started a promising musical career with a recital at Aeolian Hall, gave a second at the same place yesterday afternoon. Her programme contained Italian, German, French and English songs. Last year the freshness of her voice, the evenness of her tone and the wide vocal range promised much for the future. While she has improved in the art of interpretation, her high tones were often forced yesterday, and many of them, especially when they came at the end of long phrases, were below the pitch. In her opening group, containing old florid airs, the unevenness of her voice was most noticeable. Later considerable improvement was shown.

The most enjoyable numbers were the German songs, which included Schubert's "Liebesbotschaft," "Die Lotus Blume" and "Was pocht mein Herz so sehr," by Franz, and Jensen's "An den Linden." The last in particular was well done. Her French group was taken from works of Dalcroze, Massenet and Bemberg, and she sang in clear English songs of MacDowell and Dagmar Rubner. In general she has a good style in all four languages and her voice still has much of its original beauty. Many of the English translations in her programme notes she made for herself. The audience applauded generously and demanded repetitions of several songs.

### VIVIAN GOSNELL, BASS, SINGS.

Vivian Gosnell, a bass, who sang here earlier this season with the Oratorio Society, gave a recital at Aeolian Hall last night. While his voice is limited in power and range it has a pleasing quality, and he sings with more finish than the average concert bass. His programme was of the conventional type, commencing with old airs in English and Italian, and progressing through the usual German and French groups to the final section, devoted to American works. With smooth tone and polished phrasing he sang airs of Handel, Robert Jones and Cesti.

Mr. Gosnell's German group, containing Schubert's "Aufenthalt" and "Liebesbotschaft," Brahms' "Verrath" and "Salamander" and two songs of Erich Wolff, was well sung. Brahms' "Salamander" in particular was interesting. Faure, Debussy and Paul Puget were represented in his French section, and in English he presented works of Marlon Bauer, Timothy Spelman and Ralph Vaughn Williams. A small audience received him with applause.

### FRENCH SOPRANO HEARD.

Mme. d'Espinoy Gives Pleasing Recital at Theatre Francais.

Mme. Madeleine d'Espinoy, a French soprano who has appeared with the Colonne Orchestra in Paris, gave a song recital yesterday afternoon in the Theatre Francais. She sang airs by Haendel, A. Lotti and Campora, the "Ariette de la belle Arsene" of Monsigny, a "Chanson Gothique" from Berlioz's "La Damnation de Faust," four songs by Pierre and a group of songs by Duparc, Dupont, Faure and Dalcroze.

Mme. d'Espinoy's singing was well suited to the limitations of the small auditorium in which it was heard. She is an artist who by the grace and charm of her manner, together with no little vocal ability, is better fitted for salon appearance than that of the larger concert hall. Her voice is of a pleasing natural quality and she uses it with some skill. The taste and feeling she disclosed in her French numbers were thoroughly pleasing.

The accompaniments were well played by Flora MacDonald Wills.

### MME. D'ESPINOY RECITES

Soprano Soloist of "Orchestre Colonne" Well Received.

Mme. Madeleine d'Espinoy, who is soprano soloist with the "Orchestre Colonne," in Paris, gave a well received recital at the Theatre Francais yesterday afternoon.

The reasons for her warm reception are that she has spirit and grace, and because the charm of her personality reaches the audience on the flow of fresh, pleasing tones. She achieves this expression of herself in spite of a defective vocal delivery. She has a way of taking high notes on the end of her breath, making them abrupt and somewhat ragged. Mme. d'Espinoy has somewhat fluent control of her voice, but there can be no doubt that she has feeling.

Mme. d'Espinoy's programme included among other songs Handel's "Mio Caro Bene," Monsigny's "Ariette

de la Belle Arsene," a group of songs by G. Pierne, "Chanson Gothique" by Berlioz, and "Mandoline" by Faure. Flora MacDonald Wills, who was at the piano, showed skill and understanding.

## NEWEST DOUBLE BILL AT THE METROPOLITAN 4.5.54 Feb. 3 '16 "Cavalleria Rusticana" and "Goyescas" Entertain Large Audience.

At the Metropolitan Opera House last evening a newly arranged "double bill" entertained a very large audience. The operas were "Cavalleria Rusticana" and "Goyescas," Sicilian and Spanish. The house was brilliant with local color. Mr. Granados's opera, being so short, must always be coupled with another compressed music drama, and presently it will be heard on the same evening as "Haensel und Gretel." The performance of "Cavalleria Rusticana" served to give Erma Zarska, the Bohemian soprano, a second appearance. She made her debut early in the season as Elsa in "Lohengrin," and was suffering from a cold. She had considerable difficulty in going through with the performance.

Her impersonation of Santuzza last evening found her in command of her vocal resources, but she was extremely nervous, and this must be taken into consideration. She displayed an appreciable measure of dramatic temperament and delivered some of her music with real feeling. Her voice again pleased by its natural quality, but its volume was not always equal to the passionate outbursts of the role. Furthermore, she revealed deficiencies of technique which would make it difficult for her at any time to make her voice answer to her dramatic purposes. The worst of these was a bad attack and the other a vicious tremolo caused by incorrect tone production.

Mr. Botta was an efficient, if not important Turiddu, and Mr. de Luca an Alfio of excellent quality. Miss Braslau achieved the distinction of singing the whole of the short role of Lola without discovering the pitch. Mme. Mattfeld was the Lucia. The opera was conducted by Mr. Bavagnoli, who also had the direction of "Goyescas."

The second performance of the Spanish opera was followed with interest by the audience. The impressions made by the first hearing of the work were not altered materially by the repetition. The melodious nature of the first and second scenes is such that most opera-goers can hear them with unalloyed pleasure, albeit no deep dramatic note is sounded. There is a considerable amount of novelty in the Spanish rhythms and the color of the music. Mr. Granados handles the idioms of his country with the ease of one to the manner born. The work is well presented at the Metropolitan, though it might wear a finer aspect if the impersonator of Rosario were better able to delineate a high born dame.

After being absent from the stage of nearly ten weeks to recover from an indisposition, Miss Erma Zarska, Bohemian soprano, reappeared at the Metropolitan Opera House last night, singing the part of Santuzza in "Cavalleria Rusticana."

She had been heard here only once previously, and that in the second week of the season, when she made her American debut as Elsa in "Lohengrin." At that time she was ill.

Last night she emerged from her retirement with a much bigger volume of tone and the general quality fairly pleasing, but her singing is marred by unsteadiness—vibrate or even tremolo it might be called—and while she is a fairly intelligent actress she lacked dramatic impressiveness. To judge her by her first appearance, she was ill; to judge by last night's she is a lyric soprano who was miscast for a dramatic rôle and who did not stir her audience to demonstrations of enthusiasm by either her singing or acting.

The remainder of the cast included Mr. Botta as Turiddu, Mr. De Luca as Alfio and Miss Braslau as Lola.

This opera was followed by the second performance of the Spanish novelty "Goyescas," interpreted by the identical cast as at its world's premiere on last Friday. The incident which seemed to please the audience most was the intermezzo preceding the second picture, which was enthusiastically applauded. This grand brought the composer, Enrique Granados, before the curtain several times. The close of the picture also was roundly applauded, and this time the principals appeared with the composer. Miss Fitzli, a Rosario, showed little improvement over her previous appearance, which was her debut at the Metropolitan. Her voice lacked sentiment and her acting was uninteresting. Miss Perini sang Papa faust, well. Mr. Martinelli was Fernando and Mr. De Luca was the torreador. Mr. Bavagnoli conducted both operas.

# "Traviata," January 29 (Matinee).

Frieda Hempel does a wonderful performance in "Traviata," because she shines not only as a mistress of coloratura, but also as an example of everything that is best in the realm of pure lyric singing. This very versatile artist is one of the most accomplished vocalists conceivable and it would be no great surprise to her admirers were she to appear one fine day in a big dramatic role.

Luca Botta's tenor essays always are conducive to giving his hearers unalloyed pleasure. He is a sincere and convincing interpreter and his tones have that firmness and roundness which an American audience admires first and foremost in song.

Very appealing indeed was the finely tempered acting and nobly conceived singing done by Giuseppe de Luca as the elder Germont.

Gaetano Bavagnoli conducted sympathetically.

# "Lohengrin," January 29 (Evening).

In one of her shining parts, that of Elsa, Mme. Gadski was welcomed vociferously by the Saturday night audience, and her impressive singing and graphic acting enabled her to give an impersonation which counts as one of the standard individual pieces of art at our Opera. Mme. Gadski is one of the veterans of the institution, but her long service is noticeable only in the admirable completeness of her performance.

Johannes Sembach was in fine voice and did his very popular Lohengrin version with his usual success. Margarete Matzenauer, that marvelous Ortrud, thrills her auditors to the quick. She sang her big second act aria in the undeniably grand manner. Carl Braun, Otto Goritz, Carl Schlegel, etc., rounded out the cast.

Artur Bodanzky was the conductor and obtained a high degree of ensemble finish from his forces.

# Sunday Opera Concert, January 30.

Last Sunday evening brought another Wagner program at popular prices. The house was well filled to listen to Melanie Kurt and Clarence Whitehill, the soloists, with the opera house orchestra. Mme. Kurt, in capital voice, sang Senta's ballade from the "Flying Dutchman" and the "Liebestod" from "Tristan and Isolde." So great is the art of Mme. Kurt as a Wagnerian singer that when she appears in concert the absence of scenery, costume and supporting characters, generally so essential in Wagner, are scarcely noticed. She scored an instantaneous and emphatic success with the audience.

The same may be said of Clarence Whitehill, whose sonorous, powerful voice and splendid singing won for him equal success in the "Evening Star" aria from "Tannhäuser" and "Wotan's Farewell" and the "Magic Fire" scene from "Walküre."

The orchestra did itself proud in several of the finest orchestral excerpts from Wagner operas, concluding with a rousing rendition of the "Kaisermarsch."

The Spanish dance rhythms of "Goyescas" again proved to be by far the greatest charm of the opera, but its lack of dramatic interest was even more obvious last

Carl Braun's *Fasolt* was the best ever seen on the Metropolitan stage. There was a touching interpretation of the clumsy giant's pathetic battle with the tender passion, while the delivery of the reproach to *Wotan* disclosed with more than common pith and point the root of the whole tragedy.

Mme. Rappold was entrusted with the role of *Freia*, and the choice was a happy one. She was the most satisfying representative of the youthful goddess seen in years. She looked, acted and sang the part admirably. Since much of the story is involved with *Fasolt's* desire for *Freia*, it is important that she should be histrionically and musically delineated with conviction.

It is not news that Mr. Sembach is the best *Loge* since Mr. Van Dyck. In fact he is one of the best ever seen on the local stage, which has been benefited by the presence not only of Van Dyck but also of Vogl, the original impersonator of the crafty fire god. Mr. Sembach was particularly effective yesterday both in acting and singing. Henry Scott sang *Donner* for the first time with credit.

The others need no special mention now. The music drama was smoothly performed. Lights, curtains, drops, the "Worm," thunder, lightning and other Wagnerian paraphernalia behaved with decorum. Even the rainbow, that always uncertain line in the last picture, declined to go out. Musically the presentation had a character similar to that found in other performances under the direction of Mr. Bodanzky.

Clearness was the first and foremost quality which made the production artistically significant, for there was at no time any difficulty in understanding what the singing actors were saying. But light and shade and splendid resonance (where that was required) were not sacrificed. It was on the whole a finely planned and skillfully carried out representation and ushered in the ponderous doings of the tetralogy in a fitting manner.

# CHAMBER MUSIC CONCERT.

New Society Heard in Interesting  
Feb 4 Second Concert. 1916

The second concert of the first season of the New York Chamber Music Society took place last evening at Aeolian Hall. The programme comprised Bach's G major sonata for violin, flute and piano, Beethoven's septet for violin, viola, cello, double bass, clarinet, horn and bassoon, the Brahms trio for clarinet, cello and piano and Saint-Saens's septet for piano, trumpet, two violins, viola, cello and double bass.

It was a list offering variety in the styles of the composers as well as in the combinations of instruments. Chamber music, however, continues to suffer from the unfavorable conditions in which it is presented. Works such as those heard last evening should be played in a small room to a small audience, in order that the desired intimacy should be secured. But the question of expense always arises. An audience larger than chamber works ought to confront is required to pay the cost.

The New York Chamber Music Society is fortunate in being able to present some compositions which can better endure the strain of a spacious audience room than string quartets can. The Bach sonata was not as happy in this particular as the septets. The music of the evening was for the most part familiar to music lovers and calls for no comment. The audience was very attentive and seemed to enjoy the entertainment.

# MISS NEWCOMB PLAYS.

Piano Recital Shows Taste and Intelligence.

Ethel Newcomb, pianist, gave a recital yesterday afternoon in Aeolian Hall. She presented as is her wont, a list of compositions broad and interesting in scope. It contained Beethoven's sonata, opus 90, No. 27; Chopin's B flat sonata and several other numbers, including three pieces by Paula Szalit, written, as a programme note stated, when the composer was but 10 years old, and also a "Reverie" in E flat minor, by Arthur Schnabel, written when the composer was about 14 years old.

Miss Newcomb's performance disclosed no new features in her style as it is known here other than a possible growth in the expression of feeling through a broader dynamic power. It was one by no means impeccable in accuracy of notes nor was there in it any great technical brilliancy. Her work was pleasing, however, and claimed the attention of more critical listeners for intelligence and taste and for no little display in variety of tonal coloring and nuance.

# MARIAN CLARK'S RECITAL.

Soprano Whose Singing Seemed to Be Amateurish.

Marian Clark, a local soprano, gave a first song recital yesterday afternoon at the Princess Theatre in which she had the assistance of Richard Epstein at the piano. She sang old Italian and French airs and songs by Brahms, Strauss, Poldowski and other writers. The merits of her singing could hardly be considered as those justifying a recital appearance.

Her voice, as far as could be judged through the medium afforded by a poor tone production, is a fairly good quality and she showed musical feeling, but otherwise her general style was very amateurish and failed to compass adequately either airs or songs.

# THE PEOPLE'S SYMPHONY.

Albert Spaldink Soloist at Last  
Concert in Carnegie Hall.

The People's Symphony Society, Franz X. Arens, conductor, gave the third and last concert of its subscription series for the present season last evening in Carnegie Hall. The usual large audience seen at these concerts was in attendance. Albert Spaldink was the soloist and was heard in Beethoven's violin concerto. He gave a finished performance, playing the work with fluent technique, admirable taste and the desirable nobility of style.

The orchestra played first Dvorak's "New World" symphony, omitting the scherzo movement, and after the concerto Grieg's "Spring," as arranged for strings, and the "Marche Slav" of Tchaikowsky. Its work in the symphony was in many respects commendable. It played with feeling and made a good showing in precision and balance. The bargo was delivered on the whole with excellent taste.

# NEW SUITE PLAYED BY PHILHARMONIC

Feb. 5-16.  
Fritz Stahlberg Receives Generous Applause for a Hitherto Unheard Work.

# LEO SCHULZ IS SOLOIST

The programme of the eleventh Friday matinee of the Philharmonic Society at Carnegie Hall yesterday opened with a novelty. It was a suite for orchestra, opus 33, by Fritz Stahlberg, assistant conductor of the society. Mr. Stahlberg is not unknown to patrons of the Philharmonic concerts. His symphonic poem, "In Memory of Abraham Lincoln," was produced in February, 1909; two symphonic sketches from "In Hochland" on February 4, 1912, and a symphonic scherzo on March 6, 1913. He has composed other ambitious works, including a symphony, which will doubtless be heard in due time.

The new suite is in four movements—"Solemn Prelude," "In Olden Style," minuetto and gigue. It would yield no instructive results to attempt a detailed description of the composition. It is first of all frankly and charmingly melodious, which is always an engaging trait, even if the melodies are not strikingly original or have not as much piquancy as some of Mr. Stahlberg's.

The prelude betrays a reverence for Bach and some skill in transmuting thoughts of his kind into modern instrumental language. The second movement has much variety of color and is interesting in rhythmic incisiveness. The third is the best of the four in clearly defined individuality, and the last is naturally the most brilliant and has touches of genuine humor. There are some disjointed spots in the composition, which is still in manuscript, and possibly the composer saw them as clearly as any hearer. There was much kindly applause for Mr. Stahlberg, who conducted his own music.

The other numbers on the list were the Volkmann violoncello concerto, with Leo Schulz as the soloist; Weber's "Invitation to the Dance," transcribed by Felix Weingartner, and Carl Goldmark's "Rustic Wedding" symphony. Despite the fact that there were some disagreements between the orchestra and Mr. Schulz as to pitch the cellist received warm approval from his audience.

Of course the Weingartner edition of Weber gave pleasure. Berlioz also made one which adheres more closely to the original; but Weingartner's, which plays tricks of counterpoint with the themes, is the more brilliant of the two. Goldmark's symphonic illustration of rustic mating was a favorite of concert rooms thirty years ago. It is seldom heard now. The rustics are altogether too unsophisticated and music herself has abandoned the simple life. It is a pity.

It was not difficult to be a serious master in the era of such a "sposallizio" as *Don Giovanni* accidentally chanced upon, whereas now it might take a master an hour to sing the same story with 120 instruments and chorus, and we should need not less than ten pages of Humiston or Hale to expound it all to us. The oboe theme is so pretty, and it is in a common or garden scale, as such a love theme ought to be. They were honest rustics. Peace to their ashes.

# PHILHARMONIC CONCERT.

Feb. 5-16.  
A New Suite for Orchestra by Fritz Stahlberg—Leo Schulz Soloist.

The Philharmonic Society and the New York Symphony Society both have the commendable custom of encouraging creative talent in their ranks by giving it an opportunity to produce itself at their concerts. At yesterday's concert the Philharmonic Society played for the first time in New York a new suite for orchestra by Fritz Stahlberg, until this season one of the first violins of the orchestra, and now its assistant conductor.

Several of Mr. Stahlberg's compositions have been played by the Philharmonic in recent years: His symphonic poem, "In Memory of Abraham Lincoln"; his two symphonic sketches, "Im Hochland"; his "Scherzo Sinfonico." These three compositions have shown so much diversity of style as to suggest that, with the unquestionable talent disclosed in them, the composer has not yet found the definite and inevitable expression of his own musical personality. The suite played yesterday seemed to give added force to this suggestion. In three of the movements he has written in a restrained manner, deliberately withdrawing into the "olden

# "Das Rheingold"—Metropolitan Opera House.

Wotan.....Hermann Weil  
Donner.....Henri Scott  
Froh.....Paul Aithouse  
Loge.....Johannes Sembach  
Aberich.....Otto Goritz  
Mime.....Albert Reiss  
Fasolt.....Carl Braun  
Fafner.....Basil Ruysdael  
Fricka.....Margarete Matzenauer  
Freia.....Marie Rappold  
Brda.....Margarete Ober  
Woglinde.....Lenora Sparkes  
Wellgunde.....Julia Heinrich  
Flosshilde.....Lila Robeson

The annual performance of Wagner's "Der Ring des Nibelungen" began yesterday afternoon at the Metropolitan Opera House. Since the prologue is customarily heard only once in a season (though it is to be given again this winter) it ranks with what are commonly described as revivals. When it is offered with certain important changes in the cast and under the baton of a new conductor of German music dramas its presentation becomes even more interesting.

Mr. Gatti-Casazza is of course a patriotic Italian and therefore cannot be arraigned for Pro-Germanism. But just at the present time, largely by reason of conditions over which the impresario has no control and partly from others which have no substantial excuse to exist, his opera house is actively engaged in promulgating the glories of German art to the detriment of Italian. There has been only one other performance in the current season which could dispute with yesterday's the first place in merit and that was the performance of "Die Meistersinger." Nothing in the Italian list has risen to such a level of general excellence. Three members of the cast, which was of unusual general ability, added especially bringing about this happy result.

to" that he has inscribed over the second movement. The first is a "solemn prelude," weighty and dignified in its matter and manner; the third a minuet, in which he has let himself go a little, but not far, beyond the decorum and restraints of that musical form.

The final gigue keeps to the olden style hardly more than in name, and here the composer is evidently more himself in his expression, writing as a modern in a modern idiom both of harmony and of orchestration. He shows skill and intelligence in his treatment of the orchestra all through; and the four movements are all effective in the manner in which the composer has chosen. They would undoubtedly be more so if there were more contrast and variety in the mood, the rhythms, and the tempos of the first three movements. Mr. Stahlberg's work was well received, if not with irrepressible enthusiasm.

The soloist was Leo Schulz, first violoncellist of the orchestra, who came forward from his accustomed place to play Volkmann's concerto for violoncello in A minor. Violoncello concertos do not in the nature of things figure largely in the repertoire, and this one does not often get its chance. It is more than respectable music, well written for the instrument, with little of the futile bravura passage work that so ill befits the instrument till the last section is reached, when there is too much of it. There is also a cadenza, tiresome in the extreme. Mr. Schulz played the concerto with much spirit, with a full and beautiful tone, with accuracy generally, though not absolutely, (for there was a little false intonation,) and with brilliant command of the difficulties of the composition. Of course, he was much applauded.

The other orchestral numbers were Felix Weingartner's ingenious transcription of Weber's "Invitation to the Dance"—which had not in performance the crisp rhythm and incisive brilliancy that it so unconditionally demands—and Goldmark's "Rustic Wedding" symphony that Mr. Stransky seems to admire more than most orchestral conductors today.

## 'BARBER OF SEVILLE' HAS ITS CENTENARY

Rossini's Opera Is Given an Anniversary Performance at the Metropolitan.

### MME. BARRIENTOS CHARMS

New Spanish Coloratura Soprano  
Appears as Rosina—Mr. Seguro  
Excels as Don Basilio.

The management of the Metropolitan Opera House took judicial notice yesterday of the fact that the day was precisely the 100th anniversary of the first production of Rossini's opera of "Il Barbiere di Siviglia." The anniversary was very properly observed, first, by performing the opera; second, by putting a portrait of Rossini, garlanded by green vines, in the foyer of the Opera House, and, third, by putting a miniature portrait of the composer, with an inscription stating the facts, above the cast of characters in the program.

The most important of these commemorations was the fact that the performance was a good one. It was the second given this season, and differed from the first in that Mme. Maria Barrientos, the new Spanish soprano of the company for the first time here appeared as Rosina, and Mr. Seguro as Don Basilio. Mme. Barrientos's performance was a charming one. She showed a delightful spirit of comedy in her acting, which was full of mirth and of mischief subtly expressed, vivacious and ebullient, but not over demonstrative. Her personality is peculiarly favorable for the delineation of the Spanish maiden, exhibiting naturally the Spanish type of beauty, as well as of aristocratic grace.

Her singing disclosed the same characteristics that were noted in her Lucia the other evening; the voice seeming light, tenuous, and fragile, but beautiful in quality when heard at its best, and with a certain delicate brilliancy well adapted to the style of the music. Mme. Barrientos's coloratura was sometimes rather carefully delivered, but was finely finished and brilliant. Her "Una Voce poco fa" was sung with grace. In the "lesson scene" she gave Strauss's captivating vocal waltz, "Voce di Primavera."

Mr. Seguro's Don Basilio is an excellent piece of work, quite in the operatic tradition of that funereal humbug, and not marred by extravagant burlesque and horseplay. Mr. de Luca's Figaro offered again much to admire, more even than in the first performance. A highly spirited and unctuous impersonation well sung. So much praise cannot be given to Mr. Damasco as Count Almaviva. Nor was it possible greatly to admire Mr. Bavagnoli's conducting, which was often heavy handed.

## SONGS BY MAHLER RECEIVE APPLAUSE

Mason Pageant Prelude Also  
Heard at Symphony  
Concert.

### MISS VAN DRESSER SINGS

The concert of the Symphony Society at Aeolian Hall yesterday afternoon had features of much interest. The programme consisted of Daniel Gregory Mason's "Prelude to the Pageant of Cape Cod," Fiordiligi's chief aria from "Cosi fan tutti," Schumann's D minor symphony, Gustave Mahler's short cycle of four lyrics entitled "Songs of a Wandering Wayfarer" and Smetana's "Vltava." The singer was Marcia Van Dresser.

Mr. Mason's prelude was composed for the pageant arranged to celebrate the opening of the Cape Cod canal in August, 1914, and performed at Bourne. In its original presentation the music was associated with symbolic dancing, but it bears transfer to the concert stage very well indeed. Its melodious thematic materials are clearly defined and its development is simple and very skillful in its employment of orchestral sonorities. The work sounded well and moved the audience to continued applause. The composer received three recalls; that is to say they would have been recalls if he had not been sitting in the centre of the auditorium, where he arose and bowed.

Since Miss Van Dresser immersed herself in Teutonic atmosphere she has forgotten some important things which she once knew and learned some others of which she was once ignorant. Travel and study are indeed good for the soul, but Germany is not the best place to go to learn the techniques of singing. Miss Van Dresser, moreover, should have done Mozart the justice to remember that his librettist was Da Ponte and that "Cosi fan tutti" is an Italian opera buffa, even though it was composed by an Austrian. She should have sung Fiordiligi's great air in Italian and as an opera buffa air. It is not a tragic utterance at all.

But she deserves hearty thanks for producing Mr. Mahler's cycle. Written in 1883 and not published till 1897, it was a stranger to most music lovers here and it should be so no longer. It is a very beautiful work, full of deep feeling expressed in music both lovely and characteristic. Miss Van Dresser, despite her obvious deficiencies in vocal technique, sang the songs with genuine affection, with emotion and with communicative effect.

Schumann's D minor symphony used to be performed twenty years ago much oftener than it is at the present time. When it has been silent for an interval and then sings out once again its buoyant message of triumph the music lover is impressed afresh by its sustained beauty. The performance yesterday had its bright and its dark moments. Mr. Damrosch had perhaps too many theories about the tempi, and there were several slips in the orchestra, in both attack and internal unanimity. But still the presentation of the work could be enjoyed for its virile spirit, and apparently it was by the large audience.

### PHILHARMONIC CONCERT.

Seth Bingham's Orchestral Fantasy  
Gets Hearing.

The last half of the programme offered by Mr. Stransky at the eighth Sunday afternoon concert of the Philharmonic Society yesterday in Carnegie Hall was given to music by Saint-Saëns. The selections were the composer's three symphonic poems "Phaeton," "Le Rouet d'Omphale" and "Danse Macabre" and the "Marche Militaire" from the "Algerienne" suite. The programme began with Carl Goldmark's "Spring" overture and the central number in the list was an orchestral fantasy by Seth Bingham, a work still unpublished.

The afternoon's soloist was the English cellist, Beatrice Harrison, who was heard in Dvorak's concerto in B minor. This is a work of some special interest to Americans, as it was written during its composer's sojourn in this country. It is dedicated to Hans Wihan, cellist of the famous Bohemian quartet, and, as yesterday's programme notes stated, in writing the bravura passages of the concerto Dvorak had the advice of the distinguished cellist, Alwin Schroeder. Miss Harrison delivered her part in the somewhat long drawn, yet very melodious, work with a fine quality of tone, excellent intonation and technique and much artistic feeling. In the ac-

companied the orchestra in a good support.

Mr. Bingham, whose fantasy for orchestra was played, studied at one time abroad with Vincent d'Indy and he is now instructor of organ in the musical department of Yale University. His fantasy had already been played under Horatio Parker's direction by the New Haven Symphony Orchestra. His compositions, which include works in several forms, are not entirely unknown here, some of his songs having been heard, and also a suite for wind instruments that was played two years ago by the Barre Ensemble.

His Orchestral Fantasy has no so-called programmatic intention and in development it consists of a free use of two themes, one a melody for violins and one stronger that is announced by the brass choir. There is also an episodic subject introduced as a lovely flute solo and accompanied by harp and strings. The whole work is short, direct and well balanced in content, reminiscent, in writing, of several modern schools, yet original and pleasing in color adaptation, as well as being full of attractive spirit. Not a very important work, it was well worth the hearing. It was admirably played by the orchestra and well received.

### THE NEW YORK SYMPHONY.

A New Prelude by Mr. Mason—  
Miss Van Dresser the Soloist.

The concert of the New York Symphony Society in Aeolian Hall yesterday afternoon brought forward a new work by a New York composer. It was the prelude to "The Pageant of Cape Cod," by Daniel Gregory Mason, Assistant Professor of Music in Columbia University. The pageant was presented last Summer at Bourne, Mass., on the line of the new Cape Cod Canal, and was a celebration of the opening of that engineering work. The prelude, according to a prefatory note in the score, is accompanied by the dancing of large groups of dancers, some in dark blue, representing the waves of the ocean, others the lighter blue of Buzzard's Bay (is Buzzard's Bay lighter than the ocean?) and sand-spirits in yellow. There are motives representing the "life-saver" and the ocean. The dancing is meant to suggest not only the waters surrounding the cape but the formation of the cape by the sand, and, finally, the triumph of land over sea.

Mr. Mason's music is deeply serious. He has made little concession to the gaiety of a popular celebration, but has concentrated his attention on the poetic theme that is the subject of the dancing and the mining. His themes are well marked, of musical significance, lending themselves to the ingenious development by which he molds the form of his composition upon the underlying idea of the pageant. The music has strong fibre and engrosses the attention; there are certain passages of finely felt and extremely interesting harmonic beauty. It is removed from the commonplace. Mr. Mason has orchestrated heavily, as would be advisable for an out-of-door performance. Some of the orchestration is effective; there are passages that seem thick rather than brilliant. It should not be forgotten that music of this sort, written to accompany pageantry and action, necessarily loses some of its force and point when it is heard without the surroundings for which it is intended.

The soloist was Miss Marcia Van Dresser. She has sung successfully in recitals since her return to New York from German opera houses. German opera houses in certain ways are not good for conscientious and well-endowed artists. Some reasons for this statement were to be observed in some of Miss Van Dresser's previous singing here; they were much less to be observed yesterday. Her voice had beautiful qualities; her art had many excellences. There was a curious break to be heard between the lower tones of the middle register and the lowest register; these are not wholly equalized. The voice in other respects was firmer and richer than it has sounded before in her recent singing in this city. In phrasing, in legato, in the accents of dramatic expression, it gave much pleasure. Her delivery of Mozart's air from "Cosi fan tutti" had warmth, simplicity, and breadth that the music demanded.

Her other numbers were four songs with orchestral accompaniment, by Gustav Mahler: "Lieder eines fahrenden Gesellen." They are songs of striking beauty, and expressiveness. In the first, "Wenn mein Schatz Hochzeit macht," there is the suggestion of folk-song that was dear to the composer; it has a sad and tragic expression, which it deepened in the other three by a more deliberate use of artistically dramatic means. The third, "Ich hab' ein glühend Messer," has an extraordinary intensity of expression, heightened by the potency of the orchestral accompaniment. This is highly elaborated in all the songs, and makes an important contribution to their significance. Miss Van Dresser sang them all with deep feeling, with much skill in seeking out their deeper meaning, and making it manifest in her interpretation.

Mr. Damrosch played Schumann's Fourth Symphony with great, sometimes excessive, vigor, with some extravagances of tempo. Yet the performance was one to declare the symphony still a living and beautiful work. The program was ended with Smetana's symphonic poem, "Vltava."

### MR. KREISLER'S CONCERT.

Itz Kreiser for a second time this season played at the Sunday concert at the Metropolitan Opera House last night. Two singers from the company, Miss Sophie Braslau, contralto, and Buca Botta, tenor, also were heard. Mr. Kreisler played the Bruch G minor concerto, three arrangements of his own and responded to half a dozen encores. Mr. Botta sang an aria from Verdi's Requiem and another from Donizetti's "Maria di Rohan." Miss Braslau was heard in Goring-Thomson's "My Heart Is Weary" and in "Voce di Donna," from "La Gioconda." The orchestra, under the direction of Richard Hageman, played Lalo's overture "Le Roi d'Ys" and Saint-Saëns' "Marche Heroique."

### PHILHARMONIC CONCERT.

Miss Beatrice Harrison, as Soloist,  
Plays Dvorak's Concerto.

At its concert in Carnegie Hall yesterday afternoon the Philharmonic Society had as soloist Beatrice Harrison, cellist, who played Dvorak's concerto in B minor, Op. 104, which is not often heard. The other numbers of the first part were Goldmark's overture, "Spring," and Seth Bingham's orchestral fantasy, which was played from manuscript, and for the first time here. The latter half of the program was given over to the French composer, Saint-Saëns, of whose works the three symphonic poems, "Phaeton," "La Rouet d'Omphale" and "Danse Macabre," and the Marche Militaire from the "Algerienne" Suite were performed.

Mr. Bingham's piece made a favorable impression. Its total effect is perhaps not such as to constitute it a remarkable contribution to the orchestral repertoire, but it proved well worth a hearing and interesting as an indication of what is in the mind of a young native composer who appears before the public in ambitious guise. The most hopeful qualities about the work are that Mr. Bingham seems to be aiming at vigor and breadth. Furthermore, he casts aside the aid—if it be an aid—of a "program" and submits his work on the test of its musical content alone.

Although he says nothing about it, it seems possible that Mr. Bingham had something like "American music" in mind when he wrote his fantasy. The opening theme, in unison in the violins, has a vigorous and animated quality that might be suggested by some of our "popular" music, and there is a decided suggestion of Indian traits in parts of the second theme, especially in the method of accompaniment.

The scoring is well done, the composer having evidently learned to handle the large orchestra with fullness, balance and sonority. There are some small awkwardnesses, as, for instance, when a horn is made to struggle with the doubling of a rapid phrase for a purpose which was at least not made clear on a first hearing. The composition is not very long and its effects were individual enough to hold the attention throughout.

Miss Harrison, who is known as an excellent artist, played Dvorak's concerto with good effect. She exhibited a fine tone and played with feeling and taste in the many beautiful passages of the work, and with breadth enough when it was demanded. The audience seemed to enjoy the work of Mr. Stransky and the orchestra in the French music.

At the Hippodrome, where there was a very large audience, as there was at the Opera House, the program was called "All American." The soloists were David Bispham in recitations and songs, Belle Storey, who sang an aria from Mozart, and Orville Harrod, who took part in one of the numbers of the Hippodrome spectacle. Among the hand numbers was Sousa's "Dwellers in the Western World" and "Tone Pictures of the North and South," by Rendix-Sousa. Senator James A. Reed of Missouri made a patriotic address, and Nat Willis gave a monologue.

Julia Hill is a young New York singer whose appearance at the Bandbox Theatre was her debut on the concert stage. She sang a group of songs by Hugo Wolf, four songs in French, a group of modern German songs, and songs in English by Sinding, Quilter, MacDowell, and Rachmaninoff. Kurt Schindler assisted at the piano.

At Aeolian Hall, too, a professor of music had the floor. Walter Damrosch conducted his New York Symphony Orchestra through a performance of Daniel Gregory Mason's Prelude to "The Pageant of Cape Cod." It opened the concert so it was possible to hear this and then hurry to Carnegie Hall to hear the Bingham Fantasia. Professor Mason's music was written for the pageant arranged on the occasion of the opening of the Cape Cod canal. It accompanied groups of dancers, one of them representing, as a note in the score informs us, "the waves of the ocean, in dark blue, tossing white scarves for spray, the others in lighter blue for the waters of the bay, thrice surge together, (to the music of the ocean motive) and retire, leaving behind them each time a larger body of sand-spirits, in yellow, thus picturing the formation of the cape. At the end of the long climax the Life-Saver motive, sounded by trumpets, suggests the tri-

umph of land over sea. The prelude ends quietly with the ocean music, as all the spirits retire."

A good deal of the effect of music like this is lost in the concert hall; yet there was abundant applause for this Prelude, which gives ample proof of its composer's musicianship. Mr. Damrosch's other numbers were Schumann's Fourth Symphony and Smetana's "Ultava." The soloist, Marcia Van Dresser, was heard to advantage in a Mozart aria and Mahler's "Lieder eines fahrenden Gesellen."

#### An Operatic Centenary.

At the Metropolitan, on Saturday afternoon, the hundredth anniversary of Rossini's amusing "Barber of Seville" was celebrated by a performance which, from some points of view, was a very enjoyable one. It was the second performance this year, and it served to bring forward Mme. Barrientos as Rosina, a part to which she lent much Spanish charm, vivacity, and coquetry. Another Spanish singer also appeared in the cast, Andrea de Segura, who took the part of Basilio for the first time this year, and improved greatly on Mr. Didur's performance of a few weeks ago. Memories of Edouard de Reszke and of Chaliapine come to mind in this comic rôle, but Mr. de Segura, as Basilio, is a good, if not great, successor to these two unforgettable ones. It cannot be said that Mme. Barrientos eclipses the Rosinas New York audiences have enjoyed heretofore. She acts it well and sings it most agreeably and always in tune, but her coloratura is more studied than spontaneous; it does not hurt inevitably from her throat, as Tetrazzini's did, for instance. Damasco as the Count, De Luca as Figaro, Malatesta as Bartolo, and Marie Mattfeld as Berta filled out the cast. The performance as a whole was wanting in sparkle, but this was due to Mr. Ravagnoli's ponderous conducting and his lack of spontaneity.

#### A JOINT RECITAL

Miss Schmitzer and Mr. Macmillen Play Cyril Scott's Violin Sonata.

Miss Germaine Schmitzer, pianist, and Francis Macmillen, violinist, both of whom have appeared this season separately, gave a recital together last evening in Carnegie Hall. They played but one ensemble piece, a sonata by Cyril Scott in C, Op. 59, announced as the first time in America. Miss Schmitzer contributed to the program Schumann's "Carnival" and pieces by Chopin and Liszt; Mr. Macmillen the prelude and fugue from Bach's by minor solo suite, a Barcarolle of his own, an arrangement of his own of the "Spring Song," so called, from Mendelssohn's "Songs Without Words," a "Scottish Pastorale," by Gustav Saeffer, doubtless a dour Scotchman, and Sarasate's "Introduction and Tarentelle."

Mr. Scott is an English composer in the advance guard, though he has not advanced so far as some who call themselves futurists. He stands by harmony as it has been developed up to and including Debussy, though he has by no means modeled himself upon that Frenchman. Nor has he abjured melody in its hitherto acknowledged forms, but he has a style of melody quite his own, that flows like the running brook, without a cadence, a defining outline, his harmony is an incessant shift of quality, a harmonic dissolving view, there is an undoubted charm, a grace of their own in the four movements of the sonata, but elusive, and hardly to be firmly laid hold of at one hearing. The sonata was beautifully played by both the artists who had mastered what must be very considerable difficulties, not merely technical, but still more in the style of the music.

#### CALVARY CHOIR SINGS.

Russian and Other Church Music Well Presented in Aeolian Hall.

A concert was given last evening in Aeolian Hall by the choir of Calvary Church under the direction of John Bland, choirmaster. Mr. Bland also presented himself as soloist and sang a number of German and French songs and two English ones for tenor voice; he choir, which appeared in the vestments, is of men and boys. It is uncommonly well trained and sings with great elasticity and precision, with a full and well balanced tone and a quality that is generally excellent. The voices were not invariably exactly true. The program contained a preponderance of Russian church music, which has of late apparently taken a firm hold on the likings of several of our masters. The music was all of the cappella style. Besides the Russian songs were Wagner's "Sleep of the Virgin," Barnby's "The Virgin Mary," Noble's "Come, O Thou Traveler," The performance of the music was of beauty and richness only effective, with an uncommonness of perfection of phrasing.

Mr. Friedberg's Recital. Carl Friedberg, pianist, who has played last season and this in New York, gave a recital yesterday afternoon in Aeolian Hall, in which he played a program made up entirely of music of Beethoven. He gave four sonatas, those in E minor, Op. 90; in C sharp minor, Op. 27, No. 2; in C minor, Op. 10, No. 1, and in E flat, Op. 31, No. 3, four Bagatelles, and the rondo Op. 129, called "Rage over his lost groschen." These works are all well adapted to his refined and finished style, and he played them all with beauty of tone, fine taste, and poetic charm. The first movement of the E minor sonata may have lacked something of the "Lebhaftigkeit," the vivacious spirit that Beethoven prescribed for it, largely on account of the somewhat measured tempo in which he took it, and the final movement of the C sharp minor sonata something of the vehemence of passion that most pianists find in it. The sonata in C minor is seldom publicly heard. Mr. Friedberg's playing of it was thoroughly characteristic of its varied moods. He made the four short pieces called "Bagatelles"—Beethoven wrote some twenty-five of them in all—seem interesting and significant. Mr. Friedberg was much applauded.

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## SONATA OF CYRIL SCOTT PLAYED HERE

Work of Composer Presented for First Time in America by Mme. Schnitzler and Francis Macmillen.

For the first time in America a sonata of Cyril Scott, English composer, which bears the opus No. 59 was performed last night at a joint recital of Mme. Germaine Schnitzler, pianist, and Francis Macmillen, violinist, at Carnegie Hall. A few of Mr. Scott's piano pieces and songs have been heard here and he has gained the reputation of being a modern of moderns among Englishmen. The sonata, however, was not startling in its musical unconventionality, although it did employ most of the harmonic and melodic formulae which have become popular in France during the last decade. One the whole the French harmonies were handled with a skill rare, even in France. Cleverly he contrasted his whole tone scales with their over abundance of augmented triads with chords and scales of a familiar sound.

A slow movement proved to be an exquisite piece of modern writing, and the whole work, while it seemed to bear traces of harmonic and instrumental experimentation, gave the impression of a well wrought composition. It was admirably played. Much of the time it seemed to be very much like a piano sonata, with a violin obligato, but that was the fault of the composer, who attracted the attention to harmonic progression rather than to melody.

Mme. Schnitzler gave interesting and enjoyable interpretations of Schumann's "Carnaval" and short works of Chopin and Liszt, and Mr. Macmillen played spiritedly Bach's prelude and fugue in G minor, and two compositions of his own. There were many flowers for Mme. Schnitzler, and prolonged applause for both artists.

## "DIE MEISTERSINGER" IS HEARD BY MANY

Mme. Hempel's Eva Offers Charming Feature to Large Audience.

"Die Meistersinger" was given at the Metropolitan Opera House last evening.

The cast was the same as at the last previous performance. Its merits have already received note in this place. The interpretation of the great comedy opera was one of general excellence, due not only to the ability and devotion of the singers, but also to the sympathetic and lucid reading of Artur Bodansky, the conductor.

Mme. Hempel's Eva continues to be one of the most delightful individual contributions to the presentation. Music of this lyric type discloses the best qualities of her art and her disclosure of the personality of the maiden is one of communicative charm.

Other impersonations which give great pleasure are the fine and musical Pogner of Carl Braun, the manly and dignified Walther von Stolzing of Johannes Sembach, the inimitable Beckmesser of Mr.

The audience which heard the performance was one of good size.

## Mr. Sembach Injured in First Act of "Die Meistersinger," but Finishes Performance.

At the performance of "Die Meistersinger" in the Metropolitan Opera House last night as Johannes Sembach, German tenor, finished his aria in the church scene at the end of the first act, he fell from the box on which he was standing and sprained his ankle. He was able in spite of severe suffering to finish the opera and succeeded in concealing his discomfort from the audience.

Miss Frieda Hempel, who is about to enter operatic season and start upon a concert tour, sang charmingly as Eva. Hermann Well as Hans Sachs and Otto Goritz as Beckmesser sang their rôles with their customary skill and Mr. Bodansky conducted the orchestra through a stirring performance.

## OCTET BY ENESCO STRIKING NOVELTY

Is Played for the First Time at Kneisel Quartet Concert.

HEARD WITH INTEREST

The fourth concert of the Kneisel Quartet took place last evening in Aeolian Hall. The programme consisted of Mozart's quartet in D minor, No. 121 in the Koehel catalogue; Georges Enesco's octet in C minor for strings, opus 7, and Beethoven's quartet in G major, opus 18, No. 2. The Enesco composition was heard for the first time in this country. The players who assisted in its presentation were Edouard Dethier and Elias Breeselein, violins; Louis Bostelman, viola, and Jacques Renard, cello.

The octet proved to be characteristic, interesting in its technical construction and imbued with temperamental qualities. Enesco is a Rumanian who has lived for some years in Paris and whose French culture has not effaced his affection for national musical idioms, but has furnished him with a certain amount of metropolitan sophistication in their treatment. The composition heard last evening disclosed in a striking and stimulating manner Enesco's elaborate and at times intricate methods in expanding into an art from themes derived from national musical thought.

The octet is in four movements, but there is an intermission only between the first and second. The progress of the other three affords no point at which a final cadence may be made, though one seems to be indicated at the close of the third. The first is entitled tres modere. The others are tres fougueux, (entente and movement de valse (bien rythme).

The melodic ideas are all idiomatic. They have Eastern flavor and lean toward passionate utterance. In development the first movement approaches most closely of all to familiar patterns, although its climaxes are reached in a process of working out more akin to dramatic composition than to the purely instrumental song of chamber music of the classic type. This is not necessarily a fault, but a departure and one which produces some striking, and even stirring, effects.

At the very outset of this movement Enesco shows a brilliant mastery of polyphony, which does not fail him throughout his octet. Here the voice treatment leans more toward contrapuntal style than in some other parts of the work, where sonorous chord harmonies are used. The thematic ideas are not all repeated in other movements, but the community plan is followed, and certain melodic roots bear fruit throughout the composition. In this first movement also the nonconformity and the variety of rhythm, which are features of the whole, immediately make their appearance.

In the second movement impetuosity is communicated by broken rhythms and contradictory figures among the eight instruments, while at one point a singular effect is produced by the employment of short chromatic runs played almost *allegretto*. The slow movement is extraordinarily beautiful through the

lature of its melodic thought and the exquisite color of its harmonies and its instrumental on. The final movement again reveals the composer's fondness for intricate elaboration of his fancies and for instrumental combinations leaning toward the orchestral in style.

The impression left by the composition is one of nervous excitement. Its vigor is aggressive nearly all the time, and points of repose seem to be too few. But we are bound to concede the artist the privilege of revealing himself to us in a sustained mood of ardent passion if he so wills. If we must object to anything it should be to the obvious piling up occasionally of effects which seem to be effects and nothing more.

But as a whole, the octet has a splendid texture and it has indubitable quality. If it is sometimes too plethoric in artifice, it is on the other hand never commonplace. It is clearly the creation of a very fine talent and a composition which owes little to exterior influence. To say this is to give high praise, and this indeed it commands. Its faults are largely the fruit of an eager and over-anxious technic, and that is in itself a familiar emanation of the present period of musical art. The octet was well played as a whole, though there were moments of not impeccable intonation.

#### THE KNEISEL QUARTET.

An Octet by Georges Enesco Played for the First Time in New York.

Mr. Kneisel brought forward a new chamber composition last evening at the fourth concert of the Kneisel Quartet, an octet in C major by Georges Enesco. It was played for the first time in New York. The composer, a Rumanian who received his artistic training in Paris, is known here by several of his orchestral pieces that have been performed in recent seasons. This octet, for four violins, two violas, and two violoncellos, is the composer's seventh work. It is divided into two sections, a long movement marked "tres modere" and another beginning "tres fougueux," enchainé with a slow division and a final "mouvement de valse."

This is music of a highly original character, not easily traceable to any of the sources whose influences have made themselves felt in modern musical art. The composer has made use in some of his compositions, previously heard here, of the folk music of his native land. He has apparently done so in this octet. The opening is singular; a long passage of imitation, between first violin and first viola, to the accompaniment of a drone bass; an effect of monotony long continued and apparently purposed. The ostinato bass is heard through much of the long movement, as the music works up to a pitch of greater excitement. Its character becomes rhapsodical, and this note persists. Enesco's treatment of the instruments is remarkably free, and the independent movement of their part is made to produce some drastic harmonies, often of stirring effect.

The opening of the second movement has also a mildly rhapsodical character. There are some strikingly beautiful instrumental effects here ingeniously devised. The slow section, one of the most beautiful passages of the work, is strongly expressive of mood, definitely established and maintained; music of deeply poetical suggestion. The waltz movement at the end has a macabre spirit, singularly stimulating, rhythmically, and developed with great ingenuity, with real power, with much contrapuntal elaboration to an exciting close.

The octet is one of the most original and musically significant new pieces of chamber music that has been heard here in some time. It has a really personal note, and the suggestion of Rumanian folk music, if it really is of Rumanian folk music that seem to run through certain portions of the work, gives it a tang of its own. The tang is there, whatever its source. It is a difficult piece, in ensemble and in intonation, and its difficulties were on the whole brilliantly mastered. The Kneisel Quartet had the assistance in it of Messrs. Edouard Dethier and Elias Breeselein, violins; Louis Bostelman, viola, and Jacques Renard, violoncello.

Enesco's octet was framed between two of the most smilingly and transparently beautiful quartets of the classical period, Mozart's in D and Beethoven's in G, Op. 18, No. 2.

#### PLAYS GUITAR AS SHE SINGS.

At the Princess Theatre yesterday afternoon an intimate musicale was held by Mme. Varesa, the second of a series of hour length entertainments. With Mme. Varesa, who sang Russian and French music, was George Copeland, a Boston pianist, who specializes in modern music. However, he began his selection with antique piano pieces of Glück and Scarlatti. From the moderns he played "Reflets dans l'eau" and "Danse de Puck," of Debussy, and Turina's "A los Toros," with exquisite tonal colorings and delicate touch.

There is much that is artistic in Mme. Varesa's singing. Paladilhe's "Psyche," Enesco's "Languir me fraiss," Cui's "La Statue de Zarskoye Selo," and two songs by Borodine she presented with intensity of feeling. In her final number, an arrangement of an old English song, "Willow, Willow," by Percy Grainger, she was aided by a string quartet and played a guitar herself as she sang.

## FRENCH MUSIC ENJOYED.

Joint Concert Given by Miss Parlow and Mr. Hutcheson.

Kathleen Parlow, violinist, and Ernest Hutcheson, pianist, gave a joint concert yesterday afternoon in Aeolian Hall. The programme was one of music by French composers. It comprised the Cesar Franck sonata and the Saint-Saens sonata in D minor. Between these two Miss Parlow played Saint-Saens's introduction and rondo capriccioso and Mr. Hutcheson gave three numbers by Debussy, Faure's "Romance sans Paroles" and a moto perpetuo by Alkan.

Cesar Franck is a very convenient composer. He was a Belgian who passed many years in Paris and who exerted a deep influence on many French masters, who have always comfortably claimed him as a member of their national school. His piano and violin sonata is one of the works which struggled long for general recognition, but which is now in some danger of overwork. It bears frequent hearing very well, however, because its character is introspective and not merely pleasing. The music which wears out most quickly is often that which delights immediately at the first hearing.

When two performers of genuine ability, such as Miss Parlow and Mr. Hutcheson, play this music it is certain to be interesting. The large audience listened closely and applauded vigorously. Warm approval was also signified after the playing of the solo numbers of the two artists.

## GIVE JOINT RECITAL.

Miss Kathleen Parlow and Ernest Hutcheson Appear Together.

From the two extreme boundaries of the British empire came Miss Kathleen Parlow, Canadian violinist and Ernest Hutcheson, Australian pianist, who appeared together yesterday afternoon in a joint recital at Aeolian Hall. Their programme was devoted exclusively to French compositions and contained chiefly works of the two members of the French school most closely related to the classic masters, Cesar Franck and Saint-Saens.

While neither artist appears to best advantage in French music, they did play the Franck sonata and the D minor sonata of Saint-Saens in a very satisfactory manner. Miss Parlow, if not quite so good a technician as her associate, is a more interesting player, but both revealed skill in ensemble playing. With Harry M. Gilbert at the piano, Miss Parlow played the familiar Introduction et Rondo Capriccioso of Saint-Saens. With good tone and with the vigor which is usually associated with her playing it was presented.

Mr. Hutcheson was heard in a group of piano solos of Debussy, Faure and Alkan. The music of Debussy and his associates requires a delicate touch, a poetic presentation and an extraordinary command of tonal colorings, all of which were lacking in Mr. Hutcheson's playing. He plays classic music much better. One of the largest of recent recital audiences attended the joint event, and both artists were received with hearty applause.

## MR. AMATO IN NEW ROLE AT OPERA

Sings Part of Lescaut in "Manon Lescaut" in Place of Mr. Scotti at the Metropolitan.

"Manon Lescaut" at the Metropolitan Opera House last night was sung by a familiar cast save that Mr. Amato interpreted the rôle of Lescaut for the first time in place of Mr. Scotti, who is battling successfully with pneumonia.

Mr. Amato was excellent in the rôle. As for Mr. Caruso, who sang Des Grieux, he was in wonderful voice, his aria at the close of the third act arousing great enthusiasm. Mme. Alda, in the title rôle, was beautiful in appearance, and was in the best of voice, winning ample applause. Mr. de Segurola acted Gerente effectively. Mr. Bavagnoli conducted the orchestra.

In the lobby the glad news was buzzed about that Mr. Scotti, who was desperately ill, had passed the crisis and is now recovering, and in a few weeks will be able to undertake a trip to Florida for his health.

Another topic for entr'acte discussion was Miss Lucrezia Bori's health. She is using her voice again, just a few minutes each day, and there is a faint hope that she may sing here before the close of the season.

## 'DIE WALKUERE' SUNG AT THE METROPOLITAN

"Haensel and Gretel" and "Goyescas" Are Presented in the Evening.

"Der Ring des Nibelungen" moved forward on its slow journey at the Metropolitan Opera House yesterday afternoon, when "Die Walküre" was sung. The extent of the public interest in the annual performances of the four dramas comprising the ponderous tragedy was demonstrated by the size of the audience. All the seats were sold and there was a small army of patient foot soldiers who stood at attention through each long act and took well earned rests in the intermissions by sitting on the floor or the stairways. Those who endured were repaid by a good performance, one indeed which had some striking merits. Much was due, of course, to the presiding genius, Arthur Bodansky, the conductor, and the audience showed its knowledge of this fact by giving him a long and enthusiastic reception when he was about to take his seat to begin the third act.

The cast was one of merit, though the house has known better ones. Mme. Gadski as Brunnhilde was in better voice than at her previous performances this season. When she has all her vocal resources she sings the music of the part well. Mme. Kurt's Sieglinde is commendable, though it lacks something of the emotional quality of the character of the most satisfactory impersonation was that of Mr. Braun as Wotan. The choir of Valkyrs sang well and the orchestra played admirably.

In the evening "Haensel und Gretel" and "Goyescas" were sung. There was no new feature in the performance of either opera, but warm admiration was again aroused by Richard Hageman's beautiful conducting of Humperdinck's unique creation.

## THE "RING" CYCLE.

Performance of "Die Walküre" Heard by a Large Audience.

The special cycle of Wagner's trilogy, "Der Ring des Nibelungen," was continued yesterday afternoon at the Metropolitan Opera House with a performance of "Die Walküre." There was the same deep interest, on the part of a very large audience that was in evidence at the performance of the prologue, "Das Rheingold," last week. It cannot be doubted that the annual cycle of the "Ring" is now an important matter to many music-lovers, looked forward to with expectancy and listened to with absorption.

The performance was not greatly different from previous performances of "Die Walküre" that have been heard this season. The most important difference was the appearance as Brunnhilde of Mme. Johanna Gadski. Her performance was molded on the same lines that her many appearances as Brunnhilde in recent seasons have shown. Mme. Gadski's voice and her delivery of the music are not and cannot be expected to be in the nature of things quite what they were in years gone by. There was real heauty in her announcement to Siegmund in the second act of his impending doom.

Mr. Uruus was the Siegmund. His impersonation has merits that are familiar; his singing showed yesterday, as it has before, a guttural quality on certain vowel sounds, that derogated from its musical value. Mme. Kurt's Sieglinde is an admirable piece of work, and Mr. Brami's Wotan is one of the best known and most admired of the Wagnerian characters as now presented at the Metropolitan.

The performance was under the direction of Mr. Bodansky. It was a well-conceived and well-finished one. The playing of the orchestra had power, color, dramatic suggestiveness. It had also well rounded nuance and delicacy in their places.

## TWO PIANISTS HEARD.

Louise MacPherson Makes Her Debut Here—Mme. Volary Plays.

Louise MacPherson, a young pianist, made her first appearance here at Aeolian Hall yesterday afternoon. She played at first some music by old composers and some in old forms by moderns, Chopin's Sonata in B flat minor, three pieces by Schumann, including two of the "Phantasies," and compositions of Lischitzky and Liszt. In the first group, her straightforward style and a good sense of rhythm gave excellent effects with the music she played, largely of light texture. She did not do as well with Chopin's sonata, in which she did not display either thoroughly finished technical powers nor an authoritative artistic judgment.

Another pianist was heard in the same hall last night, when Marguerite Volary, who had been heard here in another season as soloist with the Russian Symphony Society, gave a recital. Mme. Volary played Bach's Prelude and Fugue in A minor as arranged by Liszt, Schumann's Fantasia, p. 17; five compositions of Chopin, mostly in the smaller

## STRANSKY SONGS BY

MME. CULP  
Philharmonic Audience Hears Music by Conductor of the Society.

Josef Stransky appeared at the concert of the Philharmonic Society at Carnegie Hall last night, not only as a conductor but in the rôle of composer. Only once since his arrival here has he presented any of his own works. Three seasons ago Mme. Schumann-Heink sang his "Two Symphonic Songs," "Moonrise" and "Requiem." They were repeated last night by Mme. Julia Culp.

The songs are atmospheric modern compositions. Lightly and delicately scored, they are admirable specimens of the modern type of vocal composition in which the voice is used principally to give out the words while the mood of the context is pictured by the orchestra. The union of voice and accompaniment is close. They are not likely to become popular here, as there is not enough movement or flowing melody to catch the ear of the general music lover. They were delightfully sung by Mme. Culp. Later she sang three Strauss songs.

Tschaikowsky seems to be a favorite composer of the Philharmonic subscribers. Last night his sixth symphony (Pathétique) was played and loudly applauded. The demonstration was so hearty after the third movement that Mr. Stransky motioned to the whole orchestra to rise before going on with the last section. Dukas' brilliant scherzo "The Sorcerer's Apprentice," Berlioz's overture, "Benvenuto Cellini," and Wagner's "Meistersinger" prelude were also heard.

## CANADIAN PIANIST HEARD.

Miss Louise MacPherson Gives Recital at Aeolian Hall.

Miss Louise MacPherson, a young Canadian pianist, made her first appearance here in recital yesterday afternoon at Aeolian Hall. She played an exacting programme and managed to overcome many of its most difficult technical requirements, but she has not yet developed sufficient powers to compete with the successful concert pianists. Her tone was hard, and often she played too forcibly in passages which should have been presented with smoothness. Beethoven's Rondo a Capriccio, opus 123, she played without the delicate touch and poetry that should be heard in its interpretation. There were moments when she found herself in Chopin's B flat minor sonata, but on the whole she did not play it evenly.

On her programme appeared Scarlatti's C major sonata, three short Schumann pieces, Lischitzky's Etude Heroique and Liszt's Hungarian Rhapsody No. 8. Miss MacPherson apparently is under twenty, and has an attractive personality. If her musical understanding develops as it should and she acquires a more smooth and polished technique she should become an interesting concert pianist.

## MISS GRATZ IN SONGS.

New York Soprano Makes Informal Debut in Concert at the Biltmore.

Making her informal debut, Miss Irma Gratz, a New York soprano, appeared in the music room of the Biltmore Hotel last night at a concert with two assisting artists. She sang songs by Rubinstein, Schubert, Hindach, Pergolesi and others. There were pleasing qualities about her entertainment, but she has not yet developed into a full fledged concert singer. Her voice is too small and too limited in range to meet all the demands of the concert stage. At times the quality of tone was good to hear, but she seemed to tire easily and fall into irregular habits. However, there is much of promise in her singing.

The other artists were Morton Adkins, barytone, formerly with the Century Opera Company, who sang with finished style English, German and Russian songs, and Miss Mary Zentay, a talented young violinist, who was heard in music of Schubert, Tartini and Hubay.

forms, and an interesting modern group made up of compositions of Dvorak, Tcherapine, Smetana, and Enrique Granados. Mme. Volary is an accomplished artist who plays with animation and skill. One of her best qualities is that she generally produces a good quality of tone and does not drive the piano further than is consistent with this result. The third recital of the day was that of Irma Gratz, soprano, who appeared for the first time here at the Biltmore.

## 'RIGOLETTO' HEARD AT METROPOLITAN

Mr. Caruso Reappears as the Lucky and Wicked Duke. Feb. 12 1916

Verdi's "Rigoletto" was the main dish set before the kings and queens at the Metropolitan Opera House last evening. It is a work associated closely with the period of forty days. One recalls that Noah believed in preparedness and was glad of his faith when it rained forty days. It is also a matter of record that in the residence of the Verdi family in Busseto in 1851 it rained musical notes for forty days, for in that time Verdi put "Rigoletto" on paper.

All except "La donna e Mobile." They do say that he refused to give this air to his tenor till just before the last rehearsal because he was afraid it would leak out and then there would have been present an audience already acquainted with it. He had read of what the Venetians did to Rossini's "Di tanti palpiti." People all know the tune now, but they sit up and wait for Caruso to sing it just the same. And that is what most of them would not do for the duet "V'ho ingannato," which concludes the opera and which is customarily cut out. It was restored last evening, but it should be cut out again. It literally lets the cat out of the bag to revive a well murdered soprano so that she may operatically sing a duet with her unfortunate barytone father.

The thing did not signify. When Gilda is found to be the one whom Sparafucile has bagged instead of the Duke, for whose carcass he has been paid, that is the end of the opera. No one wishes to hear anything more, not even the already stale information volunteered by Rigoletto, "Quel vecchio maledivami!"

The real point last night was that Mr. Caruso sang his old rôle, the Duke of Mantua, that in which he made his New York debut. Maria Barrientos was also in the cast singing Gilda and Mr. de Luca was the representative of the jester. Mr. Rothler was the Sparafucile, Miss Perini the Maddalena and Mr. Rossi the Monterone.

It was as good a performance of "Rigoletto" as operagoers are likely to hear in this period. Questions of style might easily be raised, and they might readily be directed at Mr. Caruso, whose advances into the realm of robustness led him at times perilously close to the robustious. But if he does not sing all the music of his part now with the arial quality of tone and elegant finish which he disclosed at his debut, he imbues his delivery with much warmth and may be regarded as a sufficiently impassioned representative of the vicious ruler. It is a pity that every outburst of loud sound is treated by the bravo shouters as if it were high art.

Mme. Barrientos revealed a Gilda uniting charming merits with some defects. Her conception of the character was of course conventional—nothing else is possible—but she was artistic in certain histrionic details. She put real feeling into her "Caro nome" as well as many varieties of tone. Her finish of the air on the upper key note was admirably done and very effective. If not likely to efface memories of other Gildas known to the local stage, she is capable of sustaining her share of the new presentation of the opera.

Mr. de Luca was a good Rigoletto. He was not in any way remarkable, and his numerous holds were perhaps not always in taste; but he sang with good tone and intonation and at times with genuine dramatic force. Mr. Rothler's Sparafucile was admirable. Mr. Polacco conducted the opera judiciously. It would help the dramatic verities if the abductors of Gilda would restrain their eagerness and not enter Rigoletto's garden before he is blindfolded.

RIGOLETTO, opera in four acts. Book by F. M. Piave. Music by Giuseppe Verdi. At the Metropolitan Opera House. Enrico Caruso Rigoletto. Maria Barrientos Gilda. Leon Rothier Sparafucile. Flora Perini Maddalena. Marie Mattfeld Giovanna. Giulio Rossi Monterone. Bernard Begus Marullo. Angelo Bada Cerrajo. Vincenzo Reschiglian The Countess. Emma Bonaglia. Conductor—Giorgio Polacco.

For the first time in three seasons Verdi's opera of "Rigoletto" was given at the Metropolitan Opera House last evening. One of the largest audiences of the season was present, and several hundred people who were unable to get in went away disconsolate. How fa-

## PADEREWSKI HAS A RUDE AUDIENCE

It is useless to enter into a description of Ignaz Paderewski's exquisite playing at his appearance at the Biltmore yesterday morning. It is sufficient to say that the program contained compositions by Beethoven, Couperin, Daquin, Chopin and Liszt in which the world famous pianist lived up to the high standard of artistic excellence that is invariably associated with him.

But alas; some of the fair dames and damsels who had braved the Midwinter storm to be present at this particularly interesting musicale, forgot their manners, and were subjected to a stern and severe bit of discipline from the great musician. He gave them a lesson which a candid observer must concede was necessary. The rebuke was administered so well that it will probably never have to be repeated.

Many of the ladies seemed oblivious of the fact that they were listening to one of the greatest artists of the age—one to whom all respect and every courtesy was due—no, perhaps they did realize it, but considered that social engagements must be kept, and it was getting late. But whatever their reasons there was no excuse for their behavior in the eyes of the great pianist.

While Paderewski was playing several persons, who had seats in the front rows, put on their wraps and started up the middle aisle for the door. Paderewski turned around and gave them a startled, angry glance, which, if their backs hadn't been turned, would have been calculated to make them quail with shame and confusion. Then he suddenly stopped playing, though only half through his piece.

Many persons, evidently unaware of what had happened, took advantage of the pause to go, not heeding the artist's further protest which took the form of vigorous explosive chords.

The greater part of the audience sympathized with the artist's indignation, and showed it by bursting into hearty applause, and in the end, hissing the continuous string of people tramping up the aisle. When all was peaceful and quiet again, Mr. Paderewski repeated the outraged classic and went on with the rest of the program.

But evidently he forgave, for with true generosity, he gave a long encore at the end. He wished to show, perhaps, that the rudeness of a few did not condemn a whole audience, which was manifestly ashamed of its few wayward members.

Mme. Alda and Albert Spalding were also heard yesterday and received much applause.

## SLAVIC MUSIC GIVEN BY SYMPHONY SOCIETY

Hofmann as the Soloist Is  
Heard in Chopin's F Minor

Concerto.  
Feb. 12, 1916

The concert of the New York Symphony Society which took place yesterday afternoon in Aeolian Hall presented a programme of Slavic music. The first number was Smetana's "Vltava," a symphonic poem singing the spirit of Bohemia. The second was a Russian symphony, Basil Sergeievich Kalinnikov's first work in this form, and the final contribution was Chopin's F minor concerto for piano and orchestra, with the Polish pianist Joseph Hofmann as soloist.

Whatever else the programme might suggest in the way of comment it obviously calls for a recognition of its tunefulness. All the music on the list was characterized by lush melody of the kind which is discernible by those not too fond of tonal abstractions. The least familiar number was the symphony, which might well be heard more frequently.

The work is thoroughly saturated with Russian spirit and its thematic ideas are all founded on national idioms. The trio of the scherzo carries us furthest to the East, for its thought has a strong tinge of the Tatar in it. The whole work revels in dance rhythms, and this is another factor in its attractiveness. It was played brilliantly yesterday, and its success with the audience was pronounced.

This success might have seemed much more significant had not the same audience accorded Mr. Hofmann such a reception as it might have been expected to give to an unknown newcomer. However, some progress toward wak-

ing from slumber was made after the slow movement of the concerto, when the applause was enthusiastic.

It is difficult in these times to become rhapsodic over the F minor concerto, which twenty-five years ago almost moved listeners to tears. It has its large moments indeed, but it is not made of such stuff as some of Chopin's unaccompanied works, the B flat minor sonata, for example. Mr. Hofmann played it most beautifully. Perhaps the greatest achievement of his performance was its exquisite delicacy, which was quite without the so-called Chopin effeminacy.

The poetic fancy and tender sentiment of the composition were adequately expressed. The whole interpretation was that of a master moving in a sphere entirely congenial to his taste. The programme will be repeated tomorrow afternoon except the Smetana work, which will be replaced by David Stanley Smith's "Prince Hal" overture.

## ALDA HEARD AT MUSICALE.

Paderewski and Spalding Other Artists at the Biltmore.

The seventh of the Friday morning musicales was held yesterday in the Cascade ballroom of the Biltmore. The soloists were Mme. Frances Alda, soprano of the Metropolitan Opera; Ignace Paderewski and Albert Spalding, violinist. The programme, a long one, was listened to by an audience which completely filled the ballroom.

Mme. Alda sang two groups of songs by American, English, French, German and Russian composers, and to the violin obligato of Mr. Spalding she sang Le roux's "Le Nil." Mr. Spalding played compositions of Lulli, Vieuxtemps and Sarasate, also his own arrangement of plantation melodies and dances.

Mr. Paderewski, who came last on the programme, played eight numbers, including compositions of Beethoven, Couperin, Daquin, Chopin and Liszt. Frank La Farge and Andre Benoist were the accompanists. The next musicale of the series will take place on February 25.

## NEW "PRINCE HAL" MUSIC MAKES GOOD IMPRESSION.

Overture by D. S. Smith Played by  
Damrosch Orchestra—Hofmann  
the Concert Soloist.

First performances of orchestral compositions are being given freely in this city. Yesterday afternoon the New York Symphony Orchestra offered another in Aeolian Hall in David Stanley Smith's "Prince Hal" overture. It made an agreeable impression and was warmly applauded. Feb. 12, 1916

The composer says the work is designed as a musical portrait of Shakespeare's Prince. As a consequence Mr. Smith emphasizes the finer qualities, and in so doing does not stray far from the path of pure music. The overture received a smooth and vigorous interpretation under Walter Damrosch's conducting.

Kalinnikov's first symphony in G minor, and the symphonic poem "Vltava," by Smetana, were the other orchestral works on the programme, which ended with Chopin's F minor concerto for piano, played by Josef Hofmann with varied tone color, stirring rhythm and flawless technique.

Feb. 14  
Sunday Concerts.

John McCormack gave his sixth New York recital this season yesterday afternoon. Like all the others, it drew an audience that completely filled not only the auditorium, but the stage, too. His next recital in Carnegie Hall will, it is safe to predict, attract quite as large an audience. It will take place on Sunday afternoon, March 19.

Yesterday's concert began with two sacred songs "written for and dedicated to Mr. McCormack" by Fritz Kreisler. Their titles are "O Salutaris Hostia" and "O Sanctissima." The first is churchly in character; the second sounds like an air from a Mozart mass. Neither of them has a trace of the Viennese or the individual charm that characterizes his pieces for the violin. Mr. McCormack sang also songs by Schubert, Grieg, Rachmaninoff, and Liszt. The rest of his programme was devoted chiefly to the Irish songs with which he always arouses the enthusiasm of his huge audiences.

It is needless to say that there was also a large audience, and much enthusiasm in Aeolian Hall, where Josef Hofmann repeated his poetic performance of Chopin's F minor concerto to the hack-ground provided by the New York Symphony Orchestra. In other respects Mr. Damrosch's programme was the same as last Friday except that it included David Stanley Smith's "Prince Hal" overture, which had had its first New York performance at a meeting of the National

Institute of Arts and Letters.

Albert Spalding played the beautiful concerto in B minor of Saint-Saens at the Metropolitan last night. The vocalists were Erma Zarska and Johannes Sembach. Tchaikovsky's "Nutcracker" suite was one of the orchestral numbers.

The concert of the Symphony Society at Aeolian Hall yesterday afternoon repeated two of the three numbers heard on Friday. The change in the list was effected by the performance of David Stanley Smith's overture "Prince Hal" instead of Smetana's "Vltava." Mr. Smith, who is the assistant of Prof. Horatio Parker at Yale, is not unknown here. His orchestral work "L'Allegro ed il Penseroso" has been played in this city and his two string quartets have been produced here by Mr. Kneisel and his associates.

The composition offered yesterday was first given by the New Haven orchestra in December, 1912, and was introduced to New York at the annual meeting of the National Institute of Arts and Letters, of which Mr. Smith is a member, on November 19, 1914. According to information supplied by the composer, the overture aims at a delineation, not too detailed, of the wayward, good humored personality of the Prince, together with the sterner force which even in his youth raised him above the level of his rollicking companions.

It is a melodious work in which the fundamental themes have clear rhythms and even a touch of British character. The working out is uneven in merit. It has passages of brilliant achievement, but it leaves a general impression of a want of continuity. The instrumentation is generally good.

The other numbers on yesterday's programme were the G minor symphony of Kalinnikov and Chopin's F minor concerto for piano and orchestra, both of which were performed on Friday. The solo pianist was again Josef Hofmann, who repeated his extremely beautiful and poetic interpretation of Chopin's work.

## SYMPHONY SOCIETY PLAYS "PRINCE HAL"

Smith Overture Has Second New York Hearing—Josef Hofmann Day's Soloist.

The concert of the Symphony Society yesterday afternoon in Aeolian Hall differed somewhat from the usual Sunday appearances of the orchestra, in having one number different from that of the concert of the preceding Friday afternoon, David Stanley Smith's overture "Prince Hal" being substituted for Smetana's "Vltava."

"Prince Hal" was written in 1911 and first performed at a concert of the New Haven Orchestra in December, 1912. Its only New York hearing was on November 19, 1914, when the New York Symphony Orchestra played it before the National Institute of Arts and Letters. In the programme yesterday afternoon the following note gives an idea of the composer's intention:

"'Prince Hal' is a straightforward composition of the robust type, and as its title indicates, is meant to be a sort of musical portrait of Shakespeare's prince as he is delineated in 'Henry IV.' He is the somewhat wayward, good-humored friend of Falstaff, but the composer has sought to put emphasis upon the quality of kingliness and responsibility which even in his youthful days asserted itself with sufficient force to keep him raised above the level of his dissolute associates. To this extent the overture is programmatic music, but it aims to interest as a piece of pure music rather than as an attempt at delineation."

Mr. Smith's intention the music very acceptably carries out. We do feel in it the spirit of the times, and the themes have often in them a distinct tang of Elizabethan England. The music is throughout healthy in content, simple, yet varied by the composer's knowledge of the requirements and possibilities of the modern orchestra. To state that it is either startlingly original or that as pure music it carries its auditors away on the wings of song would undoubtedly be to exaggerate. It is a sincere and workmanlike bit of music, and it was exceedingly well played by Mr. Damrosch and his band.

The other two numbers were the Kalinnikov First Symphony and the Chopin Concerto in F minor, played by Josef Hofmann.

## THE NEW YORK SYMPHONY.

An unfamiliar Symphony by Kalinnikov—Mr. Hofmann Soloist.

At the concert of the New York Symphony Society yesterday afternoon in Aeolian Hall, the symphony was not new, but was probably unfamiliar to most of the audience. It was Vassili Kalinnikov's first work in that form, in G minor. It had been played here in 1905 by the Russian Symphony Orchestra and has apparently not been repeated since, till Mr. Damrosch played it yesterday. This is rather to be wondered at; for though the symphony is neither very original nor very powerful, it is an exceedingly agreeable one and presents no difficulties and no problem to the listener unless perhaps its somewhat undue length.

Kalinnikov was one of the promising younger members of the new Russian composers who was taken by death before his time in 1901. He was neither unable nor afraid to invent tunes and to use them in symphonic composition. This symphony is full of them; some may be of native Russian folk song extraction, or are framed upon their model. The structure of the four movements is very clear; in fact any symphony that is so clear, melodious and easy of apprehension in these days is in no way suspect. The music is vigorous; the touch of the composer is firm and certain, and he has written spontaneously, without either a haunting desire to be modern, when his thoughts did not present themselves in the guise that is now modern, or to exploit the vein of nationalism.

There is evidence enough in the music that it is of Russian origin, but the listener is not asked continually to listen to folk songs from Little Russia or otherwise geographically labeled. The instrumentation, while it is not of especial refinement, brilliancy or originality, is full of color and excellent quality. Kalinnikov made use to some extent of the device of "community of theme," the last movement recapitulates themes from the first and second movements skilfully and effectively.

The soloist was Mr. Josef Hofmann, who played Chopin's pianoforte concerto in F minor. He played it with a beautifully poetic and searching sentiment, not seeking to intensify or to exaggerate the spirit of the music, or to make the concerto into something larger or more imposing than it is. But he found and laid bare the secret of its romantic beauty. Technically his performance was a delight in its perfect articulation of all the passage work, the iridescent color in which it was presented, the security, firmness and elasticity of the rhythmic pulse through it all. Mr. Hofmann deeply impressed his listeners.

The concert began with Smetana's symphonic poem, Vltava, Bohemian name of the river Moldau; the second of his series of six entitled "My Country." Here was another composer, to be sure, dating back forty years, who was neither unable nor ashamed to write tunes, and who made this piece of descriptive music agreeable as music, the while it carries out the broadly sketched program in the composer's mind. Unfortunately, the performance of something to be desired in fresh

## BRAVE BLIZZARD TO HEAR SUNDAY CONCERT

Metropolitan Opera House Crowded  
With Enthusiasts Who Applaud  
Great Artists.

An unexpected number of music enthusiasts braved the blizzard last evening to attend the concert at the Metropolitan Opera House and a program of marked and brilliant contrasts rewarded them. America, Bohemia and Germany supplied the feature attractions of the evening, in the persons of Madame Zarska, the Bohemian soprano; the great German tenor, Sembach, and Albert Spalding, the American violinist.

They shared evenly the approval of the audience, and enjoyed admirable support from the orchestra under the direction of Anton Hlof.

The artists, as well as the management, were agreeably surprised at the size of the audience, and a kind of tacit exchange of mutual admiration and loyalty resulted in the most spirited performance on the stage and the most enthusiastic expressions of appreciation and delight on the part of the audience. Artistically and as a demonstration of the popularity of these Sunday concerts, last night's performance was one of the most satisfactory of the series.

## GERALDINE FARRAR RETURNS TO OPERA

Reappears at Metropolitan as  
Tosca in Puccini's  
Work.  
LARGE AUDIENCE HEARS

Geraldine Farrar made her reentry at the Metropolitan Opera House last evening, singing the title role in Puccini's "Tosca." Mme. Farrar, as she will perhaps desire to be called now, has made much history in the past eight months and her fame has grown to enormous proportions. In the first place, she executed a flank turning movement in the matter of her reengagement for the present season by placing her business in the hands of a Boston manager, so that many notes had to be written and some pourparlers held before diplomacy reached the treaty stage.

Next she swept across the continent and into the bright field of the movies, where she instantly flamed into a star of the first magnitude as *Carmen*. Thus was opportunity given to small minded rivals to say that she impersonated the gypsy in silence better than in song. But fame and fortune grovelled at her feet, and some journals bought additional paper to hold their stories of her doings.

The still insatiable diva returned to New York and became a blushing bride and a million throbbing young souls rhapsodized over her story, as it was daily untold to the extent of some four columns. Results arrived last night. The Metropolitan could not contain all who wished to glorify this adorable example of young American matronhood. Those who did succeed in crushing themselves into the limited space may have gone feeling like singing the chorus of Richard Mansfield's compressed comic opera, "We Gaily Cheer the Bride." But for some reason their rapture was modified.

Mme. Farrar first sang *Tosca* on November 22, 1909, and disappointed those who did not feel bound to admire her whatever she did. Hers was a very ingenious and peevish *Tosca* whose tragically breathed temper rather than temperament. She has had much experience since that time and in some respects her impersonation has improved. But there was still too much froth and foam and too little depth in it.

Mme. Farrar's voice was in good condition last evening in so far as smoothness was concerned. But it was strangely lacking in that thrilling brilliancy which is needed for a full utterance of the emotions of *Flora Tosca*. Her delivery of the cantilena passages was pleasing, and her upper tones, which are still badly placed, were not as shrill as they have been sometimes. On the whole her impersonation of the Roman singer has not yet sounded the depths of the character. Perhaps more experience is required.

The minor roles were in familiar hands and Mr. Polacco was in the conductor's chair. The presentation of the familiar opera as a whole was comparatively dull. There seemed to be little of the nervous excitement which pervades the original drama and is fairly well preserved in Puccini's operatic version.

## MISS FARRAR BACK IN OPERA

Her Reappearance Made in "Tosca" at the Metropolitan.

The performance of Puccini's opera "Tosca" at the Metropolitan House last evening was made the occasion of Miss Geraldine Farrar's return to the company and of her first appearance this season. Although Miss Farrar has not been singing here in the last months, and has not been heard since the close of last season, her name and her doings have not been allowed to fall into oblivion. Many have doubtless regretted that she has not been devoting her talents and her energies, both of which are great, more to the profession in which she made her name and in which she has accomplished so much. They will rejoice that she has now returned to it, and will hope that it will be to the artistic profit of her self and her listeners.

They rejoiced also, and more particularly last evening, to observe that she comes back to the operatic stage in very good voice, and singing with the excellences of her style when it is at its best. It has not always been at its best. Last evening she did not use her voice with reckless lavishness or strive continually for power. But the voice was heard in its most admirable quality, and her singing had the characteristics of style that are well remembered. It cannot be said that *Tosca* is one of her best parts, or one in which her nature and peculiar qualifications as an actress are displayed to the highest advantage. But it is one which she makes effective in certain ways; though it is a pity that her personal attractions are not made to count to their utmost on account of certain effects in her costume, as well as from certain mannerisms which she thinks it well to adopt in portraying this personage, which should have so much fascination, so much imposing sweep of presence and consuming passion.

Miss Farrar's first entrance was positively noted by a applause which was not an uncontrollable outburst of enthusiasm. She and the other artists were called before the curtain after the acts. She was not noticeably singled out for rapturous welcome.

The other characters were cast as they have been before in recent performances, with Mr. Martinelli as Cavaradossi, Mr. Amato as Scarpia, Mr. Rossi as Angelotti, Mr. Malatesta as the Sacristan. Mr. Polacco conducted.

## Geraldine Farrar Gets an Ovation.

At the end of the performance of "Tosca" at the Metropolitan Opera House last night there was long and continued applause for Geraldine Farrar, who sang the title rôle on her reappearance at the opera. When the curtain fell there arose a roar of handclapping and calls for Miss Farrar and Mr. Martinelli, and they responded nine times. The applause still continuing, Miss Farrar came out alone and bowed. A second time she responded and then arose cries of "Speech! Speech!" from more than a thousand persons. The curtain was again raised and she stepped to the front and said: "You all know that it is against the rules for any of us to speak from the stage, but I can't help saying, if you will be my valentine, I will be yours."

Then, the audience dispersed.

## FARRAR RETURNS TO METROPOLITAN

Miss Geraldine Farrar will never sing again upon the stage of the Metropolitan Opera House. "Our Geraldine" is no more! Convention with its clammy hand has placed upon her finger a wedding ring, and she who declared she never would submit to the dictates of a middle class society has acknowledged herself beaten.

Henceforth we must know her by another name. Will we love her less as Mrs. Lou Tellegen? Will her smile be any the less radiant? Her voice any the less moving? Time alone can tell. Yet to those who greeted her last night at the Metropolitan Opera House it seemed as if the present Mrs. Tellegen is the late Miss Farrar plus only a little weight. At any rate, if she has become Mrs. Tellegen she has not forgotten that she is also Geraldine! And in that there will be a world of comfort to ten thousand young and fluttering hearts.

If, however, convention has at last claimed Miss Farrar, it will never claim her *Tosca*. To Mrs. Tellegen, as to Miss Farrar, *Tosca* is a creation created for the purpose of showing how an

ingenue can be a tragic actress. Convention had decreed that *Tosca* should be tall and stately and all-dominant, with eyes of smouldering flame, of tumultuous passions and fate clouded soul. Now, Miss Farrar was neither tall nor stately, and envy even whispered that she was not all-dominant; her eyes did not smoulder with flame, they rather sparkled with mischief; for passion she had coquetry; for soul, sprightly intelligence.

Yet Miss Farrar dared to slay the dragon of convention, and from its ashes rose a Phoenix. Give Massenet's Manon an Empire gown, a diamond tiara, a dinner knife and a chief of police villain, dower that Manon with a keen Yankee intelligence and let her sing the music of Puccini—you have the *Tosca* of Miss Geraldine Farrar. What sort of a *Tosca*, you may ask? One who draws to the Metropolitan \$12,000 a night! And Sardou? Well, Sardou is dead. Yet perhaps last night, as he wandered quietly among the Elysian Fields his companions caught upon his face the faint ghost of a smile—perhaps he was thinking of a young woman who could turn one of his own tricks to her advantage—who was turning it at that very moment.

So Mrs. Farrar returned to the Metropolitan Opera House; returned to it to greet an audience of tremendous size; returned to it with her old smile, her old manner, much of her old voice, a new name, and several new costumes. Her *Flora Tosca* was little changed, a little more amorous and a little more kittenish in the first act; as charming and as unconvincing in the second; her last scene the best of the three. Her *Tosca* we have never taken really seriously, possibly because Mrs. Farrar has never taken it seriously herself. Charm it has, but neither real warmth, sincerity nor tragic power. She sings the music well, she sang it well last night, though the knife edge of her voice was with her as of yore.

But what of it? Miss Farrar has interested, Mrs. Tellegen always will interest, the great public always fill the theatre. The reason lies not within the tones of critics or philosophers, but in her eyes, her smile, her grace, her audacity. And why should be cavil? Just let us open wide our eyes, and shut our ears a little, and enjoy. We will then be very happy. We were happy last night, and with one accord our hearts shouted, "Welcome, Mrs. Farrar-Tellegen!"

Upon such an occasion why bring in purely extraneous matters? It is true that Mr. Amato made a very excellent and consistent Scarpia, very reminiscent of Scotti, and perhaps the better for it; it is true that Mr. Martinelli sang Cavaradossi well, and that Mr. Polacco infused life into the orchestra. But what of all this? Mrs. Lou-Tellegen, née Farrar, was returning to us!

Again let us cry, and bid all cry with us, "Welcome, Mrs. Farrar-Tellegen!"

At the end of the performance a great deal of enthusiastic applause brought Miss Farrar before the curtain several times. Finally she submitted to the demands for a speech and said:

"It is against my rule to speak, but this seems a propitious occasion. If you'll be my Valentine, I'll be yours."

RUSSIAN DANCER AGGRIEVED.  
Says She Has Been Treated  
fairly Since Coming Here.

Xenia Malezova of the Serge de Diaghilev Ballet Russe, whose troubles with the ballet management in Boston recently resulted in her being barred from the theatre by the director, arrived in New York yesterday with a tale of woe about her treatment in America.

"Since I have come to this country," she said, "I have felt as though I have been surrounded with enemies. I was told so much of the kindness of the American audiences and the gallantry of the American men, but between fighting for my rights and the fear of being unable to prove my worth I have had no opportunity to learn anything at all about America."

"My former director made me acquainted with America in the form of two policemen whose aid he invoked when I was asking him to free me from my contract. Otherwise, until now, all I have been able to see here has been the four walls of my room in the hotel and the stage of the Century Theatre."

Mlle. Malezova said she was glad to have left the Russian ballet and said some more unkind things about Mr. Diaghilev and his treatment of her. When the organization was in New York she appeared in the title rôle of "L'oiseau de Feu." She will make her first independent appearance at the Hippodrome next Sunday night.

## MISS WHISTLER IN RECITAL.

Miss Grace Whistler, American contralto, gave a song recital at Aeolian Hall last night. She has a voice of fine quality which she does not always use to the best advantage. Her programme was exacting. It contained the aria "Pleuriez mes yeux" from Massenet's "Le Cid," Schumann's "Stille Thranen," Brahms' "Das Mädchen spricht" and other songs in French, German, Italian and English. While there were pleasing qualities in her voice and in her manner, she did not quite get into the spirit of the more ser-

ious songs in a conventional manner which failed to bring out the thought or the picture behind the music. A moderately large audience applauded her efforts.

## MME. HEMPEL'S RECITAL.

Singer Is Heard With Pleasure by a Large Audience.

Mme. Frieda Hempel, of the Metropolitan Opera House, gave a first song recital here yesterday afternoon in Carnegie Hall. The warm and admiring regard in which Mme. Hempel is held in this city as a singer, was demonstrated by the large size of her audience. She was generously applauded after singing many of her numbers and at the close of the various groups she received several recalls.

The programme she offered was well arranged to show her abilities in different styles and schools of singing while affording delightful variety in selection. Mme. Hempel's delivery disclosed much that is best of her fine natural gifts both vocally and in interpretative power. Her voice, which at its best has a peculiar beauty of its own, and this especially in its medium tones, has often sounded fuller and firmer than it did at times yesterday and first of all was this lack perceptible in the Gluck and Verdi arias. Then, too, in the first air there were a few momentary wanderings from the pitch. But on the whole her general work was carefully guided by delicate warmth of feeling, grace, taste and much fine musicianship as a stylist.

Some of the things especially well sung were the Handel number, where excellent vocalization and style predominated; Schumann's "Nussbaum," which had to be repeated, and Brahms's "Vergebliches Staendchen," after which there followed as an encore, Mozart's "Das Veilchen." This song the singer gave with exquisite feeling and pathos.

Following the central number, Verdi's "Ernani involami." Mme. Hempel received many floral tributes and she responded by singing "The Last Rose of Summer." Her list closed with a vocal arrangement of Johann Strauss's "Blue Danube Waltz" a selection Mme. Hempel is wont to sing with much dashing spirit and brilliance.

Coenraad Bos played the accompaniments delightfully.

## YOLANDA MERO PLAYS.

Hungarian Pianist Gives a Creditable Recital.

Yolanda Mero, pianist, gave a recital in Aeolian Hall yesterday afternoon. Her programme opened with Mendelssohn's "Rondo Capriccioso," Brahms's R minor capriccio and then Beethoven's sonata in C minor, opus. 111. Unfamiliar numbers were an "Arabesque" by Arthur Hinton, a study in octaves by Carolus Agghazy and Chopin's larghetto in A flat.

Mme. Mero is not unknown to local music lovers. Her playing yesterday was conspicuous for the beauty of its tonal qualities and its dynamic range, but it was marred by exaggeration in retardandi and in overelaboration of other changes of time. This fault worked greatly to the injury of her interpretation of the Beethoven sonata, an interpretation which was founded on a commendable sincerity of feeling.

## MISS HEMPEL'S RECITAL.

Songs and Arias Delightfully Sung Times in Carnegie Hall.

Frieda Hempel, who is now and has been for some years the chief reliance of the Metropolitan Opera House in coloratura singing, gave a song recital in Carnegie Hall yesterday afternoon. There was a large audience present, and Miss Hempel gave a delightful exhibition of an art that she has unquestionably made finer and more finished since she first came to this country. Miss Hempel is one who takes thought about her art, and has raised herself to a higher artistic stature thereby. Her program yesterday was made up almost wholly of music particularly well adapted to her voice and style, and there was much artistic enjoyment to be derived from the way in which she presented it.

She began with the air that ought to be "Divinités du Styx," from Gluck's "Alceste"—an air that has been introduced into "Orfeo" in the New York performances of recent years. It was not "Divinités du Styx," because she sang it in German, a transformation not altogether to its advantage. There were breadth and passion in her delivery, but this air alone, of all her music, showed more weight and power of voice, more dramatic vehemence than belongs to the singer. Handel's "O Had I Jubal's Lyre" in English which followed, she took at a rapid pace, and sang the "divisions" with great brilliancy, flexibility, and precision.

Miss Hempel is thoroughly at home in German Lieder within a certain range of expression. There were warmth

## SPANISH PRIMA DONNA IN CONCERT

Mme. Maria Barrientos Sings at Second Musical Evening of the  
Feb 16 1916 Mozart Society. T.

At her first appearance in concert in New York Mme. Maria Barrientos, Spanish prima donna, of the Metropolitan Opera Company, received a warm welcome from the women members and their guests, to the number of two thousand, at the second musical evening of the New York Mozart Society at the Astor Hotel last night.

Beaming with the happiness of the proverbial bluebird and looking pretty, Mme. Barrientos opened her part of the programme with Mozart's "Rondeau" and was applauded heartily. "Pourquoi rester Seulette," by Camille Saint Saens, and Italian and English songs were her other solos, ending with the Caro Nome from Verdi's "Rigoletto," all of which charmed the audience.

Providing a contrast in voices, Hugh Allen, barytone, sang the Dio Possente from Guonod's "Faust" and three Neapolitan songs by different composers.

Between the numbers of the soloists were new part songs sung with close attention and good effect by the Mozart Choral of 150 young women under the direction of Professor Walter Henry Hall, of the music department of Columbia University, with Charles Gilbert Spross as accompanist. There also were six numbers by men from the orchestra of the Philharmonic Society.

In the intermission Mrs. Noble McGrinell, president of the society, and other officers and directors, held a reception in the foyer. Later there were supper parties in the Louis XIV. room and dancing in the grand ballroom.

Mr. and Mrs. McConnell had as their guests at supper Dr. and Mrs. Martin Burke, Miss Frances Coles, Mr. and Mrs. William Grant Brown, the Misses Florence Guernsey, Lulu Reid, Anna Fittzlu and Belle Storey, Mmes. Maria Barrientos and Belle de Rivera, Mr. and Mrs. R. E. Johnston, Messrs. Hugh Allen and Andrea de Seguro and Mrs. Clarence Burns.

## THIS STAR SINGS DAY AND NIGHT

Feb 16 1916 Miss Hempel Gives Charming Recital in Afternoon and Then Takes  
Mme. Gadski's Place in Opera.

To be called upon to sing an important operatic role on a few hours' notice is a hardship for most singers, and to give a song recital for the first time in New York is generally considered one of the most nerve wracking of feats, but to have both of these things come to her on the same day was the lot of Miss Frieda Hempel, soprano, of the Metropolitan Opera Company, yesterday.

Miss Hempel was announced to give her first recital here at Carnegie Hall yesterday, and about noon word was received at the opera house that Mme. Johanna Gadski would be unable to sing the role of Eva in "Die Meistersinger" at the Brooklyn Academy of Music last night. So Miss Hempel was asked to appear in Mme. Gadski's place, and consented to do it.

Those persons whose knowledge of Miss Hempel's ability to sing songs has been acquired at Sunday night concerts at the Opera House were agreeably surprised yesterday at her recital. She kept the volume of tone as soft as possible, no doubt with the evening's work in mind, but her voice had its usual lustre, and above all she displayed powers of interpretation not heard from her in concert. An operatic singer usually has a too dramatic method of presenting songs, but with Miss Hempel the opposite is the case. She sang smoothly, almost too softly, but at the same time with enough dramatic declamation to make her numbers full of life. Her high tones were not quite so clear and true as they have been at times in opera, but perhaps she was saving her voice.

Gluck's "Divinities du Styx," from "Alceste," was her first number. Evenly

and with beautiful tone she sang Handel's "Oh, Had I Juhah's Lyre," sung in English which was difficult to understand, she sang a little too rapidly. The runs were taken with such speed that they were not always perfect.

A group of German songs, including Schumann's "Widmung" and "Der Nussbaum," Schubert's "Die Forelle," Mozart's "Warung," and Brahms' "Vergebliches Ständchen," was most acceptably presented. Miss Hempel possesses a gift for portraying refined humor as was shown in the Brahms' selection. This was "Der Nussbaum" were sung with exquisite effect.

Some staid classicists may have found too much that was light and pleasant in Miss Hempel's selections. Most of them have been sung innumerable times. Then, too, there are those who object to hearing operatic arias—Miss Hempel sang one from Verdi's "Ernani"—without their stage setting, but the audience gave her rounds of applause.

Strauss waltzes also are often looked upon as below the standard of recitals, but since Leopold Godowsky and Josef Hofmann have been featuring a piano transcription of one of them they have gained some ground. No one who knows the charmingly Miss Hempel sings "The Beautiful Blue Danube" would blame her for following the example of the pianists. With her she sent the audience home in the gayest of moods.

### Mme. Barrientos Sings Lucia.

Donizetti's "Lucia" was sung at the Metropolitan Opera House last night, with Mme. Barrientos in the title rôle, Mr. Martinelli sang Edgardo and Giuseppe De Luca was Ashton for the first time here. The other members of the cast were Miss Egner and Messrs. Rothler, Bada, and Audisio. Mr. Bavagnoli conducted. Feb 17 1916

### Singer Has Pneumonia.

Due to a severe attack of bronchial pneumonia it has been necessary to postpone Miss Gertrude Hale's recital, which had been arranged for this evening in Aeolian Hall. The occasion was to have been Miss Hale's debut in New York. Miss Hale is a dramatic soprano. She is an American singer, although much of her time recently has been spent in European musical centres. Feb 17 1916

### "Prince Igor," February 12 (Afternoon).

Borodine's opera was repeated at the Saturday matinee last week with the familiar cast, including Mmes. Alda, Perini, Egner and Delaunois and Messrs. Amato, Botta, Didur, Audisio, de Seguro and Bada. Giorgio Polacco conducted with authority. Frances Alda again gave an impressive portrayal of Yaroslavna, singing with limpid and lovely tone quality. Pasquale Amato, as Igor, was princely in bearing and magnificent vocally.

### "Tristan," February 12 (Evening).

This was the first performance of "Tristan" on the popular price night for two seasons. There was an audience which filled every seat in the house and a goodly number of standees.

It was—and one regrets being obliged to record this fact—the last appearance of Mme. Matzenauer this season. As Brangäne she displayed all those splendid vocal and histrionic qualities which have characterized her work ever since she came to the Metropolitan—and as a matter of fact, long before that time. It will be a great pleasure to welcome her back another season, when perhaps we may be privileged to see her in some new roles in which Europe already knows and values her. Fidelio, for instance, or Isolde, for though she is a splendid Brangäne, she is even finer as Wagner's greatest heroine.

Mme. Gadski was Isolde and gave once more the capital presentation of the figure with which she has made us familiar for so many seasons past. Urlus was Tristan; Weil, Kurvenal; Braun, King Mark. Bodanzky conducted, doing his utmost.

## GERALDINE FARRAR A LIVELY CARMEN

Feb 18 1916 Blizet's "Carmen" was sung for the first time this season at the Metropolitan Opera House last night, and the performance brought out a huge audience and all the excitement appropriate to a gala occasion. Geraldine Farrar, appearing for the second time this season, had the title rôle, and a large share of the audience's attention centred on her, but there were also Mme. Alda and Messrs. Caruso and Amato to share the honors, with the secondary rôles sung by Misses Sparkes and Braslau and Messrs. Rothier, Leonhardt, Bada, and Laurenti.

Miss Farrar, who had a good chance last Summer as a moving-picture heroine to study the rôle of Carmen, introduced several bits of new stage business. One of them was a lively wrestling bout in which she threw her opponent easily and

had all but succeeded in plucking out handfuls of her hair when the rude soldiers intervened. Miss Farrar has now brought her performance of the rôle to a point of more animation and power than it had last year, and has made progress in the direction of building it up to a more consistent whole along the lines in which she conceives the character.

### Unfortunate with Rhythms.

She has scarcely succeeded as well on the vocal side. Last night there were many moments when good vocal quality was conspicuous by its absence. She also had unfortunate moments with the rhythms which kept Mr. Polacco from having too good a time in his task of following her, and once in the second act she made a wrong entrance. These defects will doubtless disappear in subsequent performances as they are not characteristic of her. It is also to be hoped that she will become more of a virtuoso on the castanets, for in the Habanero they were quite disturbing to the marked rhythm of the number. Probably a large part of the audience will overlook these matters, since in her acting she emulates the busy bee and is always providing something to occupy the eye if not to soothe the ear.

Mr. Caruso repeated his masterful singing of Don José, and the careful workmanship which underlies all that he does was made apparent even more than usual by contrast. He sang the "Flower Song" with as much sweeping power as ever. Mme. Alda's singing as Micaela was excellent and a word must be said for the vocal and histrionic distinction which Mr. Rothler brought to the comparatively unimportant part of Zuniga. Escanillo is not one of Mr. Amato's best rôles, as in conspicuous moments his tessitura lies beneath the best range of his voice, but he did well within the natural limitations imposed.

The minor rôles were excellently done, as they were last season. Miss Galli imparted a great deal of spirit to the dances.

Mr. Polacco conducted with enthusiasm and skill.

### Sembach as Siegfried.

There were many of the excellent qualities that have been noted this season in the previous performance of "Siegfried," disclosed at the Metropolitan Opera House yesterday afternoon, when the drama took its place in the cycle of the "Ring" dramas. But there were certain features that gave the performance an unusual interest. One was the first appearance here, and one of the first appearances anywhere, of Mr. Sembach as the young Siegfried. As might have been expected, it was a representation of great present excellence and with a promise of more, when Mr. Sembach shall have grown further into the part and matured and elaborated the details of his conception of it. Youthful energy and elation of it. Youthful energy and elation, but, as well by his voice. He delivered the music with splendid power and sonority, with unusually fine diction.

Another interesting feature was the reappearance of Mme. Schumann-Heink as Erda, after thirteen years' absence from the stage of the Metropolitan Opera House. Her absence has been a real loss to the lyric drama, especially the Wagnerian drama. Erda could not do much to atone for it yesterday, because Erda has only one short scene, that with Wotan at the beginning of the third act. But it is essential that her solemn utterance then given forth, as from an oracle, should be most impressively delivered. It was most impressively delivered by Mme. Schumann-Heink. Some might have wished for more homogeneous quality

## TECHNIC IS SHOWN BY FRISKIN, PIANIST Feb 16 1916 Musical Instinct Also Displayed in Recital by Englishman Living Here.

### PLAYS HIS OWN SONATA

James Friskin, an English pianist, living in this city, gave a recital last evening in Aeolian Hall. His programme had the merit of being unconditional. It began with Bach's partita in C minor, one of those delightful compositions of the Leipzig cantor which are rarely heard. It was followed by Beethoven's variations on a theme by Minn. another lovely composition which has long been permitted to slum-

The pianist's own sonata in A minor next, preceding three familiar works of Brahms, two études of Chopin and three preludes of Rachmaninov. Mr. Friskin's sonata proved to be a rhapsodic composition and might fairly be called as a pianist's piece. His performance of the Bach suite proved him to be an artist possessed of good technical musical understanding.

He played the music with a nice balance in the treatment of its polyphony, good rhythm and with an excellent judgment of dynamics. His reading of Beethoven variations went further to win the interest of his audience by reason of its display of virtuoso skill coupled with musical appreciation and absence of exaggeration or manner-

Mr. Friskin did not seem to have a fondness for the more sensuous colors of the piano, but his tone never abnormal. His employment of pedals was exceedingly continent. His work he displayed much ability. His octaves were admirable. But the most valuable feature of his art seemed to be its sincerity. His performance of the Beethoven work, it may be said again, was a very interesting moment.

### PLAYS HIS OWN SONATA.

Feb 16 1916 James Friskin, English Pianist, Gives His First Recital Here.

James Friskin, an English pianist and a teacher in the Institute of Musical Art, gave his first recital here last night at Aeolian Hall. He is well schooled, has a good technical equipment and has a knowledge of the best piano music, but his tone is hard and his playing lacks variety in dynamics and tone color.

He played carefully a little known work of Bach, Partita in C minor, and Beethoven's long drawn out Variations in D major on a Theme of Righini. The place of honor on the programme was taken by a sonata of his own. It has the characteristic modern English chromatic treatment. It is rather too long and has many slow passages. More interesting was the latter part of the programme, which contained short pieces by Brahms and Chopin and three preludes of Rachmaninoff.

her lower tones and her mid-range and upper ones. But there were no great and massive power, the significant declamation, the finely formulated diction, and the episode was made to have its whole significance in the drama.

#### Clarence Whitehill Superb.

It was, in fact, a fine day for diction. Mr. Clarence Whitehill displayed some of the best in the music he sings as the Wanderer. He had only appeared before this season once in a performance of "Parsifal." He sang with amazing splendor, opulence and richness of voice, and dominated the stage when he occupied it, by the powerful personality and the accomplished skill as an actor that he brings to this part. In place of Mime, Gadske, still unfortunately incapacitated by illness, Mime, Kurt took the part of Brunnhilde, as she did at the previous performance this season.

Mr. Bodansky conducted. There were much dramatic life and vigor, much musical beauty, much finely elaborated detail in his reading. Is he changing his methods in regard to a proper balance between the orchestra and the voice? Is he seeking for the effects so easily obtained in this bad old way, by letting the orchestra loose? It seemed so yesterday. If he has artistic principles in this matter as he has shown earlier in the season, with so brilliant success, that he has, he had better stick to them.

## "SIEGFRIED" SUNG WITH FINE EFFECT

S. Feb. 18, 1916

Schumann-Heink Heard as  
Erda After Thirteen Years  
Interval.

The presentation of "Der Ring des Nibelungen" continued on its way at the Metropolitan Opera House yesterday afternoon when "Siegfried" was sung. Those who may have harbored a fear that the Wagnerian drama was in danger of a loss of prestige must have been comforted by the size of the audience. The house was crowded and there were almost as many standers as if the only Caruso had been cast for the title role.

It was a performance of singular interest. For one thing Ernestine Schumann-Heink reappeared for the first time in thirteen years at the Metropolitan and once more sang Erda as it is simple justice to say only she can. Her delivery of the portentous words of the mysterious Wala was profoundly impressive by reason of its nobility of style. Her tone, her diction and her dramatic accent were all of the splendid type to which she accustomed Wagner lovers in years past.

But the merit of the performance was not hers alone. In Johannes Sembach there was a Siegfried who radiated youth and vigor. His singing was generally admirable and his enunciation of the text was good. Free in action, alive with boyish vivacity, he succeeded also in indicating the awakening of manhood in the presence of the aroused Valkyrs.

Clarence Whitehill as the Wanderer was superb. His voice was in its best condition, and he delivered the great declamation with a breadth and virility of style which made the character stand forth in all its grandeur. Mme. Gadske was still indisposed, but her place as Brunnhilde was capably filled by Mme. Kurt, who had already been heard in the role with pleasure.

There were also Messrs. Reiss and Goritz as the two Nibelungs. Mr. Reiss's Mime retains its cunning and its remarkably detailed psychological significance. It has long been one of the important contributions to our understanding of the artistic purposes of Wagner. Miss Mason was tolerable as the Forest Bird.

The conductor was naturally Mr. Bodansky. He has introduced cuts which may have displeased some perfect Wagnerites. The whole question of cutting the Wagner scores is a vexed one and will probably never be settled to the satisfaction of all. If we could have the "Ring" dramas given as they are at Munich and Bayreuth, beginning in the afternoon and with long intermissions, there could be but one settlement and that would be the presentation without a single excision. But conditions here are vastly different.

### THE BOSTON ORCHESTRA

Music by Debussy, Strauss, and Haydn Superbly Given.

The Boston Symphony Orchestra is again in New York, on its fourth visit, and gave its first concert last evening in Carnegie Hall. Dr. Muck made it an occasion for putting two of the moderns before his listeners at considerable length; the first numbers of the program were Debussy's three "symphonic sketches," called "La Mer," and

Strauss's fantastic variations, "Don Quixote." Then came at the end Haydn's symphony in E flat, that begins with the kettle drum roll.

Debussy's pieces had been heard here before, and were first played in this country by the Boston Orchestra. The three sea pictures are entitled, respectively, "From Dawn till Noon on the Ocean," "Frolics of Waves," "Dialogue of Wind and Sea." The titles are of the general sort that serve to direct the listener's imagination in a certain direction, not requiring him to find the music exactly descriptive of a definite and detailed succession of things or thoughts. This particular music is accounted highly impressionistic. The composer has attempted little that suggests musical form or the development of musical ideas as such. He is almost exclusively concerned with color. There are passages of real beauty in all three pieces, passages of a singularly successful ingenuity in instrumental combination. But much of it seems now as it did when this music was first heard here, inept in picturing the sea, and its atmospheric effects. There is too much for some listeners of the crackling oboes and stopped trumpets—stopped trumpets have become apparently an obsession in some of Debussy's later works for orchestra. There are too many angular little phrases sharply outlined, leading, of course, nowhere, that shoot across the surface of things. There seems to be in these sketches less specifically musical ideas than in some of Debussy's other compositions, less that is really valuable musically, more that is merely the surface of music without its substance.

There was an extraordinarily fine performance of the composition, which presents great difficulties in many ways. The first division seemed to bewilder the audience and got little applause. There was much more after the others. Some of it must have been for the remarkable achievement of Dr. Muck and the orchestra in playing it as they did.

Even greater, more complex, and certainly more extensive are the difficulties of Strauss's fantastic picture of Don Quixote's adventures with Sancho Panza. Here was program music of a diametrically opposite sort, music aiming at the most exact definition. This was first played here by the Boston Orchestra under Mr. Gericke. The composer conducted a performance of it when he was in New York in 1903, a performance that broke down for a moment in the middle because the difficulties of the music had not been mastered.

The piece is thoroughly characteristic of the later Strauss of the orchestral pieces. It has the extravagances into which his quest for the most minute and detailed orchestral realism led him. The bleating of the brass instruments, to denote the bleating of sheep, (which do it better,) is only a crass reduction to absurdity of a sort of thing that pervades this and other such compositions. The wind machine keeps its close company. There are many passages that have little value as music; their function is to delineate, to describe definitely, which they cannot do, and they fall between two stools. But there are also passages of much beauty as music of imaginative and noble quality. Much of the introductory part and the long finale is of this sort. Some passages that might verge on the commonplace if heard otherwise gain an apparent increase in value by juxtaposition with what is harsh and violent. The general effect of the composition is thus uncertain and unequal.

The performance of its almost incredible difficulties and complications was of apparently easy mastery. Mr. Warnke, first cellist of the orchestra, and Mr. Féris, first viola, played the obbligatos for their instruments in a masterly manner. The applause after the performance was very generous, and Dr. Muck made his men rise to share it, of course, singling out Messrs. Warnke and Féris.

## MISS FARRAR A NEW AND VERY ROUGH CARMEN

Feb. 18, 1916

She Beats a Chorus Girl, Hits Mr. Caruso and Is Vixenish Generally.

Taking a leaf out of last summer's motion picture experience, Miss Geraldine Farrar last night acted a Carmen at the Metropolitan that for roughness probably has never been equaled here. In the first act she beat one of the cigarette girls, threw her down and started to kick her until any devotee of the ring would have yelled "foul." And in her third act set-to with Don José Caruso she again showed so much fight that he put her down not easily and held her while she gave an exhibition of fancy biting. After she rose he accidentally bumped into her and when she struck the stage it sounded like a full Wagnerian chord. The audience gasped.

It was the season's first "Carmen" and

musically, it was a wonderful presentation. Those who say both last season's and last night's "Carmen" would scarcely recognize them as the work of the same star. Miss Farrar has looted all subtlety out of her portrayal. From the first to the last she made the Spanish homewrecker a coarse hussy, strong of arm and vicious of temper and with not a thought above her vocation. When she threw herself prone upon the tavern table in the second act it did not seem to shock any one—not after the first act's single round of prize ring stuff. She sang very well, much better than last season.

Mr. Caruso has never sung better than he did as Don José, and his "Flower Song" aroused tremendous enthusiasm. His dramatic third act singing was very stirring.

Mme. Alda was the Micaela and she sang her aria in the third act with telling pathos, which was awarded by applause. Mr. Amato was an excellent Escamillo and Mr. Rothler a good Zuniga. Misses Sparkes and Braslau, Messrs. Leomhardt and Bada did fine ensemble work and Mr. Polacco conducted a dramatic performance. Miss Rosina Galli and the ballet distinguished themselves by their picturesque dancing and the chorus sang nobly. In short, this season's "Carmen," in addition to being well worth hearing, is sensationally worth while seeing. There's a thrill in every round.

## SHEEP BA-A, MAN SNORES MUSICALLY

Feb. 18, 1916

Humors of Strauss' "Don Quixote"  
Amuse Boston Symphony Orchestra's Audience.

With music, two-thirds modern and one-third ancient, the Boston Symphony Orchestra, under the direction of Dr. Karl Muck, playing for the fourth time here this season, entertained a large audience at Carnegie Hall last night.

Debussy in his most impressionistic mood, Strauss in his most grandiose programmatic style and Haydn in his most antiquated form were the composers represented. The audience enjoyed the first two, but there was scant applause for Haydn after the others.

Debussy's suite "La Mer" was the opening number. Impressionistic in the extreme, it is effective rather than inspiring. If De Pauchmann is the "pianissimo" of pianists, Debussy holds the same position among composers. The soft dissonances of "La Mer" are at times entrancing, and if it is not all up to the standard of some other works by Debussy there are passages of great beauty and orchestral colors of amazing originality. From Strauss the selection was "Don Quixote." It also is a work of extraordinary difficulty, and it teems with descriptive orchestral tints, but unlike "La Mer" it is big and bold in outline, and deals in fortissimos instead of pianissimos. Half humorous, half serious, like Cervantes' novel, it made the audience laugh or look sober, according to its mood. The best laughs came when the "Ba-a-a" of a herd of sheep was pictured by muted brasses, when the snoring of the faithful Sancho, asleep by his master, was imitated with a tuba and a contra-bassoon, and when sitting on a wooden horse Don Quixote hears the wind whistling about him.

The work was played exceptionally well, and the solo cello and viola parts were presented in a most satisfactory manner by Messrs. Warnke and Féris.

After these two modern works even the best symphonies of Haydn would have sounded thin, but the selection last night, one of the earliest (Brettkopf and Hartel, No. 1), only went to show that music has advanced at a prodigious rate in the last century. It was well played, but failed to make any marked impression on the audience.

Applause after each of the modern numbers was so strong that Dr. Muck called upon his men to rise in acknowledgement.

### MISS PYLE GIVES RECITAL

Young Pianist Heard for First Time  
Here Feb. 18, 1916

Miss Wynne Pyle, a young pianist, who came here after extended study in Germany, gave her first New York recital yesterday afternoon at Aeolian Hall.

In Schubert's "Moment Musical" she betrayed weakness—probably owing to nervousness—but in the succeeding numbers she showed praiseworthy technique. She played Schumann's "Fantasie Stuecke" delicately and sympathetically. Brahms's "Variation on a Theme of Paganini," Maurice Ravel's "Valse des Cloches," and Paul de Schloerzer's Concert Etude in E flat made up the rest of Miss Pyle's programme.

### WYNNE PYLE HEARD.

Young Pianist From Texas Who Shows Much Promise.

Wynne Pyle, a young Texan pianist, who was announced as having appeared as soloist during five years of concert work on the Continent with many of the leading orchestras in Germany, gave her first recital here yesterday afternoon in Aeolian Hall. Her programme included Beethoven's sonata, opus 81, Brahms's variations on a theme of Paganini, Schumann's "Fantasy Pieces," opus 12, and Ravel's "Valse des cloches." S. Feb. 18, 1916

Miss Pyle's playing disclosed unusual talents as a performer, though her merits were uneven. She began with Schubert's "Moment Musical," opus 44, No. 2, which she delivered with a tone generally musical, but with an exaggeration in the expression of sentiment. Defects in the Beethoven sonata were largely those of tone, as in forte passages she allowed it to become hard and it was often without sufficient color. There was, furthermore, lack in flexibility and accurate finger work. As a whole, however, the composition was played with keen understanding.

In the Brahms variations the pianist was more at ease and did some of her best work. She played them in good part with a commendable command of technique and a good treatment of tone effects and mood. To sum up the player's abilities, in the matter of fine rhythm, brilliance of technical finish and a general broader style Miss Pyle has yet some things to acquire. As a pianist who can hold the attention of the more critical listener she is already far on the road toward achieving results.

MISS PYLE, PIANIST, PLEASE

Young Woman from Texas Gives Her

First Recital Here.

With a reputation "made in Berlin" for playing exacting programmes, Miss Wynne Pyle, a tall young pianist from Texas, gave her first recital in New York at Aeolian Hall yesterday afternoon. The audience had little opportunity to get breath, the numbers came so rapidly.

Most of the music which Miss Pyle played was from Beethoven, Brahms and Schumann. The chief piece was Brahms's brilliant variations on a theme of Paganini. In this she displayed a good technique and unusual muscular power for a woman. She also succeeded in making variations interesting—a real feat, for they are often played like exercises. She is not quite so successful with Schumann's "Fantasie Stuecke," opus 12, a work of romantic character. Her command of effects is somewhat limited, and she does not quite strike the fanciful mood of the composition. However, her performance had many things worthy of commendation.

At the beginning and the end of the programme she played her only short piece, the received liberal applause and many flowers.

## BOSTON ORCHESTRA IN FOURTH CONCERT

S. Feb. 18, 1916

Dr. Muck Offers Program  
That Displays Fine Resources  
of His Players.

The fourth evening concert of the Boston Symphony Orchestra took place at Carnegie Hall last night. The music offered by Dr. Muck was entirely orchestral and, while it included no novelty in scope it might be said to have comprised the extremes in programme selection. The works played were Debussy's three symphonic sketches, "La Mer," Strauss's tone poem, "Don Quixote" and Haydn's E flat major symphony.

In the performance of Debussy's pieces, unusual opportunity was afforded the orchestra to display both as a unit and as individual solo players splendid resources in producing almost every imaginable tint in the realm of tone color. Tone pictures, as the poet no doubt are of the sea in its ever-changing phases, from the darkness and calm of the fading night, through the light of dawn and into the glory of a shining day over which there is a storm and the wind, they were one presented to the listener last night with an orchestral skill which was the most part amazing. Possibly, could be said, that the delivery lacked something of that illusive in atmosphere characterizing Debussy's music, but, even so, there remained plenty with which delight was afforded in the superb showing of total art, the sentiment with which the composition was played.

The "Don Quixote" of Strauss was

## GERALDINE FARRAR MUSCULAR CARMEN

S.  
Prima Donna Does Some Moving Picture Acting in Bizet's Opera.  
Feb. 25/16  
MR. CARUSO ADMIRABLE

"Carmen" was presented at the Metropolitan Opera House last evening with Geraldine Farrar in the title role and Mr. Caruso as Don Jose. The house was packed and the performance was greeted with some laughter and much applause. When Mme. Farrar first impersonated the gypsy fond hopes were cherished that she would develop the role into one of the most valuable in her repertoire. These hopes were shattered in a few minutes after her entrance last evening. Her *Tosca* showed no evil effects of her incursion into the field of the moving pictures, but there was a vast difference in the *Carmen*.

This role was subjected to elaboration for the photoplay, and necessarily action was added with much generosity. Some of this action Mme. Farrar put into the opera last evening with the result that the once elemental type created by Merle became a common drab. The true *Carmen*, as fitted to operatic needs, was a plebeian *Messalina*, over whom the dark shadow of fate spread poetic tragedy. If any one could have found a trace of high tragedy last night he must have had more imagination than Mme. Farrar. Bizet's opera is for her a companion piece to Spinnelli's "A Basso Porto," a rank and offensive exorcism of the stews of humanity.

When she emerged from the factory after the quarrel inside, her gown had been torn completely off and she was in underwaist and petticoat with a smear of blood on the left sleeve. Presently she seized a chorus girl (collar and elbow) and forced her to the mat at the grapple. And she jumped on the girl when she was down and throttled her and kicked her too. After that she swaggered around the stage like one of Ada Lewis's "tough girls" with extended talons defying every one to try another fall.

To emphasize further the character of her *Carmen* she introduced the ribald street laugh which she used with such artistic purpose in the last scene of "Julien." It seems hardly necessary to itemize further. It was a much deteriorated *Carmen*, one which brought into conspicuous prominence every spark of latent vulgarity in the cigarette girl and obliterated as far as possible the witchery of the romantic gypsy. Musically it was generally a good *Carmen*, for Mme. Farrar's voice was in good condition. Used as it is in this role chiefly in its medium it discloses its most beautiful qualities. But the delineation as a whole was depressing.

Mr. Caruso succeeded in pretending that this creature had aroused passion in his breast and caused him to forget his respectable *Micaela*. Also he sang his music with much beauty and finish. He has improved in the role of Don Jose. Mr. Amato's *Escamillo* was much the same as it was last season. Mme. Alda was a good *Micaela* and Mr. Rothier an excellent *Zuniga*. Mr. Polacco conducted.

## MISS CHRISTIE PLAYS.

H.  
Miss Winifred Christie, a Scotch pianist who played here a few weeks ago for the first time, gave a second recital yesterday afternoon at the Punch and Judy Theatre. She is an unusually talented player and her programme was of interest to all who admire modern music. A series of caricatures of modern composers was her principal novelty. An extract from Debussy, a romance without words a la Satie and a "Symphonie Molesta," after the type of Strauss' "Symphonie Domestica" were the unique musical bur-

les. The programme also included a number of compositions by Ravel, Frederic Jacobi and Charles T. Griffes which were included in the programme. A moderately large audience applauded her efforts.

## Paderewski's "Polish Fantasia."

Who is the greatest of living composers? After hearing the simply superb performance of the "Polish Fantasia" in Carnegie Hall last night by Ernest Schelling and the New York Philharmonic, under Josef Stransky, the thought asserted itself vigorously that the answer to that question is "Ignace Jan Paderewski." Yes, he is not only the greatest pianist of the time, he is also incomparable as a composer. His modesty keeps him from placing his own piano pieces on his recital programmes, which is foolish and unjust. Among his songs are some gems; his opera "Manru" is the best composed since "Carmen," with the possible exception of "Königskinder"; while his orchestral works exhibit a mastery of the resources of instrumental coloring that is simply astounding.

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His "Fantasia" followed "Til Eulenspiegel and His Merry Pranks," which is one of the most glowing and exuberant of Richard Strauss's tone poems, and which Stransky and the Philharmonic played with amazing brilliancy, abandon, and gorgeous color effects; yet Paderewski's piece seemed even more glowing, luscious, brilliant, overwhelming in its splendor. It was played manifestly *con amore* by all concerned—pianist, conductor, and orchestra; and was followed by a storm of applause. Had Schelling never done anything but play this piece as he played it last night, he would have placed himself in the front rank of pianists. Assisted by what was probably the noblest instrument ever heard in a concert hall, he evoked tone colors of ravishing beauty, and the dash and enthusiasm of his playing were irresistible. He also played César Franck's "Symphonic Variations," but that is a dull work which does not stimulate either player or hearer as does Paderewski's Fantasia, with its virile theme and its entrancing rhythm, thoroughly Polish yet entirely Paderewskian. On this subject, Mr. Humiston aptly remarks in the programme book:

The themes of this work are the composer's own, but breathe the same spirit as the national melodies of Poland. Paderewski once remarked to a London journalist, referring to Polish music: "It is almost impossible to write any nowadays. The moment you try to be national every one cries out that you are imitating Chopin. Whereas, the truth is that Chopin adopted all the most marked characteristics of our national music so completely that it is impossible not to resemble him in externals, though your methods and ideas may be absolutely your own." The cases of both Paderewski and Chopin are analogous to those of Grieg and Dvorák—who wrote in their national idioms, but each of whom also thoroughly possessed an absolutely individual style of his own.

The longest work on last night's programme was Mahler's fourth symphony, which was probably a novelty to many in the audience, although it had been played before in this city on more than one occasion. It would make a better impression if it were not so long; the second movement might be omitted entirely to advantage. The first includes uncanny but not disagreeable sounds, some of them suggesting Chinese music. The third opens with a lovely cantilena for the cello choir. The last is the most original of its four, with its expressive soprano solo alternating with shrill, wild orchestral outbursts. The solo was well sung by Miss May Peterson, and Stransky and his men gave an admirable interpretation of the orchestral score—quite as good as that given under Mahler himself in 1911, when he was conductor of the Philharmonic.

## GABRILOWITSCH PLAYS.

Fifth in His Series of Six Historical Recitals.

S.  
Ossip Gabrilowitsch gave the fifth in a series of six historical recitals illustrating the development of pianoforte music yesterday afternoon in Aeolian Hall. The music presented was by Johannes Brahms, 1833-1897, and Franz Liszt, 1811-1886.

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The Brahms group comprised the variations and fugue on a theme by Haendel, opus 24; the two intermezzos, in A major, opus 118, and E minor, opus 119, No. 2, and the E flat major rhapsody, opus 119, No. 4. These compositions are works easily within the grasp of M. Gabrilowitsch's keen intellectual powers and fine technical scope, as was manifested by his masterful

reading of the variations, and some could hardly have been surprised for poetry, sentiment and a marvelous variety in the use of tonal colors. At the close of the number he was long applauded and again after the shorter pieces, among which the E minor intermezzo was played with an especial beauty in feeling, he was many times recalled.

His selections from Liszt were the B minor sonata, the "Gnomes" (Dance of the Gnomes), a "Liebestraum" (Love Dream) and the F minor etude from the set of studies with the title "Etudes d'execution transcendante." In these numbers the player again delighted his hearers.

## WAGNER CYCLE ENDED.

"Goetterdaemmerung" Given at the Opera House.

The annual presentation of "Der Ring des Nibelungen" was brought to its conclusion at the Metropolitan Opera House yesterday afternoon, when "Goetterdaemmerung" was performed. There was an audience of large size and every evidence of approval. The music drama was interpreted by the same singers as heretofore, except that Mme. Homer was the *Waltraute*.

It was her first appearance in the current season and she was very cordially welcomed. After the first act, in which was her only scene, she was recalled numerous times in company with the other principals, and also alone. Her impersonation of the sister of *Brunnhilde* had all the merits made familiar in previous seasons. Mr. Bodanzky conducted the performance.

## MAHLER SYMPHONY BY PHILHARMONIC

S.  
Abode of the Blessed Described in Soothing Com-position.  
Feb. 25/16

## SCHELLING IS PIANIST

The concert of the Philharmonic Society at Carnegie Hall last evening furnished the audience with a bewildering variety of delights. The programme consisted of Mendelssohn's "Ruy Blas" overture, Gustav Mahler's symphony No. 4 in G major, the symphonic variations of Cesar Franck for piano and orchestra, Richard Strauss's familiar "Til Eulenspiegel" and Ignace Paderewski's "Polish Fantasia" for piano and orchestra. Ernest Schelling was the pianist and May Peterson sang the soprano solo in the last movement of the Mahler work.

This composition was heard here first in 1904, when it was produced by Walter Damrosch. It was again performed on January 17, 1911, by the Philharmonic Society, then conducted by Mr. Mahler. Since that time till last evening it rested. This composition is founded on an old German folksong which sets forth the joys of heaven and which is introduced as the solo in the final movement.

If there is anything in the stories of privation in Germany at present (of which there may reasonably be grave doubt), this song would bring before the Teutonic mind the very heaven of heavens. For "the wine costs nothing—from the heavenly cellar—and the angels bake the bread." From the celestial gardens the blessed may take their fill of artichokes, asparagus, apples, pears. "Would you have venison and hares? They come to you in the open streets." "Himmelscher Hasenbraten! What a feast! And there is dancing and dancing. Even the 11,000 virgins of Cologne dance while St. Ursula laughs at them. Unbegreiflich!"

This 11,000 virgins legend has never been established on firm ground. If it had been, the story of the 11,000 original Jean Maria Farinas—but that is indeed another story. Mr. Mahler was a serious man and he took this old folk dream seriously. He felt as Handel did when he conceived the "Hallelujah" chorus, as if the heavens had opened and he were gazing upon the angelic host. He saw the blessed dancing, and like Gluck he found that their terpsichorean festivities were most decorous.

Therefore Mr. Mahler set out to intimate to us that those in the Elysian fields took their joys always at a moderate tempo. The symphony has four movements, all slow, some even dead slow. There is much really beautiful melody and far too much laborious elaboration. When the composer sings us his fundamental melodies with the richest voices of the orchestra he is for some moments delightful.

But when he begins cutting up these same melodies into convenient lengths for contrapuntal figuration and then passing the samples about among various solo instruments or combinations of solo instruments, and when there is nothing left to do but pretending to finish, and then

cunningly fooling the listener by modulating into another key and doing it all over again, he becomes one of the blessed himself and sleeps the sleep of the just made perfect.

Of course symphonies by a man who has commanded the profound and inscrutable admiration of all Germany and Austria ought to be played from time to time, if for no other reason at least so that young American composers may study them and profit thereby.

Later in the season Mr. Mahler's eighth symphony will be introduced to us by an organization calling itself the Friends of Music. The Philharmonic Society is also such an organization and it performed the fourth symphony excellently. What could be made interesting was made so. Mr. Stransky conducted the music with discretion, with understanding and with manifest affection. Miss Peterson sang the solo very well.

The other compositions on the programme do not call for discussion. Mr. Paderewski's fantasia is not heard often, but it deserves repetition quite as well as numerous other works which are more familiar. It has both melodic charm and character.

## "DIE GOETTERDAEMMERUNG" SUNG AT METROPOLITAN.

W.  
Concluding Performance of "Der Ring" Draws a Capacity Audience to Opera House.

A capacity audience attended the concluding performance of "Der Ring des Nibelungen" at the Metropolitan yesterday afternoon when "Die Goetterdaemmerung" had its second presentation. It was a more virile accomplishment, under Artur Bodanzky's conductorship, than the previous one, and while the orchestra was made to interpret faithfully the poetic qualities of the great Wagnerian score, the moments when tonal masses were required satisfied the listener.

The performance signalled the return to the Metropolitan easts of the American contralto, Mme. Louise Homer, who appeared as *Waltraute* and was heartily welcomed by her many admirers. But Mme. Homer showed no marked artistic advance since she was last heard on the operatic stage here.

Mme. Melanle Kurt, in the role of *Brunnhilde*, sang with more freedom and beauty of tone than at any of her previous appearances here this season. The *Siegfried* of Jacques Urlus had strength, and Carl Braun's Hagen was convincingly rugged. Herman Weil as Gunther completed the list of leading principals.

## "LUCIA" SUNG WITH MUCH SPIRIT

Mme. Barrientos Arouses Enthusiasm in "Mad Scene" by Her High Notes.  
Feb. 25/16

With exactly the same cast of principals as at recent presentations, "Lucia di Lammermoor" was repeated at the Metropolitan Opera House last night and not only attracted a large audience but received a great deal of applause, especially when it came to the familiar and tuneful second act sextet.

In the "mad scene" Mme. Barrientos, who sang the title rôle, aroused enthusiasm by her scaling the scale to dizzy heights, attacking staccati with unerring aim and swelling on notes until the audience gasped in astonishment. Mr. Martinielli, as Edgardo, again distinguished himself by his excellent singing. Mr. Amato's Ashton was admirable, and Mr. Rothier was a dignified Raimondo. Mr. Bavagnoli conducted.

"Lohengrin" at Opera Matinee.  
Feb. 26/16  
"Lohengrin" was given at the matinee performance at the Metropolitan Opera House yesterday afternoon before a very large audience. The performance was in most respects a duplicate of former performances this season, the exception being Mme. Louise Homer's appearance as Ortrud; an exception that properly made the performance notable.

## CARUSO AND FARRAR IN ROW

Prima Donna Slaps Tenor, and He Pushes Her Aside.

It was told yesterday at the Metropolitan Opera House that, although in the previous evening's performance of "Carmen" the audience had seen Geraldine Farrar's lively wrestling bout in which she floored with ease and celerity a feminine opponent, it had entirely missed another encounter which the prima donna carried on right before its eyes and in which she was worsted. Her opponent in the second case was Caruso, the tenor, not being paid extra to take a fall in the contest, catch-as-catch-can rules, fought back and won the decision. Also, he was reasonably angry, and the pair did not part at the end of the evening as friends.

It began in the first act, when Miss Farrar, instead of throwing Carmen's rose lightly to Don José, allowed her hand to continue with the gift and presented in addition to the tenor a blow on the cheek that could be heard all over the house. It caused the tenor to rub his cheek ruefully, while friends in the nearby wings murmured taunting messages.

In the third act Don José has some difficult and emotional music to sing while Carmen clings to him. In this scene Miss Farrar's acting became so fervid as to bother Caruso in his singing. His friends say he was exasperated. At any rate, he decided the only way he could get his voice heard was to subdue his fellow-artist. So he grasped her tightly in both arms and, in spite of her struggles, held her in a grip which she could not loosen. Both were angry and those in the wings could see that Miss Farrar was trying to use the next weapon of a woman when her hatpin falls, her teeth. When Caruso finished Miss Farrar half broke away and was half pushed, and she fell violently to the floor. The fall was thought by the audience to be part of the regular business of the part, and it was to a certain extent; but such emphasis had not been insisted on at the rehearsal.

At the close of the act Caruso, who had not relished having his singing interfered with, as he conceived it, said to the prima donna: "Do you think this is an opera house, or a cinema?" Whereupon Miss Farrar remarked, it is said: "If you do not like the way I do the part, Mr. Gatti can look for another Carmen."

The answer being: "On the contrary, he can look for another Don José."

## "RHEINGOLD" GIVEN

S. Feb. 19, 1916 TO SUBSCRIBERS

First Night Performance of Prologue Sung at Metropolitan in Many Years.

"Das Rheingold" was sung at the Metropolitan Opera House last night. This seems a not important statement, but it acquires significance from the fact that it is years since the prologue to the trilogy was presented to an evening audience and of regular subscribers. Conversation in the corridors in the entr'acte (for there was one) indicated that the Norse gods and the little fish maidens in their native lairs were novelties to most of those present. They had heard much about Walhalla, and now for the first time they saw it. They saw the living embodiment of the flickering fire, Loge, the arch tempter, triumphant plotter of the downfall of the gods. They saw the "Nibelungen host," of which they had heard so much, and they saw Alberich steal the precious gold from the bed of the Rhine.

They saw Fafner, whom they had heard only through a megaphone when he was lying abroad, "the worst of all worms." They saw how the tarn helm was made and some of the wondrous things it could do. They saw Nibelheim and all the enslaved dwarfs. They saw Fasolt and Freia and Froh and Donner, the latter in the very act of chasing rainbows with thunderstorms among the rocky valleys of the Siebengebirge. They even saw Fricka when she was not henpecking Wotan, but wondering if he would not get her some jewelry. They even heard—if they understood German—Erda giving the advice which made Wotan seek to know her better, as he subsequently did. They even saw him pick up the sword, which in Wagner's text he only sees with his mind's eye.

In short they had abundant opportunity to make acquaintance with matters hitherto unknown to them. The curtains were closed after Wotan had started for Nibelheim and every auditor had time to rest and talk it over. The continuous music which unites the second and third scenes was brought to a close by an improvised chord after the last line of the dialogue. The performance was in all other respects like its predecessor except that Mme. Kurt replaced Mme. Matzenauer as Fricka.

all respects. Mr. Sembrich would sum up the long and arduous role of Siegfried the previous afternoon, was in good voice and sang Loge's music supremely well. His impersonation retained all its fine qualities. The others repeated the excellent work of the afternoon performance. The beautiful scenic pictures, the lights and the mechanical effects were all smoothly presented. There was no demonstration of enthusiasm after the first closing of the curtains, but Mr. Bodanzky, the conductor, got a prolonged welcome when he appeared to conduct the rest of the work. There was also much applause at the end of the performance.

## FULL STOP PUT INTO "RHEINGOLD"

For the First Time Here Opera Is Presented with an Entr'acte. Feb. 19/16

For the first time in the history of the Metropolitan, as far as opera sharps could remember, Wagner's "Das Rheingold" was sung last with an entr'acte. Abroad it is said to have been done on several occasions, so that the traditions of the composer were first violated in his own land. But here, it is believed, "Das Rheingold" always has been treated as a continuous performance.

It really should never be otherwise. There was a twenty minute intermission when Wotan and Loge leave the heights of Walhalla to dive into Nibelheim, through Sulphur Alley. The curtain descended as it always does at this point, and the orchestra played on until it got to a convenient local stop, struck a chord and ceased. The audience was rather startled at the abruptness of the easing off place and forgot to grow enthusiastic, but at the close it atoned for this lapse and called out the principals.

Mme. Kurt sang Fricka for the first time here and with dignity and vocal excellence. Mme. Rappold was the Freia, Mme. Ober the Erda and the three Rhine Maidens were Misses Sparks, Heinrich and Robeson. Mr. Sembrich was an excellent fire god, Mr. Weil a stately Wotan, Mr. Reiss a good Mime and Mr. Goritz a dramatic Alberich. Mr. Bodanzky's conducting won high praise. But, given with an intermission, "Das Rheingold" lost a great deal of effect. Richard Wagner knew what he was doing when he wrote it as a continuous performance.

## THEODORE SPIERING'S RECITAL.

Feb. 19/16

Violinist Wins Applause as He Plays New Works. Feb. 19/16  
Theodore Spiering, violinist, formerly concert master of the Philharmonic Society, gave his first violin recital of the season here at Aeolian Hall yesterday afternoon. His programme contained principally works of interest chiefly for their brilliancy in the matter of trills, harmonics and technical stunts. Tartini's "The Devil's Trill" was the opening number. Its difficulties were mastered, and it was for the most part played with smoothness. Another virtuoso piece was Vieuxtemps' Concerto No. 5.

Two caprices for violin alone, by Mr. Spiering, proved to be melodious and rather simple for unaccompanied pieces. They were played with good tone, but not always with perfect intonation. After they were finished Mr. Spiering made a short speech to say that his last group, containing four short pieces, was to be rearranged. He played a new aria by Arthur Hartmann, two Hungarian dances of Brahms-Joachim, the Dvorak-Kreisler Slavonic dance in E minor and a new scherzo of Edwin Grasse. All were well played and drew prolonged applause from a moderately large audience.

## JULIA CULP ASSISTS PHILHARMONIC SOCIETY

Large and Enthusiastic Audience Hears Concert in Carnegie Hall.

Feb. 21/16  
With Mme. Julia Culp as assisting artist the Philharmonic Society presented a Beethoven-Wagner-Liszt programme at its Sunday afternoon concert in Carnegie Hall yesterday. The audience was large and it was enthusiastic generally in showing its pleasure throughout the afternoon.

The orchestral selections were all familiar ones in the society's repertoire, Beethoven's eighth symphony being the one presented as the third number in the list. The same composer's "Egmont" overture headed the programme and Liszt's "Les Préludes" closed it. The "Baccanale" from Wagner's "Tannhäuser" was also played. Mr. Stransky and his men presented these works in a spirit of apparent devotion and their achievements in performance were generally excellent.

Beethoven's "Egmont" and "Die Trommel gerühret," and later Liszt's "Es muss ein Wunderbares sein" and his "Angiolin dal Biondo Crin" and Wagner's "Träume." The second of the Liszt songs, the "Angel fair with golden hair," which is not so familiar, was written by the composer when he was a young man and to the words of a poem by Cesare Bocella.

It is hardly necessary to speak of Mme. Culp's singing, as its admirable features are so well known here.

She was very warmly greeted. Her voice was in good condition and her delivery again one of unique understanding and skill in the picturing of sentiments and mood.

## CLARENCE BIRD GIVES RECITAL

Feb. 21/16  
Pianist Heard by Large Audience at Aeolian Hall.

Clarence Bird, a young American pianist of the West, who formerly studied with Godowsky and for the last ten years has been living in Italy, gave his first recital here yesterday afternoon in Aeolian Hall. He presented a programme of excellent selection, including a minuet of Padre Martini; Beethoven's bagatelles, opus 119, Nos. 9, 3, 11; Mozart's F major sonata; Schumann's fantasy and works by Brahms and Chopin.

The pianist disclosed a fluent style in which were featured intelligence, seriousness and much musical feeling. His tone was not always agreeable in quality, as in forte passages it too easily became hard and unsustained, and it furthermore lacked in variety of color. His finger technique, though not wholly accurate, sufficed to meet general requirements. Aside from its defects, his playing sustained interest through its musicianly quality and it won favor from a large audience.

## Liszt's Symphonic Poems.

The Boston Symphony Orchestra usually plays better in New York than anywhere else, not only because it wants to hold its own in comparison with our local orchestras, but because the pieces performed here have been played previously in Boston (four or five times, including rehearsals), and also in Philadelphia, Baltimore, and Washington. Hence the excellent ensemble. On Saturday afternoon, in Carnegie Hall, this ensemble was again in evidence, but the performance of the opening and closing numbers—Rimsky-Korsakoff's "Antar" symphony and Wagner's "Flying Dutchman" overture, was surprisingly somnolent. To be sure, the symphony does not offer much material to inspire the conductor or the players. It is dull, especially in comparison with the same master's "Scheherazade." But the Wagner overture is a masterpiece, in which one longs to hear the whistling of the wind in the masts and smell the salt breezes.

In the third number on the programme, fortunately, both the conductor and the orchestra found themselves, and rose to their usual high level of excellence, in giving a splendid performance of Liszt's unjustly neglected symphonic poem, "What One Hears on the Mountain." It is not, as Saint-Saëns holds, the best of Liszt's twelve works of this class, several of them, notably "Tasso," which follows it, being more inspired as a whole; yet it has superb pages, and one can understand that Wagner, who learned so much from these tone poems of Liszt, could find ecstatic delight (die grösste Wonne) in this "Mountain Symphony." It is based on a poem by Victor Hugo. From the top of a mountain the poet contemplates the sea and the glories of nature, and contrasts them with the troubles and torments of man. Liszt interweaves those motives ingeniously, and adds to them a third—Faith—which brings about a happy solution. The new musical form which has since revolutionized all orchestral writing makes this tone-poem of historic importance, and while parts of it are dull, others rise to sublime heights. The story has been told in this journal as to how, many years ago, Liszt himself showed Dr. Muck how to interpret this work. He and his musicians gave a splendid performance of it, and the audience bestowed on it the most cordial applause.

While "Ce qu'on entend sur la montagne" is the first of Liszt's symphonic poems, and "Tasso" the best, the most popular of them is "Les Préludes." This was on the programme of yesterday afternoon's Philharmonic concert in Carnegie Hall, and it is needless to say that Mr. Stransky brought out all its poetry. It is worth noting that America's two leading orchestral conductors, Stransky and Muck, are both of them Liszt enthusiasts, as, indeed, all the great conductors are and have been.

"Baccanale" and Beethoven's "Egmont" and eighth symphony. There was a "capacity" audience, which lavished its applause on the orchestral works and also on the songs beautifully sung by Julia Culp: Beethoven's "Freudvoll und Leidvoll" and "Die Trommel gerühret," Liszt's "Es muss ein Wunderbares sein," and Wagner's "Dreams."

Lina Cavalieri and Lucien Muratore did not sing at the concert of the Russian Symphony Orchestra on Saturday evening, their places being taken by Adelaido Fischer and Oscar Scagle. Among the orchestral numbers played was a novelty, the "Servian Fantasy" of Rimsky-Korsakoff, which proved to be much more interesting than the same composer's "Antar," heard in the same hall in the afternoon. It was well played under Modest Altschuler's baton.

At the Metropolitan Opera House, last night, Anna Fittzu and Luca Botta were the vocalists, but the principal soloist was Pablo Casals, the great Spanish cellist, who played Dvorak's concerto and two short pieces by Glazounoff.

Spanish musicians and Spanish music have come to the fore this season as never before. To-morrow night, at Aeolian Hall, Enrique Granados, whose opera, "Goyescas," will have its fourth Metropolitan performance next Saturday evening, will play an entire programme of Spanish music. It will be one of the most interesting events of the season.

## SYMPHONY CONCERT HELD

Beethoven - Wagner - Liszt Numbers Draw Crowd.

Beethoven-Wagner-Liszt is a hyphenation to conjure with in the field of symphonic concerts. The huge audience at Carnegie Hall yesterday afternoon, perhaps the largest audience that has attended a Philharmonic concert this season, plainly attested to this fact. Strauss may be a sensation of the moment, but it is evident that the old names stand the test of time.

The inclusion of Liszt in yesterday's triumvirate will probably please the Lisztians, though to others it was a distinct anti-climax. Let us be thankful, however, that Mr. Stransky, more merciful than Dr. Muck, gave us Liszt's best symphonic poem, "Les Préludes," rather than his worst. The other two Liszt numbers were two of his songs, "Es Muss Ein Wunderbares Sein" and "Angiolin dal Biondo Crin," sung by Mme. Julia Culp. Mme. Culp also sang Beethoven's "Freudvoll und Leidvoll" and "Die Trommel Gerühret" with rare beauty, both of tone and interpretive understanding.

The symphony was the Beethoven Eighth, of which the band gave a commendable if not brilliant performance. Mr. Stransky's hand at time seeming a trifle heavy. The other Beethoven number was the "Egmont" overture. Of Wagner there was the "Tannhäuser" Baccanale and his "Traume," sung by Mme. Culp.

## CELLIST STIRS AUDIENCE.

Pablo Casals Gives Sunday Night Concert at the Metropolitan Aided by Others.

At the Sunday concert of the Metropolitan Opera Company last night the assisting soloist was Pablo Casals, Spanish cellist, who played in his usual stirring manner Dvorak's B minor concerto, and two short pieces by Glazounoff. No cellist now appearing in this country is attracting so much attention as Mr. Casals. When played as he plays it the cello is as interesting as the violin.

Feb. 21/16  
Other soloists last night were Miss Anna Fittzu, soprano, who sang Arditi's "Il Bacio," and Luca Botta, tenor, who was heard in the aria "Cielo e mar" from "La Gioconda." The orchestra under the direction of Richard Hageman, played the overture to Wagner's "Rienzi." Liszt's Hungarian Rhapsody No. 1, and Strauss "On the Beautiful Blue Danube."

## YOUNG VIOLINIST HEARD.

Feb. 22/16  
Jacques Kasner Gives Recital and Plays Excellently.

Jacques Kasner, a young New York violinist, who has been heard here on a few previous occasions, gave a violin recital in Aeolian Hall last night. There were many interesting features about his entertainment. He plays with a light but firm hand. His tone, while not big is of a fine quality, and his fingering and bowing were excellent. He was at his best in the Mendelssohn concerto, which he played with a major sonata, that has been heard here by Joachim. Tartini's G major sonata and the Rossini-Ernest "Otello Fantasy" were his show pieces. A group of three short, modern works was an interesting feature. A Walter Kramer's "Interlude Arabesque" appealed to the audience as a good example of modern writing, in that a repetition was demanded. It is not over dissonant. A suggestion of French harmony and whole tone melody is a really mixed with the atmosphere of the last. It deserved the applause.

7. Feb. 23/16  
Opera Training Reflected in German  
Tenor's Concert Stage Appearance.

## "RIGOLETTO" REPEATED

Verdi Opera Draws Large Audience to the Metropolitan.

Verdi's "Rigoletto" was given for the second time this season at the Metropolitan Opera House last evening. The audience was of great size and of the brilliance usually seen on a Monday night.

The cast was the same as before and included Mr. Caruso as the Duke of Mantua, Mr. de Luca as Rigoletto, Mme. Barrientos as Gilda, Mme. Perini as Maddalena, Mr. Rothier as Sparafucile and Mr. Rossi as Monterone.

Mr. Polacco conducted and the performance went smoothly.

## OSCAR SEAGLE HEARD IN OLD FRENCH SONGS

7. Feb. 22/16  
Barytone Gives a Programme of Much Interest as Well as Variety.

Oscar Seagle, a barytone who has been heard often with much pleasure, gave a song recital yesterday afternoon in Carnegie Hall. His programme was one of interest and charm. It began with old French numbers, after which came a group of lyrics by more recent composers of France. The third group contained two songs by Chopin and one each by Rimsky-Korsakov, Gretschainov and Moussorgsky. The last group was devoted to American and English writers. It included two new songs by Edward Horman. The poems were taken from the Chinese and were entitled "In the Yellow Dusk" and "Thus Wisdom Sings." They proved to be two good songs and will undoubtedly be heard again.

Mr. Seagle is a singer who delights by reason of his nice appreciation of the qualities of style. His voice is one of much beauty and his vocal technic is generally sound. He has a good command of mezza voce and head tones, and he uses them with skill and taste. In only one instance yesterday was his taste open to serious question, and that was in reaching for a final high note which was not good in itself and added nothing to the purpose of the music.

It is rare, however, that this fastidious singer makes such an excursion into doubtful regions. As a rule he delivers his lyrics with a delicate perception of their poetic and musical qualities and a careful adjustment of his vocal means to artistic ends. Much of the pleasure derived from hearing him is created by his responsive manner. His diction too is so good that his songs are made quite intelligible. He continues to be one of the most satisfying exponents of the art of song interpretation.

## MR. POWELL'S RECITAL.

American Pianist Presents Schumann and Chopin Programme.

John Powell, a young American pianist who was heard with favor here last season, gave a Schumann-Chopin recital in Aeolian Hall yesterday afternoon. As a composer Mr. Powell has also attracted some attention in this city, his violin concerto in E major having been played on December 14, 1912, by Efrem Zimbalist, and during the following season, by Mr. and Mrs. Manne, his "Sonata Virginianesque" was introduced here.

The compositions by Schumann contained in his programme of yesterday were the F sharp minor sonata and the "Forest Scenes." Those by Chopin comprised the impromptu in G flat, the etude in C sharp minor, the C sharp minor scherzo and the B minor sonata.

A detailed analysis of Mr. Powell's performance is hardly necessary, as it can at once be said that its dominating features could easily resolve themselves in large part into those characterizing one of excellent merit. In the Schumann sonata there was at times a lack of fluency in style and there could here have been applied a greater breadth of tone in forte passages, as well as more lightness of touch, and this chiefly in the scherzo. But even these defects stood in a minor light when faced by the sum of his delivery, where there were displayed technical skill, sensitiveness backed by virility and intellectual poise in taste, rich resources in tone coloring and a never failing sense of correct rhythm. Mr. Powell was heard by a large audience that manifested warm approval, and it was also one attracting attention for the unusually large percentage of men it contained when compared with that of the familiar gatherings seen at afternoon recitals.

See Page 73

7. Feb. 23/16  
Opera Training Reflected in German  
Tenor's Concert Stage Appearance.

With an operatic career and a season of vaudeville to his credit Karl Jörn, formerly of the Metropolitan Opera, gave his first local recital yesterday afternoon in Aeolian Hall. Most of his selections were from German song literature, and he declaimed rather than sang them. His voice is not sufficiently even in timbre, or his legato smooth enough for concert purposes. When he sang Richard Strauss' "Blindenklage" he illustrated his singing with operatic gestures, throwing his arms about and doubling his fists. Throughout the recital he seemed to be unable to get away from the conventions of the operatic stage. In his dramatic, intense method of proclaiming the texts of the songs many in the audience found much to applaud. His hearers received him with enthusiasm. A group of Schubert songs, and other German lieder from Hans Hermann, Hugo Wolf and George Henschel, were heard, and operatic arias by Wagner and Massenet. In Russian he sang songs of Tchaikowsky, and in English compositions of Campbell-Tipton, Landon Ronald and of his accompanist, Ervins Stenson, who interpolated a group of American piano solos between the German and French selections.

## 'PARSIFAL' SUNG AGAIN AT THE METROPOLITAN

Jacques Urlus Appears in the Title Role Before a Large Audience.

7. Feb. 23/16  
Wagner's "Parsifal" cannot be regarded as intimately related to the birthday of Washington, nor would the casual observer expect people to elect a sitting at its ceremonies as a method of celebrating a holiday. Nevertheless the work was performed at the Metropolitan Opera House yesterday afternoon and there was a large audience. The cast was altered by the appearance of Mr. Urlus in the title role, which he sang for the first time. His achievement was creditable in all respects, admirable in some and promising for the future. In the first scene he made one unfortunate slip, but in general he seemed to be well acquainted with text and music.

The "guileless fool" is not a role in which originality of conception or method can be expected. It is one of firmly defined purpose and of long established connections. The interpreting artist must tread the well beaten track. Mr. Urlus, however, has his own personality and the projection of this through the medium of the character was open to him. Those who have heard his *Tristan* and his *Siegfried* know that he possesses the abilities requisite to an interesting impersonation of *Parsifal*. There were some fine touches in his art yesterday and some that were not fine. He is a very uneven singer, who can ravish with his mezza voce and disturb with his forte. He is not poetic, but he is sincere and fervent. His *Parsifal* should be better at the next performance.

Mme. Kurt's *Kundry* is very earnest, but its achievements are not of the first order. The greatest musical movements of yesterday on the stage were supplied by the splendid *Amfortas* of Clarence Whitehill and the noble *Gurnemanz* of Carl Braun. The flower girls sang well. Mr. Bodanzky conducted as he has before with fine discretion.

7. Feb. 23/16  
ENRIQUE GRANADOS PLAYS.  
Composer of 'Goyescas' Makes Debut as Pianist—Anna Filtzu Sings.

Enrique Granados, the Spanish composer of the recently produced opera, "Goyescas," made his first public appearance as a pianist in a recital of his own works, which he gave last night at Aeolian Hall with the aid of Anna Filtzu, who has the leading female rôle in the opera at the Metropolitan. Mr. Granados's program opened with his arrangement of one of Scarlatti's Sonatas, and included in its first group his "Danza lenta," "Danza Valenciana," and "Allegro de concierto."

The other piano numbers were from "Goyescas." Miss Filtzu sang to the composer's accompaniment a group of Spanish tonadillas, light songs of the popular type, originally with guitar accompaniment; the monologue of Rosario to the nightingale at the beginning of the third act of "Goyescas," and a group of three songs picturing various moods of sorrow.

7. Feb. 23/16  
By this time there is a confusion of opinion except among the very closest followers of the composer's works as to distinguishing between those of them written originally as piano pieces and those the title of "Goyescas" and those which have found their way into the opera of the same name, sometimes in different arrangement. In the form in which they appeared last night, however, it can be said with certainty that whatever their origin, they provided an unusual and most interesting recital.

7. Feb. 23/16  
Spanish Music Given With Miss Filtzu's Aid.

Enrique Granados, composer of the opera "Goyescas," which has been produced at the Metropolitan Opera House, gave a concert at Aeolian Hall last evening. His programme was composed of music written by himself, and in its presentation he had the assistance of Anna Filtzu, prima donna soprano of the opera. Piano pieces, songs and excerpts from "Goyescas" were heard.

Some of the piano music did not seem to be of the greatest possible importance, but other numbers had that peculiar charm of national character which this composer embodies with so much skill. An allegro de concierto, for example, was delightful in its Spanish style and in the ingenuity of its treatment. It was also excellently played, for Mr. Granados is a pianist of much ability, possessed of a remarkably good touch and of a keen sense of rhythm.

Miss Filtzu sang several songs and some bits of "Goyescas" in the style which she has disclosed to operagoers. It is hazardous since yesterday to publish anything but unqualified praise of every public performer who confronts newspaper comment, so let the perfectly safe record stand that Miss Filtzu received much applause.

Urlus in Title Role of "Parsifal."

Wagner's "Parsifal" was sung at a special performance at the Metropolitan Opera House yesterday afternoon, with Jacques Urlus singing the title rôle for the first time in this country. The remainder of the cast was the same as that of the last performance, including Mmes. Kurt, Braslau, Sparkes, and Mittelfeld, and Messrs. Whitehill, Ruysdale, Braun, and Goritz. Mr. Rodanzky conducted. It was a fine performance with Mr. Urlus contributing an excellent impersonation in his new rôle.

## MR. JOERN'S RECITAL.

Former Opera Tenor Heard in Programme of Songs.

Carl Joern, a tenor, formerly of the Metropolitan Opera Company, gave a recital yesterday afternoon in Aeolian Hall. Included in his programme were songs by Schubert, Wolf, Strauss and Henschel; songs in Russian by Tschalkowsky and Rachmaninov, the "Schmiedelied," from Wagner's "Siegfried," and two arias in French, the "Le Reve," from Massenet's "Manon," and the "Volr Griseldis," from the same composer's opera "Griseldis."

Mr. Joern delivered his programme with ease of manner, earnestness of purpose and much dramatic ability. His voice did not always display beauty of quality, nor did he reveal finished art in obtaining variety in tone coloring. But he sang always with declamatory power, aided by a clear enunciation, with good sustaining power in the delivery of extended phrases and with a constant and evident seeking for the composer's meaning.

Mr. Joern was assisted in his programme by Ervins Stenson, who played a group of piano pieces as well as the accompaniments, and he also was the composer of a song in the list called "The Prayer Perfect."

## GERALDINE FARRAR SINGS 'BUTTERFLY'

Puccini's Japanese Opera Is Well Performed at the Metropolitan.

7. Feb. 23/16  
A CAST OF EXCELLENCE

"Madama Butterfly" was given at the Metropolitan Opera House last evening. The occasion was made especially interesting to the operagoing public by the entrance of Mme. Geraldine Farrar as Cio-Cio-San. This was an incident of real importance, artistically as well as in the popular view. Mme. Farrar made herself closely identified with the rôle early in her career and has grown more and more in favor in it as the years have moved on. She has had her ascents and her descents in the part, for there have been periods in which she seemed to abandon all attempt at sin-

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cerity and played with the intensity as if it were her own personal situation. But Mme. Farrar has changed her attitude toward "Madama Butterfly" in recent seasons. She has realized that Cio-Cio-San is one of her best rôles and that in order to keep her popularity in it she must bring to it the best resources of her art. The impersonation which she gave last evening was one of great charm and of high musical merit. She was in excellent voice and sang the flowing measures of Puccini with beauty of tone and with elegance of style. Her acting did not depart in any essential detail from that with which operagoers have long been acquainted.

Mr. Botta, who had thrown off all bad effects of his recent indisposition, sang the music of *Pinkerton* very well indeed. Mr. de Luca had impersonated *Sharpless* at a previous performance and made a good impression, which he confirmed last evening, especially by his good singing. The other parts were in the same hands as heretofore, and the representation moved with great smoothness.

## GATTI-CASAZZA GETS EXTENDED CONTRACT

7. Feb. 23/16  
Its Terms He Will Direct Metropolitan Opera Until June, 1920.

The board of directors of the Metropolitan Opera Company have extended their contract with Giulio Gatti-Casazza as general manager until the end of May, 1920, it was announced yesterday. Although Mr. Gatti-Casazza's present contract has two more years to run, the decision to retain him in charge of the company for an additional period was made, it is understood, to set definitely at rest rumors which have sprung up from time to time concerning important changes which might be made in the management, and to put an end to certain personal booms in favor of others who aspire to the position.

The season of 1908-09 was the first in which Mr. Gatti-Casazza assumed control at the Metropolitan. The present season is his eighth. He came to New York to succeed Heinrich Conried from the La Scala of Milan, one of the most important opera houses in Europe, where for a number of years he had held the position of general manager. Previous to that time, Mr. Gatti-Casazza had been chairman of the board of the Municipal Theatre in Ferrara, and being then but 23 years of age was looked upon as one of the youngest theatre managers in the world.

His ability in successfully carrying through the opera last season, and this despite the abnormal conditions produced by the European war, is considered one of the factors which led the directors to extend Mr. Gatti-Casazza's stay in America. He is also noted for having brought out a large number of novelties during his regime at the Metropolitan.

## SYBIL VANE MAKES SUCCESSFUL DEBUT

7. Feb. 23/16  
Welsh Soprano in Recital at Aeolian Hall Proves to Be Interesting Artist.

Sybil Vane, a Welsh soprano, made her American debut in a recital at Aeolian Hall yesterday afternoon. Her programme was planned to exhibit her skill in the delivery of an interesting range of music, in nearly all of which she showed herself to be an artist of excellent quality. In the first number, Bach's "My heart ever faithful," she was not at her best. She seemed to be nervous and not in command of her breath.

But the encouragement of hearty applause enabled her to reach her level with the next number, Haydn's "With verdure clad." With an excerpt from the second act of "Madama Butterfly" which followed she disclosed another side of her art and satisfied her hearers that she was a singer of unusual merit.

Miss Vane is a little woman with a big voice, one of uncommon power and volume when considered in relation to its high range and its facility in colora-

It is a beautiful voice and well trained. Miss Vano sang the Haydn air with fine finish and with a beautiful command of the best features of the English oratorio style.

When she turned to the Puccini music she revealed the fact that she was a vocalist who could sing with a vibrato or not at will. Most singers are victims, not masters, of the vibrato. In the Haydn air Miss Vano sang without it; but in the Puccini music she used it for the legitimate purposes of dramatic expression. Her delivery of the utterance of *Cio-Cio-San* had genuine emotional eloquence and true musical beauty. This young woman should be at home in both opera and oratorio.

She sang also the "Adieu" from Tschalkowsky's "Jeanne d'Arc," Scotch, Irish and Welsh airs, and at the end, just to display her facility in coloratura, "Je suis Titania" from "Mignon." Her debut was entirely successful and she will undoubtedly be heard again.

## MUSIC FOR YOUNG PEOPLE.

New York Symphony and Philharmonic Both Play One Afternoon.

Ample provision of music was made yesterday afternoon for the "young people" of New York. In Carnegie Hall, which was filled, thought not entirely, with young people, the New York Symphony Orchestra played, under Walter Damrosch. In Aeolian Hall, which was also practically filled, and with people not wholly young, the Philharmonic Society played, under Mr. Strinsky.

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There might be a good deal said as to the matter provided for the edification of the young people for whom the concerts were primarily intended. Two pianists played two modern compositions—Josef Hofmann, in Saint-Saëns's Concerto in C minor, in Carnegie Hall; Percy Grainger, Grieg's Concerto, in Aeolian Hall. The Symphony Society played two movements from Tschalkowsky's "Manfred" Symphony, a concerto by Beethoven from an early wind trio, the prelude to "Lohengrin," the "Ride of the Valkyries"; the Philharmonic, Paul Dukas's bizarre orchestral Scherzo, "L'Apprenti Sorcier," and Liszt's symphonic poem, "Les Préludes." The rest of this program was given to Mr. Grainger, who played pieces by Chopin and Schumann and English and Irish folk songs in his own arrangements.

It might be questioned whether either of these programs was well adapted to the needs of young people, especially the youngest, who were making their first experiences with music, gaining their first impressions of the art. There is something to be said in favor of simpler pieces, better calculated to lay a foundation on broader and more elementary lines than the recondite exposition that Tschalkowsky sought to make of Byron's gloomy poem or Dukas's eccentric musical illustration of Goethe's fantastic retelling of Lucian's "Lie Fancier," or Liszt's ornate impressions of Lagartine's philosophical verses, or Wagner's representations of two picturesque dramatic episodes. Both Mr. Hofmann's and Mr. Grainger's pianoforte playing was of the highest order; but appreciation of the two concertos, at least, implies a considerable experience in the most advanced forms of the art.

All these things were unquestionably greatly enjoyed by the elders who accompanied the younger people; and there was a haunting suspicion that for them, really, the programs were devised. If so, they were successful.

## Brahms and Liszt. Feb 25

Mr. Gabrilowitsch's fifth historical piano recital at Aeolian Hall, which took place yesterday afternoon, was devoted entirely to Brahms and Liszt, a combination which, aside from its historic value, served to contrast the antipodes of piano style and technique. There is little to choose between the extreme technical difficulties of these composers, but one wrote from the schoolmaster's standpoint, the other from the double viewpoint of composer and concert pianist. Liszt's études, like Chopin's, are beautiful and brilliant expositions of the possibilities of the piano, while Brahms's compositions, no matter what they may be called, can be classed as studies—and very dull ones sometimes. Even Mr. Gabrilowitsch's intense sympathy with Brahms, and his unflinching instinct for discovering and disclosing the best features in that composer's works, failed to make the two "Intermezzi," Opus 118 and Opus 119, No. 2, interesting except here and there. On the other hand, the performance of the "Variations and Fugue" on the Handel theme, under Mr. Gabrilowitsch's masterly fingers, was one of the most interesting ever heard in New York. He brought out the poetry of No. V, the dramatic intensity of VII and XIII, the Mozartean quality of XI, and the climax of the last three variations as few pianists have done it. These variations contain in miniature an historical series. A group of three of them shows first the style of Mozart, then that of Beethoven, then of Chopin.

Mr. Gabrilowitsch gave a rarely beautiful performance of Liszt's great sonata in B minor. He played it with true nobility of style and with a clarity which laid bare its poetry. Its questioning, its resignation. The tam-tam or muffled drum beats, which are the first notes sounded on the keyboard, are as piquant and effective as those in Siegfried's funeral march or Tschalkowsky's "Symphonie Pathétique." Mr. Gabrilowitsch also gave a delightful performance of Liszt's "Guomereigen," "Liebestraum," and one

of the tremendous "études" from the "Études d'Exécution Transcendante." In this Mr. Gabrilowitsch emphasized the poetic side of the work rather than its technical side.

## MISS FARRAR THIS TIME A MILD CARMEN

Her Portrayal Devoid of All the Sensational Features of a Week Ago.

Feb 26 1916  
Miss Geraldine Farrar's Carmen at the Metropolitan last night was divested of any of the sensationalism that marked her acting in last week's performance. The opera house was packed. Hours before the box office was opened to standees a continuous line of raised, dripping umbrellas had been visible stretching down Broadway, around the corner and nearly to Seventh avenue, covering opera devotees under the umbrellas huddling together and trying to escape miniature Niagaras. Speculators plied their trade quite openly, asking and getting fancy prices for seats, so that when the curtain rose the scene on both sides of the footlights was set for another sensation.

From the moment Miss Farrar tripped down the winding stairs it was obvious that something had tamed her, and when in the first act she casts the flowers at Don José, instead of hurling it in his face, she tenderly, gingerly, almost motherly, held it over his head and dropped it gently upon his sleek hair. In fact, there was only one outbreak on her part all evening, that was when in the opening act she threw down the chorus girl—but she refrained from aiming a kick at her as last week. In the second act she did not throw herself prone on the table, and in the third act she bit not at all. So it was a mild, kittenish Carmen, as far as her acting was. As for her singing, it was even better than at the season's first presentation of the opera.

Mr. Caruso, who sang Don José, was in the highest spirits and the best voice. He had reason for both, for he was celebrating his birthday anniversary last night, his forty-second, and while his artistic duties forbade him giving a party, he was deluged all evening with messages of congratulation.

One amusing incident occurred in the second act, when he sang the "Flower Song," at the end of which he snuggled his head on Miss Farrar's shoulder. When the audience applauded he raised it a bit, nodded and put it right back again. But he sang the song so beautifully that she gave him a bonafide hug for it.

There was a new Micala, Miss Edith Mason, who sang the rôle here for the first time and displayed a greater volume of tone than she had in previous appearances being particularly good in the first act. While the big third act aria was well sung, it lacked interest until the very close, which she did beautifully.

Mr. Amato's Escamillo was excellent. Mr. Rothler was in impressive Zuniga, and Mr. Polacco conducted effectively. The singing of the chorus was impressive. And was it not a nice birthday present for Miss Farrar to give Mr. Caruso? She gave him so much less trouble than she did at the previous Carmen?

## BILTMORE MUSICALES END.

Miss Hempel, Miss Warfel and Miss de Holthoer Among the Artists.

When the last of the Friday morning musicales in the ballroom of the Biltmore Hotel began yesterday it looked as if the management had forgotten to provide an audience for the six artists who were to appear. However, before the programme had progressed far the throng of men and women began to arrive. A blockade in the subway had detained them.

As a result of a disagreement between the management and Mme. Cavalleri and Lucien Muratore, who were to have appeared, Mme. Frieda Hempel, soprano, of the Metropolitan Opera Company, did most of the singing. She sang Strauss' "The Blue Danube" to the delight of all present, songs in English and an aria by

Miss Amato. The program also featured two groups of songs well and Miss Mary Warfel, an American harpist, added to the pleasure of the concert by playing Zamara's "Balade de Concert." A new French discuso, Miss Beatrice de Holthoer, gave charming interpretations of French bergorettes.

The final section of the entertainment was devoted to dancing. Miss Rosina Gall and Giuseppe Bonfiglio, principal dancers of the Metropolitan Opera Company, were seen in French and Spanish dances.

## THIS MUSIC TORTURED OUR EARS

So Says Walter Damrosch of Schoenberg Symphony and Then His Men Play It.

Schoenberg's sensational Kammer-symphonie, presented here privately by the Philadelphia Orchestra at a recent concert of the Society of Friends of Music, had its first public presentation by the Symphony Society yesterday afternoon in Aeolian Hall. Walter Damrosch spoke of it briefly before conducting the work.

"Our ears suffered incredibly to the point of the first rehearsal," he said. "But when they became more accustomed to the harshness of Schoenberg's harmonies they became more bearable. I have been asked to tell why Schoenberg has called this noisy work a chamber music composition. It was a mistake, like the Scotchman's idea that heaven was a small room where sixteen bagpipes were all playing at the same time and each presenting a different tune. Whether this work is worth while or not is a matter for you to decide. It is the product of a trained musician and I am presenting it because it has come into prominence. It is for you and not for me to reject it if it is found wanting."

The symphony was better played yesterday than previously and it aroused little applause. Too much dissonance results in monotony, and even a clearly defined form and clever instrumentation combined with excellent playing could not keep the listeners interested.

Two members of the orchestra, Alexander Saslowsky, violinist, and Lucien Schmit, cellist, were heard and applauded in solo numbers.

## PHILHARMONIC IN NEW MUSIC

Two short compositions by a local composer, A. Walter Kramer, had their first presentation at a concert of the Philharmonic Society yesterday afternoon in Carnegie Hall. "Chant Negro," the first, is built on negro themes. It proved to be melodious and evidently met the approval of the audience, for the applause was enthusiastic. The second, a valse triste, did not impress so favorably. Both were orchestrated lightly but well.

Other orchestral numbers were likewise of a charming melodious character. Charpentier's suite "Impressions of Italy" and Reger's variations and fugue on a theme by Mozart were heard, together with Johann Strauss' overture to "Die Fledermaus." The soloist was Pablo Casals, Spanish cellist, and his contribution, Saint-Saëns' concerto in A minor, was the most enjoyable number of the whole programme. He played in his most thrilling manner. In tone, in phrasing and in other matters of interpretation his performance was a model of fine cello playing.

## SOCIETY SINGER ON OPERA STAGE

Harold Bauer, pianist, and two American singers, Mme. Babel Garrison, soprano, and Miss Ruth Townsend, contralto, were the attractions at the Metropolitan Opera House at last night's concert. Miss Townsend had never been on that classic stage before. She is a niece of Mrs. Lawrence Townsend, of Washington, as well known in society, and also her first public appearance here about a month ago at a recital at Aeolian Hall.

At that time she showed real talent and a singing last evening added to her charm. In operatic arias from "La Gioconda" and "Samson and Delilah" she showed dramatic qualities and a good voice. She appeared to better advantage with the orchestra than in solo numbers.

## CARUSO SINGS; \$100,000 RAISED FOR ITALIANS

He and Mr. Amato the Stars at Notable War Benefit Concert at the Biltmore.

An audience that packed the ballroom of the Biltmore Hotel last night cheered and applauded great artists who sang and played songs of love, peace and war for the benefit of the Italian-American Relief Committee.

It was a "war concert" given under the patronage of the Queen of Italy and under the auspices of the Italian Ambassadors to the United States and the Countess of Celere for the benefit of Italian war sufferers. A gala program greeted the audience, of Mr. Franklyn Davis, treasurer of the committee, when he announced that more than \$100,000 had been raised. This is believed to be the largest amount ever here taken during the season at a benefit concert.

Among the persons who appeared here were Enrico Caruso, Pasquale Amato, Victor Maurel, Micaela Villani, Miss Valentina, Enrico Scognamiglio, Pablo Martinez and Renaldo Sapio. Each received rousing applause.

Some of the songs which Mr. Caruso and Mr. Amato sang were heard here for the first time. They were Italian war songs, inspired by the great conflict in Europe and of course received great applause from the large assemblage of Italian patriots. The ones Mr. Caruso sang for the first time were "Gloria del Bersagliere" and "Canto Patriottico." He also sang "Carmela." The applause was so great at the conclusion of the patriotic songs that the famous tenor was compelled to answer an encore. To this he sang an old Italian war song. The other number which he sang was "Bene Agnus Dei."

Mr. Amato sang for the first time Harry T. Burleigh's "Il Giovine Guerriero." Later in the evening he sang a selection from "The Barber of Seville."

Mr. Maurel's French and Neapolitan songs were received with appreciation, as were the solos by Mme. Villani, who sang an aria from "La Traviata" and Tosti's "Goodbye."

There were two violin solos by Micaela Villani and two piano solos by M. Matucci. The cello playing of Mr. Scognamiglio was applauded. Mr. Sapio was the musical director.

The concert was with an Italian and a Neapolitan program. The Italian-American Relief Committee is among its members. A large number of prominent men and women were present.

S. Chamber Symphony Accorded Patient Hearing at Damrosch Concert.

## HEARTY APPLAUSE GIVEN

The programme of the Symphony Society's concert at Aeolian Hall yesterday afternoon was devoted to compositions in the smaller forms, which Mr. Damrosch called "orchestral chamber music." The list comprised Schoenberg's "Kammer-symphonie," Chausson's poem for violin and orchestra, Beethoven's symphonic variations for violoncello and orchestra, Brahms's serenade in A for small orchestra and Saint-Saëns's serenade for violin, cello, piano and orchestra.

**Friends of Music.** At the first of the series of performances were from the Philadelphia Orchestra and were conducted by Leopold Stokowski. It would be impossible to make now any comment which was not made then. Schoenberg's first artistic tenet is that combinations of tones are expressions of feeling and are therefore subject to no dictation extraneous to the musician's own soul.

It would be a hard task to overthrow this doctrine, and Schoenberg's "Kammersymphonie" would furnish an assailant with exceedingly little material. To begin the assault it is essential to deny the composer's premises, which are not easily to be shaken. The artist has certain rights, one of which is to make the rules of his own art. The theorists and the commentators do the talking and write many books. The Beethovens, Bachs and Wagners make the music. Thus it has ever been and will be, in *secula seculorum*.

This "Chamber Symphony" is neither lawless nor unbeautiful. It is a one movement work. It has two principal themes, one of vigorous rhythmic character and one a pure cantabile, according to the law and the prophets, Haydn or Mozart. They are developed with consummate skill and with a rigorous process of thought. The sum total bears the most searching scrutiny. It is brain music perhaps, but is none the less true music. Certainly the pages in which the cantabile theme is developed in its full richness are of incontestable beauty.

The elements of fundamental departure in such a composition are those which have been topics of discussion ever since Wagner wrote "Tristan und Isolde." Wagner's novel use of chromatic melody and its resultant harmonies brought storms of abuse about his ears. Since that time we have gone far forward in the use of new scales and harmonies foreign to our long established system.

The Schoenberg scheme embraces in addition to older materials the harmonic scale, sometimes in its primitive state and again subjected to modifications. The construction of melodic thoughts founded on or suggested by this scale and the grouping of newly conceived chords in relations occasionally arbitrary but generally logical amazes the ear of the listener. We shall have to learn to love these things, perhaps; or eschew concerts at which are performed compositions of later date than Richard Strauss's famous symphonic hymn to papa, mamma and the baby. The art "do" move.

Meanwhile let the record stand that Schoenberg's "Chamber Symphony," after a prefatory address of instruction and warning by Walter Damrosch, was received by yesterday's audience with close attention and was applauded heartily. Whether the applause was all for the work or partly for the conductor's courage in producing it cannot be told; but Mr. Damrosch read the score with fine insight, and with the aid of his musicians gave a performance which was noteworthy for its clarity and its balance of tone.

Mr. Saslavsky, concert master of the orchestra, played the Chausson work and Lucien Schmitt, second cellist, and cello variations. Mr. Schmitt had not previously been heard as a soloist and he acquitted himself with credit. Mr. Damrosch took the piano part in the naive serenade of Saint-Saëns, music a thousand miles removed from that with which the concert began.

## THE NEW YORK SYMPHONY.

*First Series—Feb. 28, 1916*  
A Program of "Orchestral Chamber Music" in Aeolian Hall.

Yesterday's concert of the New York Symphony Orchestra was devoted to a program of "orchestral chamber music" that included interesting numbers, some of them rarely heard. It began with Arnold Schoenberg's "Kammersymphonie," Op. 9, which had its first public performance in New York, though it had been played here before for the Friends of Music by a detachment of the Philadelphia Orchestra. Mr. Damrosch spoke briefly before he began it, saying that it was neither a freak nor a joke, but the work of a serious and thoroughly grounded musician, carrying out his principles to their extreme and logical issue. If it assailed the ears of the listeners unpleasantly through its dissonances, they must consider that he presented it as part of his duty as an orchestral conductor toward works of serious purpose, and they, not he, must reject it.

The Kammersinfonie is not the "latest Schoenberg," now ten years old; and is accounted a product of his second style, while he is now writing in his third, or perhaps it is his fourth. All that New York had heard before were the string sextet, "Verklärte Nacht," the string quartet, and the symphonic poem "Pelleas et Mélisande," all of which are earlier works. The symphonic poem was the hardest to accept; the others have little that is fearsome. The Kammersinfonie is much more so. It is possible to see in it the progress of that "cruel and inexorable logic" of his past writing that leads to so many difficulties and so much distress for the listening ear. It is possible by listening to discern the themes from which the composition is developed, and many of the processes through which he puts them, elaborate and ingenious. The rhythms are complex, often striking. The sections corresponding to the four symphonic movements may be distinguished. Some of the themes, and even some of their treatment, are suggestive of the later Strauss. The orchestration seems now, as it did on the previous performance,

the result of the "cruel and inexorable logic" of Schoenberg's method is the production of dissonance in such a fashion that the conception of tonality is destroyed and the ear is subjected to a strain well-nigh incessant. The listener can hardly avoid the feeling that all this discord is not inevitable; that it is deliberately adopted; that the composer might have expressed himself in a manner less cryptic; that the problems he has presented in this music he has not really solved. The work does not now, any more than it did at its first performance, show the vision of a seer into new realms of unknown beauty. It has often happened that music veiled to one generation has been revealed to the next one. Will our grandchildren see it and smile indulgently at bewildered listeners of today? The question was asked in this place before, and may be characterized now as it was then, as not really important, except for critics who are afraid of posterity. Others can only listen in 1916 for themselves.

Another piece for a small orchestra unfamiliar to many concertgoers was Brahms's Serenade, Op. 16. It is written for a small orchestra without violins; an experiment, perhaps not wholly successful, though in many ways charming, in orchestral color. The slow movement, weaker than the other four, was omitted. These have much grace and charm; perhaps the first movement, especially the lilting second theme, as well as the "quasi minuetto," would have gained in lightness and vivacity by a somewhat quicker tempo.

Alexander Saslavsky, concert master of the orchestra, played Ernest Chausson's beautiful and imaginative "Poème" for violin and orchestra, whose mystical and legendary suggestion, luscious harmony, and rich color were given an added value by coming after Schoenberg's piece. He played with masterly power, as did Mr. Lucien Schmitt, second violoncellist of the orchestra, who presented Boellmann's "Symphonic Variations" for violoncello. Mr. Schmitt has not previously been heard here as a solo player, and his truly artistic style, his finish and fluency, his correct intonation won him high opinions. At the end Messrs. Saslavsky, Schmitt, Maier, and Damrosch were heard in Saint-Saëns's serenade for violin, violoncello, piano, and organ. The orchestra's performance, under Mr. Damrosch, of Schoenberg's exceedingly difficult and complicated piece was a remarkable achievement.

## PHILHARMONIC CONCERT.

Pablo Casals, cellist, was the soloist for the concert of the Philharmonic Society in Carnegie Hall yesterday afternoon. He played Saint-Saëns's Concerto in A minor. The orchestral numbers were Charpentier's suite, "Impressions of Italy," Reger's "Variations and Fugue for Orchestra on a Theme by Mozart," the overture to Strauss's "Die Fledermaus," and A. Walter Kramer's "Two Sketches for Orchestra," comprising "Chant Nègre" and "Valse Triste."

Mr. Casals's playing, as usual, was impressive. For some of it he adopted a pace that even the violinists on their more facile instruments had to work hard to keep up with. The amazing technical dexterity which this evidenced was perhaps to be admired, but sometimes it drove the instrument beyond the limit within which its utterances are perfectly coherent and produced a feeling of restlessness.

The program was rather lighter yesterday than it has been at the recent concerts, though this is not necessarily a thing to be found fault with in itself. Those who have a real admiration for the verve and sparkle, the distinguished melodiousness and the genuine musical qualities of Johann Strauss in such works as "Die Fledermaus" may have looked forward with pleasurable anticipation to hearing that work performed, even though they may have realized that some people would think its appearance on a symphony program needed defense. Mr. Stransky swept the ground from under their feet, however, for such a metronomic and heavy-handed reading as he gave of it left no doubt that it was entirely out of place on at least that symphonic program.

A. Walter Kramer is a young local composer whose songs and smaller instrumental pieces are not infrequently heard. This was the first time he had been represented by an original orchestral composition at the Philharmonic concerts. His "Chant Nègre" was an interesting and well-scored little piece. Its most prominent characteristic was the use of the figure of two notes in syncopation recognized in folk music and known as the "Scotch snap." This figure was prominently used in the first theme and was later prominent in working out. The only trouble was that either composer or conductor conceived for it a sharp staccato emphasis which was quite foreign to the drawn-out effect the interval is characterized by in negro music, especially in slow melodies. The "Valse Triste" did not have much character, but in it the composer at least showed that he understood orchestral combinations.

## Two Philharmonic Concerts.

A concert which was a rare treat for old and young was given at Aeolian Hall on Saturday afternoon by the Philharmonic Orchestra and Percy Grainger. Together they played Grieg's piano concerto, while the rest of the programme consisted of two separate piano groups, and, for the orchestra, of Dukas's "Sorcerer's Apprentice" and Liszt's "Les Préludes." Mr. Grainger played only one of his own original works and that as an encore. The others were his settings, some well-known, some less so, of old English and Irish tunes. He explained in a few simple words what the different tunes were, and when and where they were sung. The most pianistically striking of the new arrangements was "Ma-

sterpiece," by Stanford-Grainger. This entire difficult piece was played with the most intense fire and virtuosity. All of Mr. Grainger's playing was greeted by storms of applause, and he had to give encore after encore. The orchestral numbers were also greatly enjoyed. Mr. Grainger and Mr. Stransky feel the Grieg concerto as if they were one, and the result is a performance of rare and unforgettable beauty. Fortunately, New York has had the privilege on several occasions of hearing them perform it together.

Yesterday afternoon, in Carnegie Hall, Pablo Casals was the soloist. He played the splendid cello concerto of Saint-Saëns, a composition the first movement of which includes a section which France's greatest composer never surpassed—a tripping staccato melody, played at first by the strings alone, and, on its recurrence, accompanied by a long trill on the solo instrument. Mr. Casals has made this work peculiarly his own, and the audience greatly enjoyed it. As in the pieces of Chopin and Liszt, even the ornaments in this concerto have a real musical value. In its brevity it is a model much to be commended.

Another excellent French work, Charpentier's "Impressions of Italy," opened the programme. The first, "L'Arlesienne," suite of Bizet, originally announced as part of the programme, was replaced by Max Reger's Variations on a Mozart Theme—hardly a fair substitute, although the Mozart theme is lovely. "Two Sketches," by Walter Kramer, in new orchestral garbs, followed, and proved most enjoyable. The first of them, "Chant Nègre," is a richly scored melody with a Southern tinge à la Dvorák, and with the "Nègre" greatly idealized. A year or two ago the Philharmonic played Mr. Kramer's splendid orchestral version of one of Grieg's songs, which deserves frequent hearing. The same skill in orchestral coloring is exhibited by the "Chant Nègre," which the audience liked immensely, and also by its companion piece, the "Valse Triste." To some, "sad waltz" may seem a contradiction in terms, but here it is, as untermischorecan, but as musical, as a Chopin waltz.

There was no tinge of sadness in the final number, Johann Strauss's "Fledermaus" overture. Mr. Stransky and his men played it with buoyancy and the true Viennese swing and *rubato*. The way the waltz was played was really thrilling, recalling one's Viennese days when Strauss himself was still conducting his works. Josef Stransky is a great admirer of Richard Strauss, too, but—he may like it or not—his "Fledermaus" interpretation convinced the writer once more that the "Greater Strauss" is Johann, not Richard. The audience applauded the piece tremendously. Give us more Strauss waltzes!

## The Minneapolis Orchestra.

The Minneapolis Symphony Orchestra gave a very good account of itself at its concert in Carnegie Hall on Saturday night. The orchestra is a fine one—homogeneous in tone, and the first players of the various groups are soloists of high quality. Mr. Oberhoffer is a conductor of authority and skill; he possesses a personality which dominates the orchestra, and has a genius for interpretation. His first number was "Jubilee," from Chadwick's "Symphonic Sketches," played with much spirit and verve. Chadwick is by no means an ultra-modern, but his music is spontaneous and well written. He does not disdain melody. Mr. Oberhoffer has done much for the "American composer," and his enthusiasm is well tempered by judgment.

The second number was Rachmaninoff's second symphony. The first movement is comparatively dull, but the interest grows during the other movements till the very end. Mr. Oberhoffer seems to make a specialty of "Luft-pausen"—or is it that the (more or less) unfamiliar works on the programme require an unusual number of such effects? At any rate, frequently the orchestra would die down to a whisper—a few seconds of silence—then crash would come some inspiring measures. The "scherzo" (though not so called) came second, followed by a beautiful, though somewhat long-drawn-out, adagio. Mme. Julia Clausen ended the first part of the programme by singing "Margit's Ballad," from Wilhelm Stenhamner's "Feast at Solhaug." Stenhamner is a Stockholm composer, and, as Minneapolis is the cen-

ter of what may be called the Scandinavian section of this country, M. Oberhoffer draws more frequently than most conductors from Scandinavian sources. "Margit's Ballad" is interesting musically, and was well sung by Mme. Clausen, probably in Swedish—and with an evident sense of dramatic values; but, as there was no information in the programme as to who Margit was, or what her ballad at the "Feast of Solhaug" signified, the present writer does not feel capable of criticizing her interpretation.

Fritz Delius's "Dance Rhapsody," a work of immense significance and emotional quality, according to Percy Grainger, opened the second half of the programme. Mr. Grainger is right. The Dance Rhapsody fairly grips the listener from start to finish; it is rhapsodical, but never obscure—there are dance rhythms—then more meditative sections. In one of the latter, which came near the end of the piece, there is a violin solo of haunting beauty, delightfully played by Mr. Czerwinsky, the concert-master.

The programme ended with the tone poem, "Don Juan," by Richard Strauss—put down on the printed bill as by Wagner. Mr. Oberhoffer was cordially received by the audience, and at the end of the programme the whole orchestra had to rise in acknowledgment. We have such good orchestral concerts of our own in New York that we do not need visiting orchestras for the sake of increasing the quantity of music heard—but we do need the visits of such orchestras as Mr. Oberhoffer's to broaden our view, and to show us that there are first-class orchestras in other cities than New York and Boston; and Minneapolis is to be congratulated on having such a good orchestra and a conductor of such undoubted ability as Mr. Oberhoffer.

## Stupid Schoenberg Music.

A few months ago Leopold Stokowski brought some of his Philadelphia musicians to the Ritz-Carlton, and played, to the Friends of Music, Schönberg's "Kammersymphonie." The first public performance of this piece in New York was given in Aeolian Hall yesterday by Walter Damrosch and his Symphony Orchestra. Schönberg must chuckle when he notes how some conductors fall in his trap. He is a composer who failed to attract attention to his early work because they are dull. Then, just as baby which fails to get attention when it wants it, begins to howl and kick and make itself as disagreeable as possible, this Viennese composer adopted the policy of musical frightfulness, which once had the desired result. Everybody began to talk about his "bold dissonances"—just like Wagner's and Liszt's don't you know, and those of other masters who broke the rules. But when those men broke only some rules, a now and then, Schönberg broke all the rules all the time, which of course don't you see—makes him the greatest of all masters.

It is just as foolish for critics as for conductors to take Schönberg seriously to denounce his cacophonies. That sort of denunciation is just what he is after. As a matter of fact, his "Kammersymphonie" is not nearly as frightful as it is dull—hopelessly dull, stupid, and silly. The dissonances distract the attention from the utter lack of inspiration in music. Whether Mr. Damrosch and musicians played it well, it is not possible to say. Most of the time, if the play had substituted for each flat a sharp or for each sharp a flat, nobody would have known the difference. For a poor orchestra this would be an advantage, I think. Mr. Damrosch does not need it, for he has a good orchestra. His program also included works by Chausson, Fauré, Brahms, and Saint-Saëns, none of them masterworks.

## The Opera Concert.

At the Metropolitan Opera House on last night the soloists were Harold Bauer, pianist; Mabel Garrison, soprano; and Ruth Townsend, contralto. Paul Althouse, who was to have sung, was indisposed and did not appear. Mr. Bauer played Schumann's Concerto in A minor and a group of pieces by Schubert and Saint-Saëns. Miss Garrison's numbers were the "Mad Scene" from "Lucia" and Strauss's vocal waltz, "Voce di Primavera." Ruth Townsend sang "Voce di Donna" from "La Gioconda." The orchestra under Richard Hageman played Beethoven's "Leonore" Overture, No. 3, Tschalkowsky's "Overture Solennelle, 1812," and Weber's "Invitation to a Dance."

# MAUDE FAY MAKES HER DEBUT IN OPERA HERE

Feb. 29/16  
She Is a Californian Who Has Sung in Munich—Sieglinde Her Role Last Night.

An American singer, Miss Maude Fay, had an opportunity at the Metropolitan last night to demonstrate the extent of her resources in a first role. A Californian who has enjoyed among other advantages appearances in opera in Munich, Miss Fay approached her task as an experienced artist rather than a comparative beginner.

The opera was "Die Walküre" and the new soprano assumed the character of Sieglinde. A singer apparently in the prime of her powers, Miss Fay impressed chiefly as one of abundant vocal gifts who has not made the fullest use of them.

Her voice has considerable natural sympathy and it is sufficiently flexible to respond to any degree of power demanded. But Miss Fay's technical method, as displayed last night, is not one to admire.

A tendency to spread rather than to focus the tone, and to change its position whenever she adds or diminishes power not only injures the quality of Miss Fay's voice but at times, last evening, caused her to sing out of tune.

Historically the newcomer revealed all the details of the Munich school, closely resembling in movements and gestures Mme. Berta Morana, who was for several seasons one of the Metropolitan's German prima donnas.

## MISS FAY'S DEBUT IN OPERA HERE

Thirteenth New Singer To Be Heard at Metropolitan This Season—Appears as Sieglinde in "Die Walküre."

Perhaps she did not know it, but Miss Maude Fay, American soprano, who was heard here for the first time at the Metropolitan Opera House last night when she sang Sieglinde in "Die Walküre," was the thirteenth new singer to be heard in the opera ensemble this season.

Miss Fay is a native of San Francisco, and having studied abroad joined the forces of the Munich Royal Opera House, where she sang for several years. She is tall and impressive in stature, intelligent in gesture and mien and has clear diction.

All these points were much in her favor but vocally she was lacking in volume there being certain times in which she was almost inaudible, while the few heroic top notes she liberated seem to be without beauty or nobility. The audience was kindly disposed toward her, calling her before the curtain and applauding her liberally.

Except for the Fricka sung by Mme. Homer, the cast of principals was familiar, Mme. Gadski singing Brunnhilde, Mr. Sembach acting and singing a credible Siegmund, Mr. Braun being a dramatic Wotan and Mr. Ruysdael an excellent Hunding. Mr. Bodansky conducted a splendid performance.

## MR. REIMER'S RECITAL.

Paul Reimers, tenor, gave the second of three lecture recitals yesterday afternoon in the Princess Theatre before an audience that was large and apparently much interested. His programme, divided into two parts, treated of the art of song and folksongs. The vocal selections were the air "Komme suesser Tod" of Bach, Beethoven's "Adelaide" and "Der Kuss," several songs by Schumann, including his "Dichter's Genesung," and German, Norwegian, Hungarian, Italian, Swiss and Portuguese folksongs.

Mr. Reimers introduced his respective subjects by reading a paper about their musical value and function in the field of song. He also made some remarks on the voice, be it one of small or large plumage, as a vocal medium, and sitting at the piano he sang portions of Schu-

ma's "Du bist wie eine Blume" in illustrating the difference between good and bad phrasing.

Mr. Reimers's singing of his programme frequently approached in full measure the sentimental in style but otherwise it afforded interest because of an agreeable quality of voice, skill in diction, fine phrasing and musical taste.

## THE SASLAVSKY QUARTET.

A Composition by Victor Kolar. Played in Aeolian Hall.

A string quartet by a New York composer was played at their concert in Aeolian Hall last evening by the Saslavsky Quartet. The composer was Victor Kolar of the New York Symphony Orchestra, several of whose orchestral works have been played by Mr. Dammrosch, and whose talent has been recognized. Mr. Kolar is himself a violinist, and his quartet is gracefully written for the stringed instruments with an adept knowledge of their effects and combinations. He is also a Bohemian, and was a pupil of Dvorak in composition. These facts are also in evidence in this quartet, which is an early work on his second numbered opus. The second movement is a waltz for muted strings, graceful and melodious, without much distinction.

In the other movements the national influence is predominating. The adagio is a "dumka," an elegiac piece, such as Dvorak often wrote. Mr. Kolar's quartet is not notable for great originality. He commands fluent and often expressive melody and expertness in thematic manipulation. Certain mannerisms in his treatment, as the frequent reiteration of melodic figures at times for monotony. The work is clearly a natural and unforced expression without a straining for originality, or for the appearance of depth. The composer had something to say, and his saying of it is fluent and agreeable. It was very well played by Mr. Saslavsky and his fellows, Messrs. Suskind, Weissmann, and Schmitz.

The rest of the program was devoted to Guillaume Lekeu, the talented young French composer, untimely removed some years ago; his sonata in G major, for violin and piano; his unfinished quartet in B minor, for strings and piano, of which two movements are extant. In these Alfred de Voto played the piano.

## A NEW SIEGLINDE.

First Appearance of Miss Maude Fay in "Die Walküre."

At the performance of "Die Walküre" last evening at the Metropolitan Opera House Miss Maude Fay made her first appearance here as Sieglinde. She is an American singer who has made a name for herself in the lyric drama at Munich. Her debut here was not made under fortunate circumstances, for she was said to be indisposed and her voice to be not at its best. Under these circumstances it would be wrong to attempt to formulate an opinion upon her voice or her vocal method. It is permissible to hope, however, that the marked unsteadiness that was heard in her sustained tones may disappear when she is in full command of her powers. The voice appeared last evening to be of agreeable quality, and her declamation intelligent and clear.

Miss Fay made it plain that she possessed excellent qualifications as an actress. She was a sympathetic figure as Sieglinde—tall, graceful, plastic in pose, expressive in gesture and in facial play. She has skill in stagecraft, and something more and better than routine. Her impersonation was not without emotional expressiveness, tenderness, wistful longing. Her appearance, even under the handicap that was laid upon her, was promising, and her further disclosures of her art will be observed with interest.

Mme. Louise Homer appeared for the first time this season as Fricka, a performance full of beautiful and expressive singing that is well remembered. Mme. Gadski was again the Brunnhilde, Mr. Sembach the Siegmund, Mr. Braun the Wotan. There was much beauty in Mr. Bodansky's reading of the score.

## AMERICAN SOPRANO HAS FIRST HEARING

Feb. 29/16  
Maud Fay Makes Her Debut at Metropolitan as Sieglinde.

## REPEAT "DIE WALKÜRE"

"Die Walküre" was sung at the Metropolitan Opera House last evening. The occasion was made interesting by the first appearance here of Maud Fay, an American soprano, who has made most of her career in Germany and has had particularly large favor in Munich. She came before her first New York audience as the unfortunate Sieglinde. The role has had some notable representatives here, including Lilli Lehmann, Milka Ternina and Olive Fremstad.

Miss Fay's impersonation did not seem likely to obliterate memories of these, but perhaps it need not cause memories beyond a repetition of the names.

Miss Fay has much in her favor. Her stage presence is prepossessing. She is tall and has a handsome and expressive countenance. She has a good command of stage routine and is, furthermore, a good operative actress. Some of her stage business, particularly that accompanying Siegmund's withdrawal of the sword from the tree, recalled Bertha Morana, but she is a good model. Of course, Miss Fay could not offer a new interpretation of her role, but she gave one which had beauty of movement and dramatic temperament.

Miss Fay's voice may have been one of much beauty; it may be so now; but no large resource of tone or breath was revealed last night. It is altogether probable, if not quite certain, that she was not in full possession of her powers last night. Her voice was lacking in point and resonance, but perhaps this may not be the case when she sings again. Her style was in accordance with the best German traditions—and in spots with the worst.

Mme. Gadski as Brunnhilde, Mme. Homer as Fricka, Mr. Sembach as Siegmund, Mr. Braun as Wotan and Mr. Ruysdael as Hunding were the other members of the cast. All of these singers have been heard in the same roles before and it seems needless to make comment on their doings.

Mr. Bodansky conducted and the general character of the performance was such as might be expected under his direction. That distinctness which was so dear to Wagner's heart and which is obliterated by some extravagantly temperamental conductors was never absent.

## An American Sieglinde.

The Germans are guilty of many crimes and faults, but prejudice against American singers, of which they have been accused, is not one of them. Geraldine Farrar was idolized in Berlin; when she sang, the house was always crowded, as it is now at the Metropolitan, and there was consternation when it was announced that she was going back to the dollar-land. When Lillian Nordica appeared for the first time as Isolde, in Munich, the leading newspaper declared that this part had "at last been sung as it should be." Edyth Walter's appearances in Wagnerian and other parts are eagerly expected in the cities of Germany. Putnam Griswold was treated much more according to his deserts in Berlin than in New York. To name only one more by way of example, Maude Fay, who last night made her first appearance at the Metropolitan Opera House, has for some years been one of the favorite singers at the Royal-Opera in Munich.

She is a California girl, and when she sang at one of Alfred Hertz's concerts two weeks ago, the San Franciscans gave her an ovation, and one of the critics wrote: "Miss Fay's voice is more beautiful than ever, and her singing stamps her the artist possessing every attribute that makes a world-favorite. God gave her a wonderful organ, an attractive personality, and rare intelligence." In assuming the part of Sieglinde in Wagner's "Walküre" at the Metropolitan, she had to contend against memories of Auguste Seidl, Emma Eames, Lilli Lehmann, Johanna Gadski, Olive Fremstad, and other great ones heard in that rôle—enough to account for a slight degree of nervousness which probably prevented her from appearing at her very best last night. Her voice is strong, of good quality, and well trained in the Wagnerian style. She is tall, graceful, and has a good conception of realistic acting. A slight huskiness marred some of her singing. She was at her best in the love duo, and after the first act responded to about a dozen recalls. Mme. Gadski and Mme. Homer also were in the cast, both in particularly good voice. Altogether, it was one of the best performances of "Die Walküre" given here in a long time.

## MR. HINSHAW'S RECITAL.

Former Opera Singer in Programme of Songs.

William Wade Hinshaw, bass, who was formerly a member of the Metropolitan Opera Company, but has in recent seasons devoted himself to concert work, gave a recital of songs yesterday afternoon in Carnegie Hall. His programme was not wholly conventional in that it contained only one old Italian number at the beginning. This was Handel's "Sorge infausta," with its prefatory recitative "O voi del mio Pater."

The programme continued with songs by Schumann and Schubert, after which stood Dvorak's group of "Ziguner Lieder," and then Jensen's "Lieder vom Rodenstein." Composers resident in this country contributed the last group. Mr. Hinshaw sang the Handel number with robust voice and style, but with not much finish. He was heard to better ad-

vantage in the songs of Schumann and Dvorak, which he sang with more finish and taste.

## MR. DOBSON ENTERTAINS.

Another Intimate Recital Given.

Feb. 29/16  
Tom Dobson gave his third recital yesterday afternoon in the PUNCH and JUDY Theatre. Mr. Dobson, as most music lovers know, sits at the piano, playing his own accompaniments, and sings in an intimate style. Through in good diction in several languages, and a delicate skill in characterization, as well as musical instincts, Mr. Dobson without a large vocal equipment is able to hold the attention of an audience.

He ranged yesterday from Lully's "Bois Epais" to Mason's "Polite Goldfish" and Lehmann's "Cautionary Songs and a Moral" with charm and fancy. Among several songs of his own on the programme were "When I Was One and Twenty," "The Rivals," and "An Old Song Resung."

## Max Landow's Second Concert.

Feb. 29/16  
Max Landow, a pianist who is at the head of the piano department in the Peabody Institute of Baltimore, and who was heard here early in the season, gave his second recital yesterday afternoon in the Harris Theatre. He presented a list of interesting works, including Schumann's F sharp minor sonata, Sgambatti's prelude and fugue, opus 9, and pieces by Chabrier. He played with excellent interpretative insight, with poetic feeling and with fluent technique.

## MME. CULP SINGS FOR

RUBINSTEIN CLUB

Feb. 29/16  
For the second concert of the season of the Rubinstein Club at the Waldorf-Astoria last night, the soloists were Mme. Julia Culp, contralto, and "Eddy" Brown, violinist. The choral of 150 young women sang several new part songs, among them being "The Song of the Pixies," by Raybold, and "The Elf Dance," by Grieg. Miss Culp sang groups of English and Dutch songs and was encored repeatedly. "Eddy" Brown chose selections different from those he has announced for his concert to-day at Aeolian Hall. They included his own arrangement of Paganini's "Caprice No. 23," "Serenade and Witches Dance," by Kuzdo; "Arioso," by Bacc-Franco, and "Vogel Als Prophet," by Schumann-Auer. Both artists were well received by the large and appreciative audience of members and guests.

## Max Landow, Pianist, Plays.

Max Landow, a pianist, who is not familiar to New York audiences, although he had appeared here before, gave a recital yesterday afternoon at the Harris Theatre. He played Sgambatti's Prelude and Fugue, Op. 6, two pieces by Chabrier, Schumann's Sonata in F sharp minor, Chopin's Barcarolle, two mazurkas, and Allegro de Concert, and Liszt's "Grand Concert Solo," a composition which is not often heard. Mr. Landow is well equipped technically, in fact some of his work was brilliant. He is a well-schooled musician, apparently, and plays with good taste and excellent effect, but there is nothing markedly individual or strikingly vivid about his style.

## MR. HINSHAW'S RECITAL.

Feb. 29/16  
Songs by a Well-known Operatic Bass in Carnegie Hall.

William Wade Hinshaw, who for a number of years has been a prominent figure at the Metropolitan Opera House, gave a song recital yesterday afternoon in Carnegie Hall. Mr. Hinshaw has been identified largely with baritone rôles at the opera house; but his voice seemed yesterday more properly to be called a bass. It is a splendid and sonorous organ. It has so much power and so much excellent quality that it is a pity for Mr. Hinshaw to force it, or at any rate, to seek its utmost limits in power so often. He thereby sacrifices frequently its quality, its musical beauty, and his accuracy of intonation. He was out of tune with regrettable frequency yesterday.

A superb recitative and aria from Handel's Italian opera of "Orlando"—music characteristic of Handel in his most magnificent vein—Mr. Hinshaw attacked with much energy and vigor; with too much, for not to put too fine a point upon it, his singing in this was a tumult and a shouting. Nor was his technique sufficient to give the rapid "divisions" of the aria with fluency and accuracy. He sang thereafter songs by Schumann and Schubert, "Der Liermann" and "Der Atlas," both in good style, the latter with power and without the excess into which he sometimes falls. In Dvorak's "Ziguner Lied" he sang with spirit. Yet in all these a greater variety of tone color, a less frequent use of an open tone, would have enhanced and intensified his effects. Admirably adapted to his style were Adolf Jensen's three concert songs, "Lieder vom Rodenstein," into which he put abundant humor of a most welcome kind. His greeting to "Alt Heideberg" was perhaps in part too vociferous, but most all these songs Mr. Hinshaw sang in a way that was admirably clear and

## SONATA BY LAZZARI IS GIVEN FOR FIRST TIME

**S.**  
Margulies Trio Is Heard in Its Final Concert of the Season

The third and last subscription concert of the season's series given by the Margulies trio, with Adelo Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist, as members, took place last evening in Aeolian Hall. The programme consisted of Beethoven's trio, opus 1, No. 1, in E flat; a sonata in E major, opus 24, for piano and violin, by Sylvio Lazzari, and the A minor trio, opus 50, of Tschalkowsky.

The sonata by Lazzari was heard for the first time in New York. Its composer is comparatively little known here. Having studied at the Paris Conservatoire and also with Cesar Franck, he has come to be ranked as a French composer though he was born in Botzen, the natal place of Walther vander Vogelweide.

His composition heard last night has movements marked lento, allegro ma non troppo, lento and con fuoco. As a whole the work has much to commend it. Its form is similar to that of the violin sonata of Franck. It abounds in richness of harmony and color, each instrument is well employed and throughout there is contained charm of a delightful feeling. The sonata was admirably played by Mr. Lichtenberg and Miss Margulies and it was warmly received.

The other compositions in the list afforded excellent contrast and variety to the concert and their performance by the three artists brought well to the fore the fine qualities of ensemble possessed by this organization. The entire concert was evidently much enjoyed by the audience, which was one of good size.

**'HANSEL' AND 'PAGLIACCI'**  
A Special Matinee at the Metropolitan—**"Prince Igor"** at Night.

There was a special matinee at the Metropolitan Opera House yesterday afternoon of "Hänsel und Gretel" and "Pagliacci." Those who took part in the former opera were Mmes. Mattfeld, Mason, Robeson, Warrum, and Sparkes, and Messrs. Goritz and Reiss. Richard Hageman conducted. Those who appeared in "Pagliacci" were Miss Cajatti, and Messrs. Caruso, De Luca, Audisio, and Tegani. Mr. De Luca sang the rôle of Tonio for the first time here at this performance. Mr. Bagnoli conducted.

In the evening "Prince Igor" was sung for the last time this season, with Mme. Francis Alda making her last appearance of the season. The other rôles were again sung by Mmes. Perini, Egner, and Delaunoy, and Messrs. Amato, Botta, Didur, Audisio, de Segura, and Bada. Mr. Polacco conducted, and Rosina Galli and Giuseppe Bonfiglio led the Tartar ballet.

**CARUSO IN 'PAGLIACCI'**  
**S.** AT EXTRA MATINEE

**March 2**  
**1916**  
"Hänsel und Gretel" Also on Afternoon Bill at the Metropolitan.

The extra matinee season is in bloom at the Metropolitan Opera House and in the course of the afternoon and evening yesterday three operas were sung. At the special matinee the offering was "Hänsel und Gretel" and "Pagliacci." This is not a new combination and it has the merit of affording auditors a sharp, not to say violent, contrast in styles as well as in subject matter. From the German version of "The Babes in the Wood" to the tense little tragedy of the Italian composer is a leap indeed, but it is one which opera audiences take with apparent eagerness.

The cast in the Humperdinck work was that which has been heard already this season. Naturally the "event" of the afternoon was Leoncavallo's creation with Mr. Caruso as *Canio*, a rôle in which he is exceedingly popular to the lasting regret of lovers of his earlier lyric style. He was associated yesterday with Mr. De Luca as *Tonio* and Mme. Cajatti as a sadly depressing *Nedda*. Mr. Hageman conducted "Hänsel und Gretel" and Mr. Bagnoli the Italian work.

In the evening the opera was Borodin's "Prince Igor" with Mr. Polacco in the conductor's chair and the cast the same as before. The performance was a repetition of its predecessors. The ballet, as usual, received much applause.

## EDDY BROWN'S RECITAL.

**March 2-4**  
Young American Violinist Has Large Audience at Aeolian Hall.

Eddy Brown, American violinist, who had already been heard several times in the course of the current season, gave another recital yesterday afternoon in Aeolian Hall. His programme began with Handel's sonata in D. It is the fashion among violinists now to play Handel, whose music for their instrument was comparatively neglected here till Mr. Kreisler disclosed anew its unquestioned beauties.

Bruch's "Scotch Fantasia" followed. In this composition young Mr. Brown put forth the most excellent qualities of his art, which is distinguished for technical finish and for a coolness of poise sometimes creating a wish for deeper searchings. But this youth plays very well indeed. If it is impossible yet to discover the reasons for the German enthusiasm, it is not at all difficult to find other ground for enjoyment.

After the Bruch number Mr. Brown played the andante and allegro from Bach's sonata in D major, Cottenet's "Meditation," Saar's "Gavotte Intermezzo," Chopin's E minor nocturne and Sarasate's "Caprice Basque." The audience was of good size.

## MME. ALDA'S FAREWELL FOR SEASON

Prima Donna Receives Much Applause at Last Performance of "Prince Igor" at Metropolitan.

"Prince Igor" had its fifth performance at the Metropolitan Opera House last night and will be laid on the shelf for the remainder of the season, having been heard on all of the regular subscription nights. Mme. Francis Alda, who has sung the principal rôle of Jaroslava at every performance, also was heard for the last time until next season. She will start on a transcontinental tour. Looking like a real princess, she was in good voice and had many curtain calls between acts. Messrs. Amato, Botta and Didur and Mme. Perini sang their accustomed rôles well. The chorus, as usual, performed its part in a most satisfactory manner. Mr. Polacco conducted.

"Prince Igor" contains much music of exceptional beauty, particularly in the choruses, and its ballet, with Miss Rosina Galli at the head, has in itself been of sufficient interest to make the production one of importance to operagoers.

## MAHLER SYMPHONY PLAYED

Philadelphia Orchestra and Nearly One Thousand Singers Take Part in Production.

PHILADELPHIA, Pa., Thursday.—The Mahler Eighth Symphony was to-night performed for the first time in America by the Philadelphia Orchestra, aided by a chorus of 950 voices and eight solo singers.

The orchestra, under the leadership of Leopold Stokowski, had been augmented by 110 instruments. In anticipation of the event lovers of music had assembled in Philadelphia from the musical centres, and the production was regarded as one of the most important event in the musical history of the country.

The Symphony is to be given three performances in Philadelphia and later taken to the Metropolitan Opera House in New York for performance at a Sunday night concert this month.

All seats had been disposed of weeks in advance of the opening. The Executive Committee of the orchestra has been hard pressed in an effort to accommodate music lovers from other cities, though the Academy of Music, where the Symphony was played, accommodates nearly three thousand persons.

For the production the stage had been built out to include the orchestra pit space, and the 950 members of the chorus occupied a stand built tier above tier at the back of the stage.

Rehearsal had been in progress since last autumn and musical experts agreed that its rendition to-night was superb, much praise being bestowed upon Mr. Stokowski for his able handling of music.

Beethoven's Eighth Symphony was first produced in Munich in 1910 and since then had only been heard one other time in Europe previous to its production here to-night.

## IRISH TENOR HEARD.

John O'Malley Applauded by Many Knights of Columbus.

Irish ballads and American songs made up an act in vaudeville presented by John O'Malley, tenor, at the Harlem Opera House yesterday. He was well received for his singing of the Hibernian melodies and the American patriotic songs as encores.

Delegations from councils of the Knights of Columbus had blocks of seats for the afternoon and night performances, and the members gave him a rousing welcome. More parties of the Knights, with their feminine relatives, will be formed for tomorrow and Saturday afternoons and nights. "How the River Shannon Flows," "Mother Machree" and "Kathleen Maivourneen" were among his Irish melodies.

## BEETHOVEN NIGHT BY PHILHARMONIC

Ossip Gabrilowitsch Heard in Performance of the "Emperor" Concerto.

## FIFTH SYMPHONY PLAYED

The Philharmonic Society has through all the years of its long activity honored the classical masters. Its offices in the publication of the gospel of Beethoven have had abundant recognition. Last evening the organization once again presented to its patrons a programme of Beethoven music. It was a compact and progressive one, consisting of the "Coriolan" overture, the E flat concerto for pianoforte and orchestra and the fifth symphony.

The solo player was Ossip Gabrilowitsch, the distinguished Russian pianist, long a resident of Munich and allied by marriage with the United States. So much has been written about the characteristics of Mr. Gabrilowitsch's piano playing that at this waning of the season there is almost nothing more to be said. That he would give a dignified and temperamental interpretation of the "Emperor" concerto was to be expected.

The work, of course, furnishes little opportunity for the display of virtuosic brilliancy. It demands fine and discriminating musicianship and a type of artistic sympathy which is rarer to-day than it was a quarter of a century ago. But Mr. Gabrilowitsch is a musician who combines in a most happy manner catholicity of taste with breadth of intellectual vision.

For this reason he is one of those who with the greatest hope of satisfying exacting listeners can approach the performance of this profoundly conceived concerto. He played it last night with power, with tenderness where necessary, and with a wide range of color. His audience was not slow to perceive the beauty of the interpretation and he was enthusiastically applauded.

The fifth symphony is one of Beethoven's nine most suited to the communication of his thought to a general audience. It is a masterpiece of classic form. It was heard again last evening with close attention and manifest delight.

Tenor Enthusiastically Received at Recital of Large Programme.

George Hamlin, tenor, a singer of wide experience, gave a recital in Aeolian Hall yesterday afternoon. His well-balanced programme included Bach's "Vergiss Mein Nicht" and "O Jesulein Süß," Schubert's "An die Leier" and "Der Musensohn," Schumann's "Meine Rose" and "Proven, Calisches Lied," Reger's "Flüder," Bunsen's "Der Sandtrager," the "Romanza di Rodolfo" from Mimi Pinson, Gounod's "It Is Not Always May," Carpenter's "Les Silhouettes," Burleigh's "The Grey Wolf," Tirindelli's "Tentazione," De Luca's "In Mezzo al Mare," O'Neill's "Roses in a Garden" and MacDermid's "If You Would Love Me."

Mr. Hamlin's singing has received praise as often as he has chosen to give a recital. If fault has been found with him, it has been largely for vocal qualities over which he has no control. He is an artist who strives earnestly for the perfection of all his resources, unflinchingly applying feeling and intelligence to his work. His performance yesterday emphasized his conscientious training, his sincerity, and his good taste. His phrasing, with a few exceptions, was admirable, and his diction clear.

Mr. Hamlin's audience applauded him enthusiastically throughout the programme. Sidney Arno Dietch played the accompaniments.

## GEORGE HAMLIN'S RECITAL.

Well-Known Tenor Sings an Interesting Program of Songs.

George Hamlin, tenor, an annual visitor to New York as a singer of songs and a contributor to the interest of even the most crowded season, gave a recital yesterday afternoon in Aeolian Hall that again showed the singer's fine musicianship, his high intelligence, his broad outlook upon his art. There were a few familiar numbers upon his program; most of them were little known. He sang the recitative and aria "If With All Your Hearts," from "Ilijah," with a sincerity and poise, a depth of feeling, an excellence of declamation that made his listeners forget how hackneyed the music is.

Mr. Hamlin's breadth and finish of phrasing, the vitality that informs his singing were here, and they were in the other pieces that he sang. His discernment of the essential characteristics of the music, his capacity for a wide range of expression give his interpretations a true artistic value.

They were heard in two songs by Bach from the Schenck collection, "Vergiss mein nicht" and "O Jesulein süß," the latter sung in half voice with charming simplicity. In two songs of Schubert's and the added song by Wein-gartner, "Trost im Walde," in which Mr. Hamlin made skilful use of head tones. Schumann's song, "Meine Rose," is one of his later ones that are not widely known, though this one deserves to be. Max Reger's "Flüder," also not familiar, is made of long-sustained phrases of real beauty and suggestive of a mood; and Mr. Hamlin sang it with fine art.

One of the most popular of his numbers was a song from Leoncavallo's recent "Mimi Pinson," the romanza of Rodolfo; his listeners had heard it before in the works of Puccini. It has always been much admired and gives a dramatic tenor the well-known opportunities for amorous eloquence in stentorian tones. Mr. Hamlin took advantage of his opportunities and was very properly made to repeat the air. So, too, he was made to repeat a charming song by John A. Carpenter, "Les Silhouettes." Another excellent song, strikingly dramatic, was "The Grey Wolf," by H. T. Burleigh. Mr. Hamlin's accompaniments were well played by Sidney Arno Dietch.

## Homer in Splendid Voice as "Brangaene"

"Tristan und Isolde" was repeated at the Metropolitan Opera House last evening. Mme. Homer appeared for the first time in two seasons as Brangrene, a part which her voice and dramatic ability are well suited. She not only pleased the eye and satisfied the intelligence, but she also made a strong appeal by her splendid singing, particularly of the "Warning" in the second act.

Mme. Kurt gave a superb portrayal of Isolde, Mr. Usher sang Tristan, Mr. Witherspoon made his season's debut as King Marke, Mr.

Weil was the Kurwenal, and Mr. Schlegel, Melot. The orchestra and singers were admirably conducted by Mr. Bodanzky.

## GIVES BEETHOVEN PROGRAM

The Philharmonic Plays in Carnegie Hall—Gabrilowitsch Soloist.

The Philharmonic Society devoted the entire program of its concert at Carnegie Hall last night to works of Beethoven, the numbers comprising the "Coriolanus" Overture, the Fifth Symphony, and the "Emperor" Concerto for piano and orchestra, in which Ossip Gabrilowitsch played the solo part. This program is an exposition of the composer in some of the mightiest examples of his works in the orchestral forms.

Mr. Gabrilowitsch's playing of the concerto gave eloquent expression to its beauties. He sought always for tonal perfection and for the fullest meaning of the lyric side of the work. These he preferred to emphasize at the expense of some degree of the power and sweeping brilliance that another famous pianist puts into his reading of the work, though, needless to say, his playing had plenty of force and brilliance. Mr. Stransky and the orchestra provided a very good entertainment.

The performance of the symphony was a well-prepared and praiseworthy one, although not of superlative finish. One thing that Mr. Stransky did especially well was the contrast of the mysterious with the more frank moods of the third movement and the suggestive passage that bridges over from this movement to the last.

## MME. MATZENAUER SINGS FOR ANOTHER

Takes Place with Symphony Society of Mme. Schumann-Heink.

Who Has a Col

On two hours' notice Mme. Matzenauer of the Metropolitan Opera Company, substituted for Mme.

The lovely tone, the great power of her voice and the fine control of her hand made her part of the programme delightful. The orchestra, under the baton of Walter Damrosch, played sweet music of Schubert and Tchaikovsky, the overture to a comedy of the former and the minute prayer from the suite of "Mozartiana" of the latter. Later a brilliant performance of Brahms' joyful second symphony was heard. Little cards in the program announcing next year's series of concerts reminded the audience that the next season is nearing its close. The society will repeat yesterday's concert on Sunday afternoon and has still a few concerts to play at Carnegie Hall. On the first of the month it will start on a week's tour, with Josef Hofmann as its soloist.

## 'SONNAMBULA' SUNG AT METROPOLITAN

S. Bellini Opera Revived After Silence Here of Six Years.

### BARRIENTOS AS AMINA

Gray hairs were countless in the auditorium of the Metropolitan Opera House last night. "La Sonnambula" walked in her sleep once again and all the dear old folk who think an opera house ought to be a sublimated music box and who thrill with emotion when they hear "Then you'll remember me" struggled out to listen to the lyric tragedy. The opera had enjoyed a short repose. In the early spring of 1910, when an institution joyously christened the New Theatre was in the splendor of its youthful enthusiasms, "La Sonnambula" was brought forward on March 23. Later in the same season the poor little work was taken down to the Metropolitan and lost in its vast spaces. It was not found again till last evening, when powerful field glasses and strong sound reinforcements discovered its presence on the stage.

In 1910 it was revived in order that a most delicate echo of song called Elvira de Hidalgo might pipe and whistle through its gossamer measures. Miss de Hidalgo and the music were too fragile to be exposed in company to the public gaze. One was not strong enough to support the other.

#### Real Bare Feet, Too.

The soprano essayed to bolster up the lamentable tale by going to the chamber of the Count in a real night gown and with real bare feet. But in that era of bare footed, bare backed, bare legged and bare faced dancers this prudish parody on a disrobing act was disappointing. Miss de Hidalgo's singing was also, but this may well be forgotten.

With Maria Barrientos in the company it was almost inevitable that "La Sonnambula" would be released from its confinement in the rest cure sanitarium and permitted for a brief time to walk the night. It is a peaceful opera at any rate and for this reason is perhaps desirable at the moment. The soothing bromide of Bellini's melodies allays the petulance of the irritated mind. Not poppy nor madrigal nor all the drowsy syrups of the world shall ever medicine the tired business man to that sweet sleep which drowns his intellect at a performance of "La Sonnambula."

But in good truth this worn and flimsy bit of ancient vocal lace is so thin and frayed that critical comment should never approach it, must less handle it, in this day it is as much of an anachronism as an Elizabethan ruffe at a low backed cabaret dance. However, Mme. Barrientos is with us and we must hear her sing those things which are in the orbit of her slender art. It is an art which may perhaps not put a girle around the earth in forty minutes, but with that of Bellini it can go through the eye of a needle, and this, according to highest authority, is an achievement of considerable note.

Perchance if the past could give back to us Pasta and Rubini or even Gerster and Campanini we might reach the

passion of the Count and the two Idols, Wagner and Grant White. For it is stupable music, as Wagner stoutly declared, and all that is necessary to prove it is a company of singers. It would be delightful to record this morning that last evening's cast was equal to the demands of the score, but truth must be respected.

#### Signs of Delight Decorous.

Mme. Barrientos was a tolerable Amina. Her specialties in crescendo and diminuendi and her carefully prepared utterances of affecting sentiments had their usual interest for the audience, though at all times the public expressions of delight were decorous. The prima donna acted the part poorly. Miss Sparkes as Lisa did better acting, but she was not at home in the style of the music. Miss Perini was acceptable as Teresa.

Mr. Damasco sang the music of Elvino with nasal and icy tone and labored valiantly with the arabesques provided by Bellini. He looked the part and his acting was along the conventional lines. Mr. Didur as the Count held his head very high, wore magnificently brilliant boots and sang with judicious repression.

The scenery was admirable. It always is. This old trusty can always be relied upon to furnish commendatory paragraph in any review. And the chorus, too, was worthy of praise. This naturally leads to publication once more of the name of Giulio Setto, chorus master. Mr. Polacco conducted. It was not difficult to do so. The orchestra played adequately the accompaniments which the crafty Cherubini said were precisely suited to the voice parts. Altogether it was a great night at the opera.

### 'LA SONNAMBULA' GIVEN.

Bellini's Faded Opera, with Mme. Barrientos, at the Metropolitan.

LA SONNAMBULA. Opera in Three Acts. Book by Felice Romani. Music by Vincenzo Bellini. Count Rodolfo.....Adamo Didur Teresa.....Flora Perini Amina.....Maria Barrientos Elvino.....Giacomo Damasco Lisa.....Lenora Sparkes Alessio.....Giulio Rossi A Notary.....Pietro Audisio Conductor.....Giorgio Polacco

The resuscitation of Bellini's opera, "La Sonnambula," which was effected at the Metropolitan Opera House last night, can hardly be considered a very exciting incident in the operatic season. Nor was the performance one to stir deeply the interest and emotions of the listeners. It was occasioned, of course, by the presence in the company of Mme. Barrientos, whose specialty is that sort of music. Mme. Barrientos and her singing of Amina's lovely songs and her enactment of her curious adventures were the principal points of interest furnished by the evening's entertainment. Her companions in the cast were not of the sort that thrill the frequenters of the Metropolitan Opera House, even the most enthusiastic of them.

About eleven years ago "La Sonnambula" was heard at the Metropolitan Opera House, when Mme. Sembrich and Messrs. Caruso and Plancon sang in it. That was a somewhat different story from last night's performance; nor was it only the "laudator temporis acti" who noticed the difference. When the Metropolitan management in 1900-10 was experimenting with operas of the smaller genre in the New Theatre, as it was called then, "La Sonnambula" was given there, and it was repeated at the Metropolitan, though once was found to be enough for each place. Mr. Bonci was the figure of chief interest, and the season before it was Mme. Tetrazzini at Mr. Hammerstein's house.

For, of course, no listener of today finds either Amina or Elvino a figure of any interest whatever. "La Sonnambula" is one of the most faded operas of the Italian list; and the doings of all its personages, from principals to chorus, are of the most conventional operatic sort, even when they are so remarkable and exciting as Amina's. The music falls very gently on ears attuned to the musical and dramatic pungencies of the newer operatic schools. It flows serenely and melliflously, mostly in thirds and sixths, without seriously ruffling the emotional surface and without violating any of the suave musical traditions of its kind. To make it in the least tolerable it needs the finest singing of its kind; not such as was mostly heard last evening.

Mme. Barrientos was not heard at her best as Amina. She did some delicate and finely finished singing in her florid arias. But her preparation for her higher notes was unusually obvious and careful, with a corresponding lack of freedom and fluency. And she produced many strident and unbeautiful tones not at all of the sort contemplated by Bellini for his music.

There is not much to be said of the other members of the cast; not much of the white and bleating tones and the ineffectual acting of Mr. Damasco, who was the Elvino; nor of Mme. Perini's rude assaults upon Bellini's music. Of Mr. Didur it may at least be said that he presented a distinguished appearance as the noble Count Rodolfo, though he did not find himself at home in the music. The chorus found itself much more so and sang with precision and vigor; it even made a plausible attempt to show a certain interest in the proceedings. Mr. Polacco conducted, and it could hardly be doubted that his "reading" of the score was all that the score deserved.

## MISS BARRIENTOS IN A SLEEPY ROLE

Coloratura Soprano Appears in Revival of "La Sonnambula" at the Metropolitan.

### HIGH NOTES PROVE POPULAR

Prima Donna Disappoints Motion Picture Fans in Third Act. Damasco Sings Well.

METROPOLITAN OPERA HOUSE—"La Sonnambula." An opera in three acts, by Vincenzo Bellini.

#### The Cast.

Count Rodolfo.....Adamo Didur Teresa.....Flora Perini Amina.....Maria Barrientos Elvino.....Giacomo Damasco Lisa.....Lenora Sparkes Alessio.....Giulio Rossi A Notary.....Pietro Audisio Conductor.....Giorgio Polacco

The sleepiest heroine on record made her appearance at the Metropolitan Opera House last night in a revival of "La Sonnambula." The arms of Morpheus enfolded Maria Barrientos in every act, but did not prevent her from giving utterance to some excellent coloratura soprano work, for which the audience seemed duly grateful. As some one in my vicinity remarked, "Nothing makes a hit with the masses so much as a high note held."

It has been some time since this opera was presented for the sake of Sembrich, et al. The argument is therefore quoted strictly from the twenty-five cent libretto as follows:

"The scene of this opera is laid in a village in Switzerland, and the drama opens with the rejoicings of the inhabitants in honor of the nuptials of Amina, an orphan, and Elvino, a young and wealthy landowner. The festivities displease, Liza, the proprietress of the village hostelry, who aspires to a union with Elvino. She gives vent to expressions of jealousy, and receives with coldness and disdain the attentions of Alessio, a simple-bearded peasant, who excites her anger by organizing the demonstration in honor of the approaching wedding. The demonstration awakens Amina from her slumbers, and she quits her dwelling with Theresa, to return thanks to her neighbors for their good wishes. The time for the marriage ceremony arrives, and the contract is being signed, when the village is startled by the crack of whips and the rumble of wheels, indicating the arrival of some important personage. This proves to be the Count Rodolfo, who evinces an interest in the scene around him, and pays such marked attention to the bride-elect that Elvino becomes jealous of him. The night darkens, and Theresa warns the villagers to proceed to their homes, as the place is said to be haunted. The stranger, however, treats the superstition with ridicule, and retires into the inn. All present went their way homeward, with the exception of Elvino and Amina, who slightly upbraid each other, and finally agree to mutual concessions.

#### The Scene Changes.

"The scene now changes to the Count's sleeping apartment, whither he is conducted by Liza. Tempted by her coquettish manner, he converses familiarly with her, when he is interrupted by a noise without. Liza conceals herself in a closet, dropping her handkerchief as she flies thither, and the Count perceives a graceful figure in white standing on the balcony outside his easement. He recognizes Amina, walking in her sleep; she enters the room, and he determines not to disturb her, but leaves her, as he supposes, alone. Liza then flies from her concealment and runs to apprise Elvino. After a short time the villagers present themselves, and are surprised to find Amina in the Count's apartment. Liza then enters with Elvino. Amina awakes and becomes for the first time aware of her position. She is spurned by lover and friends, who disbelieve all assurances of her innocence, and Elvino quits her, overcome by disappointment and regret. Some days afterward, while Amina is walking with Theresa, Elvino appears, and she again implores him to believe her innocent. He, however, is inexorable, and is subsequently prevailed upon by Liza to accept her hand. As Elvino and Liza are repairing to the church, they are met by the Count, who endeavors to explain the mystery, but Elvino remains incredulous, when from the window of a neighboring mill Amina is seen to emerge in a state of somnambulism. She crosses a plank bridge, and descending a flight of insecure steps, appears suddenly among her neighbors and utters expressions in her sleep which prove her attachment to Elvino, who is now persuaded of her innocence, and restores to her finger a

ring which she had lost. The play is then brought to a conclusion by the returning consciousness of Amina, the acclamations of the villagers, and the restoration of all parties to happiness, except Liza, who is overcome by shame at the revelation of the fact that her handkerchief has been discovered in the Count's room."

#### Film Fans Disappointed.

The moving picture fans present were, of course, disappointed that Madame Barrientos did not take the higher of the two perilous ledges in her third act somnambulism, but were gratified by the fact that she mentioned Elvino's name while talking in her sleep. It should be mentioned right here that Giacomo Damasco sang the young lover's part with remarkable sweetness and beauty. It was interesting to see Adamo Didur as a young gallant, and it goes without saying that he acquitted himself with distinction in the role of Rodolfo. Lenora Sparkes as Lisa was more satisfactory from a vocal standpoint than was Flora Perini in the role of Theresa. Mr. Polacco conducted with his usual skill and sympathy.—B. L.

#### New Arrival in Martinelli Family.

There is wild excitement in the home of Giovanni Martinelli, the young tenor of the Metropolitan Opera House. Martinelli is rushing about madly from one room to another, looking first into a bulky dictionary of names and then into the tiny eyes of his newly arrived little daughter. He cannot decide what to name her, and he is in the "slough of despond."

At noon yesterday he had quite decided to name her Mignon. He had always loved the name. The little one had such deep-brown eyes. Why, the very thing! How could he have worried over such a little matter! So he sat himself down to a comfortable lunch of spaghetti, bologna sausage and a fresh bottle of Chianti, when the thought struck him. How could he call a child of his Mignon?

Mignon Martinelli! That would never do! Perish the thought! If his name were perhaps plain Martin—oh, no, that hated name. He couldn't bear the sound of it. So he's still in a state of hopeless indecision.

Mr. Martinelli says that his little daughter has inherited a powerful and sonorous voice, but that her lack of breath control makes him shudder.

METROPOLITAN OPERA HOUSE.—"LA SONNAMBULA," opera by Vincenzo Bellini.

Count Rodolfo.....Adamo Didur Teresa.....Flora Perini Amina.....Maria Barrientos Elvino.....Giacomo Damasco Lisa.....Lenora Sparkes Alessio.....Giulio Rossi A Notary.....Pietro Audisio

Bellini's faded "La Sonnambula" or as we would call it "The Sleepwalker," was awakened at the Metropolitan Opera House after six years of slumber and was received with mixed feelings by a large audience that seemed chiefly enthusiastic for Mme. Barrientos who sang the title rôle. Quite apart from its title, it is frankly a sleepy opera, and, although it is a short one, an unusually large number left the house even before Mme. Barrientos sang the famous aria, "Ah, non giunge," which is commonly supposed to be worth all the rest of the opera put together.

It was in many respects an excellent performance. The chief honors were awarded to the top notes of Mme. Barrientos. As in other operas in which she has appeared here, the Spanish artist has the trick of edifying the listener, a sympathy in what shreds of dramatic interest attaches to these old fashioned Italian plots, which were made to order at a time in operatic history when almost any old story was deemed sufficiently important a peg for the composer to hang his tunes upon. Then the music, not the plot, was the thing. And the story of "La Sonnambula" is so silly that the least said about it the better for the cause of its music.

All the sensational qualities of singing previously revealed by Mme. Barrientos were employed with unusual effect—the beauty of her voice, the remarkable accuracy of her attack, the daring of her skyscraping staccati, and the swelling tone until the climax seemed thrilling, were all in evidence. At her singing of the "Ah, non giunge" left something to be desired, for the limited volume of her extraordinary voice in the big spaces of the opera house was more noticeable than at any earlier time. Yet the aria was beautifully phrased and, even in its more rendition arouse much applause and her earlier solos.

A her betrothed, Elvino, Mr. Damasco was a disappointment, for his lack of beauty and charm of delivery. The 35, Didur surprised his hearers by an unusually good singing of the role of Count Rodolfo and his artistic depiction of the part. Miss Sparkes was good as the companion Lisa, and Mrs. Perini's Theresa was acceptable. Mr. Polacco conducted discreetly and the orchestra sang excellently.

But for all that, it is doubtful if "The Sleepwalker" will remain awake at the Metropolitan very long for want of the enthusiasm of a revival. It is a tired and past its time. It is a tired and past its time.

## MME. SCHUMANN-HEINK ILL.

*March 4 '16*  
Mme. Matzenauer Takes Her Place as Symphony Soloist.

Mme. Schumann-Heink, who was to have been the soloist for the concert of the Symphony Society of New York at Aeolian Hall yesterday afternoon, was suddenly indisposed, and at the last moment the organization obtained the services of Mme. Margarete Matzenauer to take her place. The latter singer's numbers were an aria from "La Gioconda," and Wagner's songs, "Träume" and "Sehnenzen," with orchestral accompaniment. The orchestra played Schumann's "Overture to a Comedy," the Menuet and Prayer from Tschairowsky's "Mozartiana," Suite, and Brahms's Symphony No. 2 in D.

Mme. Matzenauer was in good voice and her singing was most enjoyable. She brought breadth of phrasing and a largeness of style generally to the Wagner songs, which made them deeply expressive. Brahms's symphony was well played. Its freshness and energy, its melodic richness and rhythmic contrasts, its elaborately articulated simplicity and its finely sonorous or delicately colored orchestral effects were brought out for all to hear. This work is not the simplest in the repertoire because of technical difficulties, and the players acquitted themselves well. At its conclusion Mr. Damrosch had them rise to cheer in the applause.

## Ornstein and Macmillen Play.

Aeolian Hall was filled and more than filled last evening at a concert given jointly by Leo Ornstein, pianist, and Francis Macmillen, violinist. The concert was of a popular nature and was under the auspices of the East Side Wage Earners' Theatre League. Mr. Ornstein played his own sonatina, a piece that shows modern influences enough, but none such as have affected his most recent compositions of the "futurist" order. There is, in fact, much that is interesting in it. He made the most of the piece in his performance of it, and also gave a remarkable performance of Liszt's thirteenth Rhapsody, and played a long list of shorter pieces. Mr. Macmillen did the same, after making a beginning with Vitali's Ciacone, in the much modernized version popular at present with violinists, for which he had an accompaniment on the organ provided by Frank L. Sealy.

## A "GALA CONCERT."

*March 4 '16*  
Mr. Paderewski Appears at the First of the Symphony Society's Series.

The first of the New York Symphony Society's "gala concerts," which was given yesterday afternoon in Carnegie Hall after a public rehearsal on Thursday, was a notable occasion. It was because of Mr. Paderewski's appearance to play two compositions with orchestra, and his appearances with orchestra are now rare. There was also distinction added to the occasion by the first performance in this country of a new orchestral work by Sir Edward Elgar, "Polonia." This was written and produced in England last year to help the Polish fund, as Sir Edward's "Carillon" was written to help the Belgian; also, as the composer states, in the hope that it "might be a practical and perhaps useful tribute to my friend Paderewski for the concert in aid of his countrymen." So its appearance on this program had a special appropriateness.

"Polonia" is an "occasional piece;" but it has more than the usual value of such pieces. It is based largely on Polish national tunes, including that known as "Poland Is not yet lost;" there are quotations from Chopin's G minor nocturne and from Mr. Paderewski's "Polish Fantasy." The composer has contributed a "chivalric theme" of his own, a theme worthy of a place with the others. These themes are used with a true constructive skill in building up a composition of strong and stirring power. It is by no means a "fantasia" on Polish airs; the composer has used his chosen material with the resources of a creative artist, making of it something new, with a new value of its own. There is the suggestion, in the dirge-like opening, of Poland's present sorrow; there are passages that recall past glories. The theme of Chopin—coming, as Mrs. Newmarch says, in her skillful analysis of the work, as an apparition, a shadow from the past—is followed by Paderewski's, making apparent "the presence of a vivid and living personality;" and for a brief moment the two themes united show the two patriotic souls linked in musical communion. There is a brilliant climax, heralding, through the treatment of "Poland is not yet lost," a regenerated Poland.

All this is accomplished with the skill of a master craftsman in the manipulation of the thematic material and the imaginative power of an artist in evoking a vision. The orchestra, with its glowing richness of Elgar's palette, with perhaps in some places an over-emphasis of brass. The piece, even if it be no lasting contribution to modern literature, is impressive.

Mr. Paderewski played Schumann's concerto, and the "Prologue, Scherzo, and Variations" of his distinguished fellow-countryman, fellow-composer, and fellow-pianist, Sigmund Stojowski played it for the first time in New York at a concert of his own just a year ago, when it was entitled his second concerto. The work was

no reflection on the composer to see that Mr. Paderewski, who played it with a superb fire and energy and obviously with enthusiasm and conviction, made it seem larger and more eloquent than it did before, and its effectiveness was increased by a considerably finer orchestral accompaniment. The music shows a personal quality, a touch that may be realized as the composer's own. Both the "prologue" and the scherzo made a better impression than they did at the previous performance; but the variations, perhaps somewhat too numerous, as variations are apt to be, seemed the finest portion of the work, showing a rich fancy and originality in the treatment of both the pianoforte and the orchestral part.

It is hard to speak with moderation of Mr. Paderewski's performance of Schumann's concerto, familiar though it has been through all the years since he first came to New York of the poetry, the lyric feeling, the "Schwärmerei" (sentimentality) that were of Schumann's very own. In the first two movements of the potent rhythm, the brilliancy that shone, not for its own sake, but for the music's, in the last; of the finely felt sense of proportion that dominated the whole. Mr. Paderewski is still supreme in the magical charm with which he sings a musical phrase on his instrument. How many such phrases were there in this performance, that tugged hard at the heart-strings and suffused the eyes of the listeners! These were indeed profoundly stirred, they recalled the pianist many times, and he broke an unwritten rule by sitting again at the pianoforte, and playing with the same exquisite beauty the "Aria" from Schumann's E sharp minor sonata.

## MARISKA ALDRICH SINGS.

*March 6 '16*  
Mezzo-Soprano Gives Recital of Interesting Lyrics.

Mme. Mariska Aldrich, mezzo-soprano, who was formerly a member of the Metropolitan Opera company, but who has in recent seasons been in Europe, gave a recital last evening in the Princess Theatre. Her programme contained a few songs not frequently heard. These were Schubert's "Am Grabe Anselmos," Hugo Wolf's "Gebet," "Les Elfes" of Godard and Paul Tietjens's "Blind."

Mme. Aldrich sang first a group of German songs with a style less successful than that later disclosed in the rendering of songs in French. Her stage presence is a good one and wholly in her favor as a concert singer. Furthermore, she sang with desirable ease and poise of manner. Her vocal equipment unfortunately was hardly up to the best standards, and this first of all because of a faulty tone production. Her diction was good and she showed taste.

Other numbers in her list of selections included a Russian folk song of Dargomizky, some Hungarian folk songs and several songs in English. Maurice Eisner played the accompaniments admirably.

## PHILHARMONIC'S SOLO PLAYED BY GRAINGER

*March 6 '16*  
Liszt's Hungarian Fantasie Heard at Sunday Afternoon Concert.

Conductor Stransky offered a programme admirably suited to the somewhat popular occasion of the Sunday afternoon concert, the eleventh in the series, given by the Philharmonic Society yesterday at Carnegie Hall. It contained music entirely by Liszt and Tschaiowsky. Percy Grainger, pianist, was the soloist. The audience was one of great size, the notice "all seats sold" being up in the lobbies before the concert began.

The compositions for orchestra were the two symphonic poems of Liszt, "Orpheus" and "The Battle of the Huns," and, filling the last half of the programme, Tschaiowsky's "Pathetic" symphony. The orchestra did some admirable work in its delivery of each of these, playing with a fine conception of the music's romantic spirit and a good command of orchestral color. In the first of the tone poems, the "Orpheus," where the substance is meagre, but with a delightful opportunity for the solo display of harp and different instrumental choirs, the players indeed distinguished themselves through some very accomplished workmanship.

Mr. Grainger played the solo part in Liszt's Hungarian fantasie for piano and orchestra. His performance of it was successful, as it is music the spirit and style of which he seemed to be especially happy in grasping. His reading was infused with plenty of fire and dramatic force and he employed furthermore a fine combination of rhythmic skill and tonal nuance which gave to it much elegance in finish. He was warmly applauded for his work.

## HOFMANN PLAYS AT METROPOLITAN

*March 6 '16*  
Audience Delighted with Pianist's Performance—Mme. Galski, Also on Programme.

One of the few pianists who never fail to draw audience that fill the halls in which they play is Josef Hofmann, who last night took part in the Sunday concert at the Metropolitan Opera House. One reason may be that he is not heard here frequently.

There is little new to write of Mr. Hofmann's art. It is as near perfection as possible, and his playing of Rubinstein's D minor concerto last night was marvellous. In addition to the concerto he presented one of his own arrangements of an old Dutch song, "In Babilone." Chopin's C sharp minor waltz and Moszkowski's Caprice Espagnol. The applause which followed his numbers was deafening.

Two singers from the operatic forces also appeared on the programme. Mme. Johanna Galski, soprano, was heard in an aria from "Der Freischütz" and in Isolde's Love Death from "Tristan und Isolde." Mr. Middleton, bass, sang selections from Thomas' "Le Caid" and "The Barber of Seville." The orchestra, under the direction of Richard Hageman, played several popular works.

## MISS FARRAR ILL, OPERA IS CHANGED

*March 7 '16*  
Still Suffering from Cold, and "Cavalleria" and "Goyescas" Repeated Instead of "Sans Gene."

Continued indisposition kept Miss Geraldine Farrar out of the cast at the Metropolitan last night, so instead of the season's first performance of "Madame Sans-Gene," as announced, the double bill of "Cavalleria Rusticana" and "Goyescas" was sung. Miss Farrar had been unable to sing in "Carmen" Saturday afternoon and was still too hoarse to sing last night. Monday of last week she journeyed to Stamford, Conn., to see her husband, Lou Tellegen, act for the first time in "The King of Nowhere," and the following day she travelled to Philadelphia to sing the title rôle in "Madame Sans-Gene." Returning from Philadelphia she was suffering from cold.

But, to resume. Last night's audience applauded the singers with a fair amount of enthusiasm. Both casts were familiar. In "Cavalleria Rusticana" Miss Zarska sang Santuzza, Mr. Botta was Turridu, Mr. De Luca sang a dramatic Alfio and Miss Perini was Lola.

In "Goyescas" Miss Fitzul sang Rosaria, Mr. Martinelli was Fernando, Miss Perini filled the rôle of Pepa and Mr. De Luca was the Toreador Paquire, while Mr. Savagnelli conducted both operas.

## THE SCHOLA CANTORUM.

*March 8 '16*  
A Program of Cantatas, Students' Songs, and Folk Songs.

Mr. Kurt Schindler at the second concert of the Schola Cantorum, given last evening at Carnegie Hall, brought the local composer into prominence. He presented on his program three works composed and arranged by New York musicians. The program had the diversity and the unusual quality that Mr. Schindler makes it a point to attain, sometimes at the risk of insufficient preparation of difficult pieces. He did not entirely escape these consequences last evening, and several of the works performed would have gained by the expenditure of more time in rehearsing them.

There were three cantatas for chorus and orchestra, elaborate though not long. "The Chambered Nautilus" is a setting of Oliver Wendell Holmes's beautiful poem by Deems Taylor, who has not presented himself publicly in New York before as a musician, and is, in fact, a musician only by avocation. He attacks a difficult problem without hesitation, with the use of the most elaborate means. He has many resources in complex and modern harmonies, sometimes resulting in an effect of unrest that is at variance with the oral of the

verses. He uses a very full orchestral apparatus not unskillfully. His work is on the whole, impressive. He has created an imposing climax upon the last stanza, "Build thee more stately mansions, O my soul," for which he has wisely sought greater simplicity and breadth.

Another elaborate cantata on the program was Mr. Sigmund Stojowski's "Prayer for Poland," a setting of a Polish poem by Krasinski, in which the Virgin Mary is addressed as Queen of Poland. The subject is fraught with gloom and tragic eloquence, which Mr. Stojowski has expressed in his music with an unrelieved and poignant intensity that is sometimes over-elaborated, though deeply felt. There are great difficulties presented to chorus, orchestra, and soprano and baritone soloists, which were not fully mastered. The soloists were Minnie Jovell and Bernardo Olshansky.

There were also difficulties in Sergei Rachmaninoff's "Voice of Spring," another tragic history with a more optimistic ending; music of pictorial quality. Balfour Gardner's "News from Whydah" for chorus and orchestra, a vivid setting of Masefield's grisly narrative, was performed by the chorus two seasons ago.

There was relief from all this grimness in a series of gay French folksongs cleverly harmonized for men's voices by Carlos Salzedo, known to New York concertgoers both as a harpist and as a composer; another of Finnish student songs by Merikanto, Palmgren, and Tornudd, also for men's voices; and another of German folksongs arranged by Max Reger, for mixed chorus. The Finnish and German songs were sung best. All these gave much pleasure. Mr. Taylor, Mr. Stojowski, and Mr. Salzedo were all brought forward upon the platform to receive applause for their works which was liberally bestowed.

## KNEISEL QUARTET PLAYS.

*March 8 '16*  
Ravel's Trio a Feature of Its Concert in Aeolian Hall.

The Kneisel Quartet gave a concert at Aeolian Hall last night at which the program consisted of Dvorak's Quartet in F, Op. 96, Ravel's Trio in A minor for piano, violin, and cello, and Beethoven's Quartet in C sharp minor, Op. 131. Rudolph Ganz was the assisting artist. With Messrs. Kneisel and Willeke he played Ravel's Trio.

This work received last night what was probably its first public performance here, though it has been played this season by the same artists at a private concert of the Society of the Friends of Music. It is a composition which has some puzzling features, arising from the writer's lapsing occasionally into the more abstruse mannerisms of the moderns, but one in which there is a good deal of interesting music and some arresting instrumental effects.

It was splendidly played by Messrs. Ganz, Kneisel, and Willeke. The work of Mr. Ganz was especially impressive because a large share of the musical burden falls on the piano part, which is generally the carrying web of the piece with the other instruments, adding related designs to the pattern. The pianist of this occasion played with fine clarity and with a lightness of conception which admirably met the mood of the composition, which is seldom highly emotional or sharply dramatic. His sense of balance of tone against the violin and cello was most finely adjusted, and as a result the whole effect, to which the other players contributed notably, was successful to a marked degree.

Beethoven's Quartet, Op. 131, one of the works of his last period, bristles with complications and difficulties, which it requires experience and expertness to surmount. These qualifications are possessed in abundance by the players who comprise the organization, and their performance of the quartet was such as one rarely hears.

## Harold Henry's Piano Recital.

Mr. Harold Henry, a young pianist who has been heard several times in New York before, gave a recital yesterday afternoon in Aeolian Hall. There has been occasion to praise the evidences of talent and musical intelligence that his playing disclosed, and there was occasion to do so yesterday. It has freedom and spontaneity, abundant spirit and vitality. He may not sound all the emotional depths or rise to the highest eloquence; but the sincerity and the freshness of spirit that mark it are good to hear. There was an occasional failure in his pedalling, apparently not all his fault. Mr. Henry was wise in not undertaking music of the greatest profundity. Beethoven's sonata in E, Op. 109, he gave with vivacity and brilliancy; there might have been more poetical exposition of the variations of the last movement. Nor did he disclose everything that Chopin's C sharp minor Scherzo contains. A piece of Scarlatti's he played brilliantly, though with not quite all the clearness of technique and rhythmic definition that it needed. There were a pleasing impromptu by Scriabine, who communed with Chopin when he wrote it; a "Song from the East," by Cyril Scott, with an esoteric flavor that gave special pleasure; a "Chant de la Nuit" by Reger, who did not wholly succeed in capturing the mood; Grieg's Ballade made large demands upon Mr. Henry's powers. An intermezzo by Brahms, MacDowell's "March Wind," a "Legend" by Rosseter Cole and Liszt's transcription of the last scene from "Tristan" completed the program.

## "Potash and Perlmutter" in Paris.

*March 7 '16*  
Special Cable to The New York Times.

PARIS, March 7.—Montague Glass's play, "Potash and Perlmutter," which has been translated into French by John Raphael, will be presented by Mr. Dearly at the Bouffes Parisiens Theatre next month.

# SCHOLA CANTORUM IN SECOND CONCERT

New Compositions of Interest  
Are Heard in a Varied  
S. Programme.

WORK BY DEEMS TAYLOR

There was much matter for consideration in the second concert of the Schola Cantorum, which took place last evening at Carnegie Hall; but some of it was considerable and some almost imponderable. The programme was ambitious and contained two new compositions of pretentious dimensions. These were Deems Taylor's cantata, "The Chambered Nautilus," a setting of Dr. Holmes's well known poem, and the other was Sigismund Stojowski's "Prayer for Poland" to text by Sigismund Krasinski, one of Poland's great poets.

The two works had certain features common to contemporaneous production, to wit, little spontaneity of melodic thought, strenuous elaboration in musical development, anxious search after recumbent harmonies and a heroic determination to utilize all the latest orchestral devices. In the last Mr. Stojowski triumphantly outdid his American companion and he was also moderately victorious in the march of his harmonic cohorts.

Nevertheless both musicians offered ideas of interests and suggestiveness. Mr. Taylor informed the audience by means of a programme note that Dr. Holmes's poem was to him an expression of that aspiration after perfection, which lies at the basis of all religion. It may be said that the composer's music proved that he deeply felt this. If he had been ready or able to express his feeling in a more direct and convincing manner throughout the cantata it would have been a noteworthy production.

Its earlier pages, however, groped for utterance rather than found it. Only when he came to his climax did Mr. Taylor find something like eloquence, and his setting of the final stanza of the poem was not only effective, but worthy. The polyphony of the composition was generally rich, albeit the declamation of the text was not always respectful. The orchestration was for the most part sound, though there were some crude spots. But on the whole the composition deserved commendation. Mr. Taylor is a member of the Schola Cantorum and helped to sing his own music.

Mr. Stojowski has written things much more praiseworthy than his "Prayer for Poland." The whole composition sounds labored. It lacks lyric line and the choral mass utterances are deficient in the highest quality of fine balance and rich sonority. The orchestration, as already intimated, is overburdened with the search after sheer effect. The "Prayer" was creditably sung except the soprano and barytone solos, which were done badly, especially the former.

Carlos Salzedo, a harpist who served in the French army for a time, harmonized three popular songs sung among the soldiers and these were heard with some pleasure, albeit the male chorus sang them without much precision and with poor tonal balance. "Le joli Tambour" is on the whole more successful in its solo version with piano accompaniment.

Four Finnish student songs and three German folksongs followed Mr. Stojowski's work. The latter were arranged by Max Reger. Sergei Rachmaninov's "Voice of Spring," for mixed voices, harp solo and orchestra, was the next number. The programme concluded with Balfour Gardner's ballad for mixed voices and orchestra to John Masefield's soaring, rollicking song of the sea, "The News From Whydah." Kurt Schindler, the conductor of the Schola Cantorum, shows a commendable industry and ingenuity in securing stimulating novelties for his concerts.

## THE KNEISEL QUARTET.

Variety Is a Feature of the Music of the Fifth Concert.

The fifth concert of the Kneisel Quartet was given last evening in Aeolian Hall with Rudolf Ganz, pianist, as the assisting artist. The programme consisted of Dvorak's quartet in F major, opus 96, called the "American" quartet; Maurice Ravel's trio and the quartet in C sharp minor, opus 151 of Beethoven.

The quartet of Dvorak, which is one of his later works and written during his stay in this country, should always have special interest for Americans because of its limitation of the characteristics of negro music, and furthermore because in connection with the work it is remem-

bered to the fact that it was written at the hands of the Kneisels at one of their concerts in 1894, when the composer was present, and that they still play the composition from the manuscript used on that occasion. The captivating music of the quartet was admirably delivered by them last night and it was heard with evident pleasure.

The trio by Ravel was played on January 16 last at a concert of the Friends of Music by the artists who played it last evening, and when heard then it was found to represent some of the most delightful art of its composer. Throughout the work's four movements there is found richness of melody without the unnecessary intrusion of discords, charm in the individual employment of each instrument and an unusual originality in the use of delightful harmonies. Last night it was again well performed by Messrs. Ganz, Kneisel and Willeke. The players at its close received several recalls.

The choice of one of Beethoven's last five great string quartets as a closing number again emphasized the fine taste that prevails in the planning of the programmes offered by this body of players. The quartet in C sharp minor was composed but a year before its composer's death in the spring of 1826, and on the title page of his manuscript he wrote with some humor, "Patched up from various stolen pieces of this and that." Of a colossal form, beginning with the long fugue and so passing on into the elaborate set of variations, the composition was splendidly grasped throughout by the four musicians in a performance which served to reveal, perhaps even to an unusual degree, some of their finest art both in sympathy of mood and exquisite technical finish.

## BRAZILIAN PIANIST SHOWS HIGH TALENT

Guimar Novaes Plays Beethoven and Chopin With Poetry.

S. A NOTEWORTHY RECITAL

Guimar Novaes, a young Brazilian pianist who was heard early in the season, gave her second recital yesterday afternoon in Aeolian Hall. Her programme comprised Beethoven's sonata, opus 81A ("L'Adieu, l'Absence et le Retour"), Chopin's B minor sonata, short numbers by Couperin, Daquin, Saint-Saens, Dubois and others, and, to conclude, Tausig's version of Schubert's "Military March."

When Miss Novaes was first heard here she aroused unusual interest by reason of her exceptional gifts and accomplishments. Yesterday's recital served to confirm the impression made by the first. Not too much was said in praise of her art, but perhaps too little. At any rate there was no hesitation in saying then and need be none in repeating now that this is a very fine young talent and that Miss Novaes will doubtless advance to a position among the important pianists of her day.

She has a highly developed technique, behind which can always be discerned a sensitive feeling for the individuality of the instrument on which she plays. Her finger works exquisite in its smoothness, facility and clarity, and it combines with her wrist and pedalling in producing a bewitching variety of tonal gradations, no one of which ever offends the musical ear or aims at transcending the limits of the piano.

She has clean rhythm and an exquisite appreciation of tempo in its larger aspect, though occasionally she is too liberal in her use of rubato. Her left hand is uncommonly well developed, and to this is largely due the perfection of balance which she achieves and the captivating treatment of relations between outer and inner voices. She is a mistress of the singing tone and can play a legato melody in a ravishing manner. She is equally admirable in her playing of staccato passages or semi-detached notes in swift movement.

Her musical instincts are very strong and her artistic nature is one of keen sensibility. The reading of the Beethoven sonata demonstrated this conclusively. Especially beautiful was her delivery of the second and third movements, which came from her hands with rich feeling, tempered by good judgment and unfailing respect for the utterance of the musical phrase.

It was said that she had only recently studied the Chopin sonata, and without a coach. It was her own reading, and an exceptionally beautiful one, dignified, opulent, but never sickly in sentiment, and exquisitely musical, particularly in the slow movement. Not the least of its charms was the total absence of those neurotic affectations and effeminate nuances which some players regard as almost the essence of Chopin.

In some of the smaller numbers Miss Novaes, without sacrificing musical beauty, gave delightful exhibitions of

her polished technique. She was at her best in these matters in Saint-Saens' "Les Cloches de Las Palmas" and Dubois' "L'Abbe He."

## Mr. Amato in Title Role of "Rigoletto"

Sings the Part for the First Time This Season—Mr. Caruso as the Duke Wins Much Applause.

Not even last night's sleet and snow chilled the ardor of opera standees, for they stood in line two hours before the box office opened to sell admission tickets to them for the season's fourth performance of "Rigoletto" at the Metropolitan Opera House. The presentation differed from its predecessors in that Mr. Amato appeared in the title rôle for the first time here this season, obtaining success by his dramatic singing and acting. Mme. Barrientos sang Gilda again and started enthusiasm by her singing of the "Caro nome" aria of the second act, in which she soared vocally into the regions of aeroplanes.

And then there was Mr. Caruso as the Duke, who, when he sang "La donna è mobile" started applause that threatened fairly to lift the roof off the opera house. Mr. Rothier was a sonorous Sparafucile, Miss Perini was an excellent Maddalena, and Mr. Polacco conducted an excellent performance.

While it was Ash Wednesday there was little evidence of social change at the opera. A few of the subscribers were absent, but their loges were occupied by their friends.

Mrs. Ogden Goelet was in box No. 1.

## TWO SOLOISTS FOR SYMPHONY CONCERT

S. Fritz Kreisler and Pablo Casals Heard in Brahms's Double Concerto.

## IS BEAUTIFULLY PLAYED

The second of the special concerts of the Symphony Society took place yesterday afternoon in Carnegie Hall. The programme consisted of the bacchanale from "Tannhaeuser," Strauss's tone poem, "Death and Transfiguration," and the Brahms concerto for violin and violoncello. The solo players were Fritz Kreisler and Pablo Casals.

It was a very well arranged programme. The two orchestral numbers served to publish the whole merit of Mr. Damrosch's organization, and at the same time were of a nature which afforded a good contrast to the concerto. This work was in no way dimmed by the splendors of the Strauss tone poem which preceded it. Indeed, it seemed as if the gorgeous colors of the delirious composition caused the clear and sculptured outlines of the Brahms concerto to stand out more sharply.

The performance of Messrs. Kreisler and Casals was one of extraordinary quality. It is rare that two players of such strongly marked individuality cooperate with such artistic ensemble. Each of these masters has traits of style which differentiate him from the other, and these were disclosed most piquantly in their delivery of the principal theme of the last movement. Mr. Kreisler's aggressive accentuation of it was complemented by Mr. Casals's elegant fluency. The general result was most stimulating to the hearer. In playing together the two artists reduced their personal equations most successfully. The concerto is so beautiful in itself that it can be enjoyed even when performed with ordinary skill; but it becomes a real joy when it is interpreted with sympathy and enthusiasm as well as great technique, as it was yesterday.

The orchestral achievement in the bacchanale was no more than commendable. In the Strauss number the performance rose to a very high level of finish. Doubtless some listeners who in recent seasons have heard from various orchestras too much coarse and blatant tone felt the absence of that tremendous pressure which they fondly believe is temperamental. But those to whom pure beauty of orchestral song is dear must have rejoiced in the manifest growth in grace of Mr. Damrosch and

## MISS CALL'S RECITAL.

Operatic Soprano Shows Taste and Judgment in Songs.

Lucy Lee Call, soprano, who for a time was with the Metropolitan Opera Company, gave a first song recital here yesterday afternoon in the Princess Theatre. Her programme, which was of much interest throughout, comprised old Italian airs beginning with Caldara's "Solve amiche, ombrose piante," modern French songs, Rimsky-Korsakov's "Le Rossignol," German songs by Erich Wolff, Strauss and Hugo Wolf and in English Horsman's new song, "The Yellow Dusk," and numbers by Bibb and Carpenter.

The singer's work disclosed no unusual abilities in either vocal equipment or interpretation, but through a seemingly wise sense of natural limitation it was always carefully guided by the standards of good taste and desirable intelligence. Having a voice of good quality, especially in the middle range, she used it with no little skill. A lack of imagination and vocal coloring lent a tinge of monotony to some of the songs she sang, but notwithstanding this defect her performance claimed praise for good diction, careful phrasing and musical feeling. Camille Decreus played the accompaniments well.

## CHAMBER MUSIC PLAYED.

With an interesting programme of works for various combinations of wind and stringed instruments, the New York Chamber Music Society gave the third concert of its first season at Aeolian Hall last night.

Schubert's octet, opus 166, for strings, clarinet, French horn and bassoon, was the longest of the numbers. Rather rambling in style but melodious and well scored, it impressed the audience sufficiently to evoke considerable applause. Barring a few slips from individual players the ensemble was good.

Brahms' sonata opus 102, No. 2, played by Miss Carolyn Beebe, pianist, and Gustave Langenus, clarinetist, directors of the Society, was one of the most interesting features of the concert. Both players are soloists of real ability, and if the sonata is not one of the most important of Brahms' works it has much that is well worth hearing.

The last half of the programme was devoted to modern works. C. M. Loeffler's Rhapsody for oboe, viola and piano, "L'Eclair," was the first. It is in Loeffler's characteristic mystic French style. The other late composition was a Kammermusik opus 77 of Paul Juca.

## 'SAMSON ET DALILA' HEARD ONCE AGAIN

Mme. Homer Appears for First Time This Season as Heroine.

## CARUSO IS IN THE CAST

The venerable dean of French composers, M. Camille Saint-Saens, might not impress the casual observer as one prone to lascivious dalliance with the heroic tales of Holy Writ. Nevertheless in this benighted country he is about known to opera goers as the man who wrote "Samson et Dalila." The opera has been carefully chosen by Mr. Gatti-Casazza as a prop for the falling fortune of the French school within the protective shelter of the Metropolitan.

The recipe for stiffening a too gelatinous operatic prop is extremely simple. Give the principal male rôle to Mr. Caruso. Neither the Italians nor the French like to hear him in French opera, but when he is not singing in an Italian work he is nevertheless still Caruso and the operatic world revolves around him. This is all-prefatory to recording the fact that last evening Saint-Saens's opera had its fourth performance in the course of the present season and that Mr. Caruso once more impersonated the long-haired strong man.

The season opened with this opera when it was sung to a Monday night audience on November 15. The Wednesday evening subscribers heard it on November 21. One month later it drew its slow progress into the presence of the Thursday night audience on December 23. And then it fell peacefully to sleep until last evening, when it invited the

SUNDAY CONCERTS.

Schumann-Heink is Metropolitan Soloist—Draper's Recital.

The concerts of last night comprised the regular ones at the Metropolitan Opera House and the Hippodrome, and a song recital by Paul Draper at the Princess Theatre.

Mme. Ernestine Schumann-Heink was the special soloist at the Metropolitan Opera House last night, the others to appear being Jacques Urins, tenor, and Marvine Maazel, a boy pianist, son of a violinist in the Opera House orchestra. Mme. Schumann-Heink sang an aria from Bruch's "Odysseus" and two songs by Schubert, "Die Junge Nonne" and "Der Tod und das Mädchen," in arrangements by Liszt and Motil respectively. Mr. Urins sang Meethoven's "Adelaide" and the prize song from "Die Meistersinger." Marvine Maazel played Rubinstein's Concerto in D minor. The orchestra under Anton Hloff played Goldmark's "Sakuntala" Overture, Borodine's "Steppe-Sketch from Middle Asia," Volkmann's Serenade for strings and Schubert's "Military March."

At the Hippodrome the soloists were Mme. Olive Fremstad, Ernest Schelling, pianist, and David Hochstein, violinist. Mr. Fremstad sang "Dich theure Halle" from "Tannhauser" and a group of songs. Mr. Schelling played with Sousa's Band the Concerto No. 1 in E flat by Liszt, and David Hochstein played two movements from Wieniawski's Concerto No. 2. Among the numbers played by the band were "Three Quotations," "Songs of Grace and Songs of Glory," and a new march, "America First," all by Sousa.

The program for Paul Draper's recital at the Princess Theatre was given over entirely to Schubert's song cycle, "Die Winterreise." ("The Winter's Journey") whose twenty-four numbers to poems by Wilhelm Müller stand as one of the composer's most important series in the song form. Mr. Draper sang the entire work last night, a task which is seldom undertaken nowadays on one program. The accompaniments were played by Richard Epstein.

Eddy Brown Gives a Recital.

Eddy Brown, the young American violinist who, in his first season here has been heard several times already, gave another recital at Aeolian Hall yesterday afternoon. His program comprised Sinding's Suite in A minor, Spohr's Concerto No. 5, ("Scena Cantante") and two groups of smaller pieces which included Paganini's Caprices, Nos. 14 and 22, and compositions by Tschalkowsky, Cuperlin, Saar-Brown, and Bazzini. Mr. Brown's playing is now familiar to New York audiences. Yesterday he again exhibited the dazzling technical skill which is the most notable feature of his work. In Spohr's Concerto, written especially by the composer to please what he considered Italian taste when he was about to tour in Italy, the violinist displayed his generally good tone to advantage, but here, as in other pieces, there was a certain lack of elasticity, grace, and subtlety in finish. George Falkenstein played the accompaniments well.

BOY HEARD AT

Metropolitan Opera Concert

Marvine Maazel, Whose Father Is in the Orchestra, Plays Piano on Programme with Mme. Schumann-Heink.

Mme. Ernestine Schumann-Heink shared honors at the Metropolitan Opera House at the concert last night with another "guest" artist, a boy pianist, Marvine Maazel, who played with the orchestra Rubinstein's D minor concerto, which Josef Hofmann had played at the same piano the previous Sunday. The boy, who wore knickerbockers and was barely tall enough to sit at the piano and manipulate the pedals, is a son of one of the second violinists of the Metropolitan orchestra. While not yet a soloist of any great distinction, he showed considerable promise. Just to play the notes of the difficult Rubinstein concerto would have been a real feat for one of his years, but he did more than that. He was accorded a hearty reception by the audience.

Mme. Schumann-Heink who was prevented a week ago from singing with the Symphony Society on account of a cold, had recovered sufficiently to delight her hearers in an aria from Bruch's "Odysseus," and in two Schubert songs, to say nothing of several encores. Jacques Urins, was another soloist and pleased in Beethoven's "Adelaide" and the prize song from "Die Meistersinger." Anton Hoff for the second time this season, was the conductor, and he instilled into the players more life than is usually heard on Sunday nights.

MISS LA RUE SINGS IN COSTUME RECITAL

Soprano's Programme at Longacre Is Light in Kind—Songs in English.

Grace La Rue, an American soprano, who had frequently been heard in New York on the musical comedy stage, made

singer last night at the Longacre Theatre in what the programme described as a costume recital of songs in English.

On a narrow stage, hung with a blue gray curtain at the back and very effectively lighted, Miss La Rue, with the assistance of Charles Gillen at a piano, appeared at intervals and sang four sets of songs, mostly by present day writers, which were grouped under the titles of Morning, Afternoon, Evening and Night. For instance, among the songs of Morning, following a "Salutation of the Dawn," there was Garnett's "Chinese Prayer Song," and among those of Evening H. T. Burleigh's "The Hour of Glass." Clark's "Poppies" came under Afternoon and under Night "The Danza" of Chadwick.

The singer wore effective frocks and an evening gown for the respective groups, and she acted while she sang in a manner that was intelligent and showed some good dramatic insight. Vocally she was less well equipped both in quality of voice and its use, but her diction was very clear and she showed a general understanding of the songs she sang. The recital was one of a light order in its programme substance and in delivery, but it was quite sufficient in content to give pleasure along these lines.

EDDY BROWN ONCE MORE.

American Violinist Still Playing With Much Vigor.

Eddy Brown, American violinist, who was first heard here last January, gave a fourth recital yesterday afternoon in Aeolian Hall. According to the announcements made beforehand, the entertainment was one arranged in response to a demand from concertgoers who had been unable to attend the player's week day recitals. The programme was popular in character. It began with Sinding's A minor suite, followed by the concerto, No. 8, "Gesangs-zene," of Spohr. Among the shorter numbers were several arrangements by the recital giver of pieces by Saar and Paganini, the latter's "Caprice," No. 14, being thus played for the first time, and, in closing, Bazzini's "La Ronde des Lutus."

The graceful and melodious content of the Sinding suite afforded Mr. Brown some very good opportunity to display his excellent technical equipment together with an easy, flowing style desirable in performance, and so again in the Spohr music, which he delivered with much taste, grace of sentiment and finish. The programme, as intimated, was not intended to make any great demands upon the player in the matters of deeper interpretation. The compositions in the list were well selected in order to afford musical enjoyment of a lighter vein, and they were presented in an artistic manner such as gave much evident satisfaction.

KREISLER AND CASALS PLAY TOGETHER AGAIN

W. Kreisler and Pablo Casals Great Audience in Carnegie Hall Hears Them—Eddy Brown's Violin Recital.

Virtuosi of stringed instruments had their innings in New York concert rooms yesterday afternoon. At Carnegie Hall 3,300 of the 4,000 who thronged the lobby were truly fortunate in ultimately gaining the opportunity to hear those great artists, Fritz Kreisler and Pablo Casals, unite in a performance of the Brahms double concerto for violin and cello. Aeolian Hall, during this pre-eminent event in the larger auditorium further uptown, was quite filled by an audience interested in the gifted, though yet young, violinist Eddy Brown.

It was only natural that in bringing together the two foremost artists in their respective fields Conductor Walter Damrosch and his New York Symphony Orchestra had to be content with a secondary place. They gave the "Tannhauser" bacchanale with plenty of tonal richness and displayed even finer orchestral accomplishment in the majestic Strauss tone-poem, "Death and Transfiguration."

We of this generation have never heard the superior of Pablo Casals on either cello or violin. His fingers and wrists possess tonal and technical witchery, while his interpretative resources are of the superlative sort. His portion of the great Brahms work was incontestably great in all that comprises supreme art. Kreisler too, with his beautiful tone and well nigh perfect art, was

a worthy associate. The violinist played with less freedom, perhaps, but his certainty and authority were admirable, and the applause at the conclusion of the concerto was as much intended for him as for Casals. Eddy Brown, at his fourth New York recital of the season, had considerably less to offer, as was to be expected. He is not fully matured in his art, though his talent is of a very high order and his tone and technical accomplishments undeniably brilliant.

The youthful American played yesterday with better musicianship than any of his previous appearances here, and during portions of the Sinding A minor suite and the Spohr Concerto No. 8, he displayed commendable repose and a substantial artistic breadth. His endeavors found hearty approval.

A Friday Philharmonic.

Yesterday afternoon the Philharmonic Orchestra gave its last extra Friday concert for the season to an audience which filled Carnegie Hall, although there was no extra attraction in the shape of a famous soloist. New York has learned to appreciate its great orchestra for its own sake. The list of pieces was an unusual one, beginning with Spohr's "Jessonda" overture, and ending with César Franck's Symphony in D minor. Besides these, Mr. Stransky gave Schubert's "Unfinished" symphony and Weber's "Euryanthe" overture, two works of surpassing melodic beauty. New York has heard Stransky and his orchestra perform these two works so frequently that it is not necessary to repeat the praise accorded them.

The Spohr overture is an old-fashioned but agreeable and melodious work, which was heard with pleasure yesterday, and the Franck symphony made an impressive close for the concert. The "Belgian Brahms," like the German Brahms, is at his best when he works the mine of other men's minds. His orchestral masses make splendid effects of tonal beauty, and his serenity is restful in this day of musical storm and stress; but it would be difficult to imagine where the D-minor symphony would have come from had it not been for Liszt's symphonic poems, particularly "Les Préludes," for "Tristan," and still more for "Parsifal." The main melody of the symphony on which Franck depends beyond all others is one which Grieg patently inspired. With this material Franck has built a work of interest and beauty. Stransky and his men performed it with splendid sonority and appreciation of its musical value, and roused the enthusiasm of the audience with this symphony as much as with the other numbers on the programme. The conductor emphasized all the melodic beauties of the score. His climaxes were singularly fine, impressive in their tremendous surge of sound, but always kept in the characteristic mood of Franck.

It is a pleasure to record the fact that Saint-Saëns' masterwork, "Samson et Dalila," has at last become acclimated at the Metropolitan Opera House. It had its fourth performance of the season last night, and another large audience will hear it next Saturday afternoon. To be sure, Caruso is in the cast; but that is not the whole story. Caruso has been in the cast of some operas that did not interest the public. "Samson et Dalila" does interest it—very much, partly because of the Biblical story, partly because of its lovely music, and there is therefore every reason to think that Mr. Gatti-Casazza will keep this French work in his repertory. Special interest was imparted to last night's performance by the first appearance of our great American contralto, Mme. Homer, as Dalila. She has the dual beauty of voice and person imperatively called for by this part. Though not at first in good voice, she soon found herself, and made the part alluring to both eyes and ears. Caruso was not, throughout, at his best vocally, but Caruso at his worst is better than most tenors at their best. That he is a greater actor than he generally gets credit for being, his Samson forcibly demonstrates. Mr. Polacco conducted the score with thorough appreciation of its many beauties, and the choral numbers, which are so important in this opera, were superbly sung, as usual.

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It is a pity. The writer was ready thin without spreading it so. As Mr. Carlyle is one of his most studious moments remarked, "What things are wrought, not by time, but in it." The Dalila of the previous performances was Mme. Matzenauer; she of last night was Mme. Homer. The script teaches us that Dalila was a vigorous character, the sort of person whom Swinburne might have sung in ballads and at whose girdle would be swung many other scpsa beside that of Samson. Yet in those earlier days one could help recalling Lady Jane's succinct description of herself: "Not pretty; assive!" One cannot believe in a passive Dalila. Kipling knew that the vampire was "a rag and a bone and a hank of hair." And so even last night the vision of the poet was not filled. Mrs. Homer is not precisely Rudyard vampire either. But she is good to see. No one blamed Samson. Some may even have envied him. Thus the opera of Saint-Saëns came after eleven weeks of silence and in "Mon coeur a ta voix" opened a flower and every one was glad to know it. Of course in opera "handsome is as handsome does," and it is essential that Dalila should be as seductive in the old measures of Saint-Saëns as she is in appearance and movement. Mrs. Homer was not always at her best in music last evening. In the "Spring" especially she seemed to have difficulty with her breath support and was frequently off the pitch. But later she gave better and on the whole gave pleasure to her hearers. Mr. Caruso was an honest and hardworking Samson and sang at times with plenty. He has made a careful study of the role and brings to it some resting touches of characterization. The members of the cast were the same as in December and Mr. Polacco again conducted.

ER ROSENKAVALIER" SUNG.

1916 Melodie Kurt Takes Frieda Hempel's Place as the Princess.

Der Rosenkavalier," which had never been given in America without Frieda Hempel in the important role of the Princess, was performed at the Metropolitan last night with Mme. Kurt in the character and sing the role.

As far as the visual elements of the part go, the Wagnerian soprano is every demand. Where Mme. Kurt is not satisfied in fullest measure was her singing, which was heavy and deficient in cantilena. There was no singing of one phrase into the next, and the soprano's highest tones did not have sort of elasticity which such music requires.

The other singers, including Mme. Caruso as Octavian, Goritz in the role of Edith Mason as Sophie and Hermann Well, who was von Faninal, were the same who have regularly appeared from time to time in this opera. M. Bodanzky conducted.

Mme. Kurt in New Role at Opera

Dramatic Singer Essays Lyric Part of the Princess in "Der Rosenkavalier."

Though Mme. Melanie Kurt had sung the role of the Princess in "Der Rosenkavalier" abroad, last night was the first she was heard in it at the Metropolitan Opera House. She made the character more mature in appearance than in hearing than audiences at the Metropolitan have known, and while her singing was good, it was evident with almost every phrase that she is a dramatic and not a lyric singer. There was a certain "left," which is admirable in an older, a Kundry or a Brunnhilde, but she has little in common with Richard Strauss' champagne music composed for an exotic libretto.

Incongruity does not in the least detract from Mme. Kurt's ability as an actress, but simply suggests that in this she is miscast. But what one missed was the absence of an exquisite diction necessary to bring to hearing the best of the work, which is frequently untrue to the music. Mme. Kurt was in the first act and again at the close of the opera and was rewarded with applause.

The other principals were familiar in parts. Mme. Oler, apparently recovered from her cold, sang and acted a wonderful Octavian; Mr. Goritz as a native baron was amusing; Miss Caruso was acceptable as Sophie and Mr. Well was an impressive Faninal. Mr. Bodanzky conducted a performance that was lively with contrasts, irresistible in its rhythmic and lyrically poetic

"Aida" was sung at the Metropolitan Opera House last evening before a large audience. Mme. Rappold was the representative of the unfortunate slave. She makes a good picture in this role and sings most of the music with a good quality of tone. Unfortunately she indulged last evening in a large and depressing variety of bad attack, which made her singing sound laborious. Mme. Tomer was the *Amneris* for the first time this season. It is a role in which her handsome appearance counts for much.

Mr. Martinelli has frequently been heard as *Rhadamus*. He was in good luck last night and delivered the music with abundant vigor. The same words last night he used to describe the achievements of Mr. Amato as *Amoroso*. Mr. Rossi was the *King* and Mr. Scott the *Ramfis*. Neither of these was impressive. Mr. Ravagnoli conducted, and he also was not impressive. The general effect of the performance was good, but there was nothing of high distinction.

Emil Cammaerts' Poem Recited Effectively by Mrs. Seth Barton  
French for War Funds.

Emil Cammaerts' poem "Carillon," dealing with the courage of the Belgians, was recited last night at the Century Theatre for the first time in America by Mrs. S. Barton French for the benefit of the Belgian Relief, the Lafayette Fund, the Serbian Relief and St. Dunstan's Regent's Park Fund. Sir Edward Elgar has written for it a musical setting, consisting chiefly of interludes between verses, and these were played by the Symphony Society's orchestra, directed by Walter Damrosch.

Mrs. French used a stage setting recalling the inside of a prison. Dressed in white, draped with black, she recited the poem with dramatic fervor. Her diction was clear and her speech full of pathos. The music is fitting to the stirring poem. The final orchestral climax is particularly stirring. The audience, moderate in size, applauded Mrs. French and the musicians enthusiastically at the end.

There were other numbers. Ernest Perin recited two patriotic French poems and Miss Lozanitch, whose father was Serbian Minister to Great Britain, gave an interesting illustrated talk on Serbia, revealing the terrors which war wrought in that kingdom. Several numbers were played by the Symphony Orchestra.

The second concert of the Musical Art Society, given last evening in Carnegie Hall, had less music appropriate to the Lenten and Easter seasons than has sometimes been the case. There were Victoria's "Tenebrae Factae Sunt," a motet for Holy Week; an old German Passion hymn, "Da Jesu im den Garten ging," and the Easter Hymn, "O Ficht' er Ficht' ae," from Liszt's oratorio of "Christus." The rest of the program was made up of religious and secular music of different periods. The society did some of the best singing that has been heard from it in a good while.

An interesting number was the setting by Sweelinck, a Netherland composer of the sixteenth century, of Psalm cxxxiv, the melody of which is the origin of the hymn tune "Old Hundred." To show the connection Dr. Damrosch had the familiar hymn sung first, behind the stage, by another chorus, after which Sweelinck's psalm was sung. The last of the older compositions of the program was Bach's motet for double chorus, "Blessing, Glory, and Wisdom," music of splendid spirit and sonority, in which the Musical Art Society had the help of the choir of the Cathedral of St. John the Divine of men and boys. They gave a magnificent performance, full of vigor and brilliancy in spirit, and accurate in attack and articulation of the ritual passages.

The same assistance was rendered in the performance of Brahms's beautifulthrenody, "Nänie," a setting of Seil-ler's verses. Here the New York Sym-phony Orchestra also co-operated. This was likewise an uncommonly fine per-formance, one that appealed strongly to the audience. The last of the songs were English madrigals, glees, and par-odies. These began with the Eliza-bethan John W. Byr's "Sacred Hope-Sucking Bees" and Jonathan Battish-ill's "Among the Myrtles," in a more homophonic style of the eighteenth cen-tury. Elgar's choral songs, "The S. o. v.

and skill in obtaining striking vocal effects. The first has a peculiarly grave beauty, and so appealed to the audience that its repetition was demanded. At another extreme was Edward German's gay part song, "My Bonnie Lass, She Smileth," which might have come from a comic opera of the better sort, and which also was repeated.

The program was ended with a new composition by Percy Grainger, "The Merry Wedding" with orchestral accompaniment, which was performed for the first time. It is based on lines taken from Danish folk songs, and Mr. Grainger has written music for it in the folk-song spirit with a constantly recurring refrain. His music is fresh and inspiring, and there are beautiful and original, sometimes venturesome effects in the instrumental accompaniment.

Works of Taneiev and Bach In Program of Its Last Concert.

The Flonzaley Quartet gave the last subscription concert of its season at Aeolian Hall last night. The program comprised Taneiev's Quartet in C, Op. 5, Prelude and Fugue for violin alone from Bach Sulte in G minor, which was played by Alfred Pochon, second violinist of the organization, and Schumann's Quartet in A minor, Op. 41, No. 1. *March 15 '16*

Taneiev's quartet shows all the skill in harmonic design and in disposition of the instruments which the composer, who was a Professor of Theory at the Moscow Conservatory, was known to possess. Some of the effects obtained from the four instruments are astonishingly broad and sonorous, and suggest the orchestra rather than the string quartet. In the end this becomes a weakness, for the ear finds itself tired of the tension the composer creates by trying to make a fragile combination seem something more than it is. The Scherzo and parts of the first movement seemed the most interesting portions of the work.

Mr. Ponon's playing of Bach's works for violin alone was highly impressive. One seldom hears this music played with so much breadth and nobility of tone, so much warmth of feeling, and so nearly perfect intonation, except when it is played by the greatest violinists. There were some details of the player's style which, however, could not be accepted as enthusiastically, for, especially in the Prelude, the phrasing did not always seem coherent and there were certain rhythmic twists which, even for those who do not insist on having their Bach with a metronome, must have seemed rather puzzling.

The simplicity and ease of Schumann's quartet came gratefully at the end of the program. Though there may be passages in it where other pianists, there is, on the other hand, little effect of overloading the four instruments with things a string quartet cannot be expected to do with comfort. The work was splendidly played by the Flonzaleys, and served as a fitting climax to an interesting evening.

The Symphony Club of New York gave its annual concert at Aeolian Hall yesterday afternoon with Harold Bauer as soloist, for the benefit of the Brearley League Cripple School. The players are women amateurs who, with the help of professional musicians outside the violin sections, rehearse under the direction of David Mannes and give a concert near the close of their season. The program included "The Merry Wives of Windsor," Overture by Richard Strauss, Mendelssohn's Concerto in G for piano and orchestra, in which Mr. Bauer played the solo part; the Strathpey and the Dirigo from Granville Bantock's suite for strings, "Scenes from the Scottish Highlands," and a waltz from Strauss's "Die Fledermaus." Besides these there was a group of piano pieces by Raminoff, Debussy, and Chopin.

The numbers from Bantock's suite, which were announced on the program as to be played for the first time here, were very effective settings for the string combination, colorful and interesting. The orchestra played them, as it did its other numbers, in a creditable style.

Mischa Elman was the special soloist at the Metropolitan Opera House concert last night, at which Emma Zarska and Johannes Sembach sang. Mr. Elman played Mendelssohn's Concerto in E minor and a group of shorter pieces. Miss Zarska and Mr. Sembach sang a duet from "Lohengrin," and the soprano gave as her solo number the "Suicidio" aria from "La Gioconda," while Mr. Sembach sang songs by Hans Hermann and Schumann. The orchestra, under Richard Hageman, played the "Meistersinger" Prelude, Arthur Hochman's Intermezzo, and E. C. Peroni's "American March."

*New York*  
Songs by Yvette Guilbert.  
Mine, Yvette Guilbert began at Maxine Elliott's Theatre last night a series of recitals which will be continued this week and close next Sunday evening. The French artist gave a characteristic program, in which modern compositions appeared with French folksongs of bygone centuries and her work was as potent as ever in weaving a spell over the audience. She was assisted by George Barrere, flutist, and Emily Grusser, violinist, while the accompaniments of Ward-Stephens at the piano were an important factor in the success of the evening.

Feb. \_\_\_\_\_  
Singer Throws Boxes and Smashes  
Vases in Revival of "The Tam-  
ing of the Shrew." 16

REVIVED HERE AFTER 30 YEARS

**Is Metropolitan Opera House's Con-  
tribution to the Shakespearian  
Tercentenary Celebration.**

**METROPOLITAN OPERA HOUSE**—"The Taming of the Shrew." An opera in four acts, by Hermann Goetz, based on Shakespeare's comedy. In German.

Baptista	.....	Otto Goritz
Katharina	.....	Margarete Ober
Bianca	.....	Marle Rappo
Hortensio	.....	Robert Leonhardt
Lucentio	.....	Johannes Sembach
Petruccio	.....	Clarence Whitehill
Grimio	.....	Basil Ruysdael
A Tailor	.....	Albert Reiss
Major Domo	.....	Max Bloch
House Keeper	.....	Marle Mattfeldt
Conductor	.....	Artur Bodanzky

By BAIRD LEONARD.

Margarete Ober may never have been in the movies, but last night at the Metropolitan Opera House she threw a box of talcum powder at her maid, broke a vase of flowers into fragments, stamped her foot continuously at a devoted parent, destroyed several volumes of Renaissance literature, slapped in the face an over ardent suitor—AND BIT CLARENCE WHITEHILL ON THE ARM!

On the morrow after such doings the critics usually begin, according to the famous dictum of Disraeli, They began with a vengeance the morning after Geraldine Farrar tripped up a chorus girl in a cigarette factory fight, if you remember. And if they raised such a storm about the practical methods of an alfresco gypsy maiden, what do you think they will say of Miss Ober's Katherine, who was reared as an intelligent gentleman should be reared—Latin, French, dancing, music and everything?

### Opera Revival the Cause.

The occasion of all these indiscretions was the revival of "The Taming of the Shrew," an opera which, written in English about Italians and sung in German should draw a large international audience in these troublous times. It hasn't been presented in New York for thirty years or more, although Mr. Bodanzky has been conducting it regularly at Mannheim for several seasons. Its local revival is Mr. Gatti's contribution to the Shakespearean tercentenary, although the translated German libretto sounds about as much like Shakespeare as George M. Cohan's lyrics sound like John Milton. However, the plot, which the great Englishman snatched bodily from a play written by an imitator of Christopher Marlowe as early as 1594, is good operatic material, and it has never yet been definitely decided which is greater—he that planteth or he that watereth, so the famous plot-plunderer may as well get the credit for the whole thing.

Joseph Viktor Widmann, who adapted the libretto from the English text, has achieved a triumph of dramatization. Even though Petruchio's boasting song is the only lyric bearing a faint resemblance to the Shakespearian style, the characterization has been transplanted intact and there is not a dull moment in the opera. The cast has been virtually in half, a pruning process which strengthens the action tremendously and should be imitated by all Elizabethan evangelists.

### Story Familiar One.

The familiar story needs no repetition. Petruccio's homeopathy is almost a household word. It should be mentioned, however, that Katherine's shrewishness is somewhat accentuated in the opera from the fact that it furnished her lover with his sole reason for subduing her, whereas in the play he was partly actuated by the desire to make a good financial match regardless of its drawbacks. The music is written around the story of her subjection, Bianca's two masquerading suitors furnishing all the extraneous comedy. The prologue and all the low comedy scenes are cut out, and Grumio is nothing but a pantomimic shadow of his master.

The music which Hermann Goetz wrote for this amusing narrative is decidedly pleasing and appropriate, and awakened much appreciative comment last night from subscribers who had evidently expected to be disappointed in the score. The overture is especially interesting; so are the choral efforts of the

The scenery has been copied from the Mannheim models. The first act is sung against a background strongly suggestive of Maxfield Parrish. It is beautifully lighted and its straight simple lines extend even to the trees then prevalent in Padua. The interiors were not so fortunate, the boudoir being a riot of rococo which would drive Leon Kakst insane, even though Paul Poirot might approve of the purple parterres draped against the dark blue walls. The tapestry in which the chairs were upholstered was a concrete manifestation of the fact that William Morris had not yet appeared to fulfil his great cosmic mission.

Margaret Ober's Katherine was excellent. Her histrionic interpretation was so well shaded that the quick mental shifts which Shakespeare wrought were apparent to the audience at all times. She sang with great beauty and spirit and was called before the curtain repeatedly. Clarence Whitehill's Petruchio was conventional as to costume—even to the flourishing whip and the floating feather. He sang in splendid style and did not belie the context of the libretto in his acting and appearance. Baptista's role, strongly comedized, was sung by Otto Goritz as only Otto Goritz can sing such a role. Marie Rappold was a charming Bianca, and Robert Leonhardt and Johannes Sembach were most amusing lovers.

Mr. Bedanzky conducted with his accustomed sympathy and skill.

## Paderewski and Others in "Allied" Programme to Aid Needy

There were international musical alliances apparent at the benefit concert at Carnegie Hall last night, which was held to aid French musicians from the Paris Conservatoire who are suffering from the war—but more important was the fact that ten thousand dollars were raised, to be sent to France. That amount would scarcely have paid the regular fees of the artists who took part had they been engaged separately.

Paderewski was the most liberal with numbers among the artists appearing. Three old French works of Couperin and Daquin were his selections, but he played three encores in response to prolonged applause.

The French artists were the Trio de Lutece, composed of George Barrere, flutist; A. Salzedo, harpist, and Paul Kefer, cellist, and Lucien Muratore, tenor, of the Chicago Opera Company. All of their selections were French.

International "ententes" were manifest when the Flonzaley Quartet, which is Italian in its personnel, played the Russian Andante Funebre from Tschalkowsky's quartet, opus 30, and they came to a climax at the end of the programme when an American, Ernest Schnelling, and a Pole, Sigismund Stojowski, played the Variations, for two pianos, by the French composer, Saint-Saens. All of the artists were received with hearty applause and encores were numerous. Mr. Frederick R. Coudert made an address, telling of the needs of the French musicians.

Ovation for Walter Damrosch and  
the Orchestra and Great Applause

for Pianist.

Before the Symphony Society's last concert for this season was finished the orchestra and its conductor, Walter Damrosch, made their last bows and left the stage of Carnegie Hall yesterday afternoon. It was Josef Hofmann, pianist, who remained to send the audience home in the proper spirit. In this, however, he encountered trouble, since, after the regular programme had ended with a group of piano solos, the audience did not seem inclined to leave the hall, although the concert had already exceeded the customary time limit. Encores at rehearsal concerts usually are forbidden, but Mr. Hofmann also was making his farewell for the season and he was generous enough to break the rule.

The orchestra alone played only one number, Tschalkowski's Fifth Symphony. It was presented well. The last few measures were particularly forceful. In spite of a little ill timed applause. A round of applause for Mr. Damm had to be given.

the telephone, B. the concerto for piano and orchestra played, with Mr. Hofmann as soloist. Mr. Hofmann was in fine form and his interpretation was marvellous in power and in its handling of tempi and contrasts of tone and volume. The accompaniment also was well done.

After the orchestra had retired, Mr. Hofmann played three solo numbers. Beethoven's "Fury Over the Lost Penny" rather noisily breached the great space between the concerto and Chopin's exquisite Nocturne in F sharp minor. A group of piano pieces usually sounds weak after a grand concert, but so cleverly was the change accomplished and so delightfully did Mr. Hofmann play his final number that there were gasps of ecstasy from the audience when he started the Nocturne. The brilliant Schubert-Liszt "Erlkoenig" ended the programme.

To-day, with Mr. Hofmann as its soloist, the orchestra will start on a ten week tour which will take it to the Pacific coast.

## GERMAN 'SHREW' FAR FROM AVON

Goetz Opera Shakespearean Only in Its  
March-Externals. 16.16  
MUSIC SUBMERGES  
COMEDY'S VITALITY

New Speeches Invented for Book  
and Characteristic Scenes  
Alone Used.

By H. E. KREHBIEL.

A German version of "The Taming of the Shrew," the book by Joseph Viktor Widmann, the music by Hermann Goetz, was performed at the Metropolitan Opera House last night. It was new to the vast majority of those who attended the representation, though it had had five performances in English at the Academy of Music a little more than thirty years ago. Something was said about the historical aspect of the incident and a sufficient exposition given of the dramatic structure of the opera in this journal last Sunday to warrant us in passing over those points in the present record and discussion. One matter, however, is opposite for observation in this year of Shakespearean celebrations. In its operatic form the comedy was first given here in an English translation and the wish must have lain close to many minds last night that the vernacular might have been used in the revival. It was with the purpose of helping opera to emancipate itself from its Tuscan trammels that the American Opera Company was called into being thirty years ago, and that this work and Nicolai's "Merry Wives of Windsor" were incorporated into its repertory. The promoters of the enterprise, which started out bravely but came to a woful end in a short time, believed that the time was come to put aside an old affectation and do honor to the vernacular. Their belief found expression in the creation of the institution which was to strive to habituate the English language on the operatic stage, and to do for the United States the national work that France, Germany and Russia had accomplished for themselves. To this end nothing seemed to be more appropriate and dignified than the choice of operas with Shakespearean subjects, which seemed, at least, to insure a better knowledge of the plays and a more sympathetic interest in their settings on the part of performers and public than was generally prevalent at the time. But, for reasons which were abundantly set forth by this writer last Sunday, the effort went to waste. Since then the noblest efforts which the world has seen to give Shakespearean plays an operatic dress have been put forth by two of the finest geniuses of the operatic stage. Boito and Verdi collaborated in "Otello" and "Falstaff." Tendencies and methods which were only beginning to ripen in the days of Goetz, who, like Bizet, died without seeing the success of his masterpiece, have reached a marvellous fruition, and yet the problem set by a Shakespearean opera in English has not been solved, and nothing can be more obvious than the fact that its solution waits upon the coming of a great musical dramatist born to the English manner.

The German book of "The Taming of the Shrew" is an admirable piece of

work in music, for it uses only the framework of the plot which the English poet himself borrowed. So much of the humor as could be preserved by the chief incidents of the comedy's action, its satirical purpose and a few of its psychological elements have found the way into the opera, but all have suffered a sea-change. In part the transformation was an inevitable consequence of the introduction of music. The swift movement of comedy is necessarily clogged by music, whose nature it is to express moods and emotions rather than accompany and help the development of dramatic action. The witty verbal plays of the original had to go by the board in the literary paraphrase, and the effervescent vitality of the play's people had to be submerged in the music.

Widmann did not attempt to translate Shakespeare's play. He took the characteristic scenes between the shrew and her rude tamer as he found them, set them off for musical as well as dramatic purposes against the secondary plot of Bianca's wooing by Lucutio and Hortensio, and invented new speeches for all, going to his original only for suggestions. In a way he may be said to have applied an emollient to the characters of Katherine and Petruchio. The former is more plainly conquered by her love for the masterly man in the German libretto than the English comedy, and the latter has a loftier motive for his uncouth courtship. After the first encounter between the two, Shakespeare's Katherine thinks of Petruchio only as "one half lunatic, a madcap ruffian and a swearing Jack that thinks with oaths to face the matter out"; but the German Katherine has already lost her heart when Petruchio rapes her lips of the first kiss. Till then she has shown none of the weaknesses which may be discovered in Shakespeare's heroine—her susceptibility to flattery, her vanity (she would not have Petruchio even think that she limps in her walk and she cannot withstand the allurements of promised finery). But now that she has found a man whom she cannot out-face she confesses that her heart is already lost to him. It is the first of her songs which is not accompanied by a musical tempest (of which there is much too much in Goetz's score) which betrays the fact. She is sorely torn between conflicting passions when she confesses to herself that though she would like to tear him in pieces she would yet like to call him her own; that so long as he draws breath she must needs hate him, and if he were dead she could not hate him; that if she had bow and arrow she would shoot him dead and call him back to life with tears of love. This is a pretty touch of the librettist's, and the composer has emphasized its significance by recurring to the fundamental motif of the song when at the last Katherine confesses her love to Petruchio, which she does frankly, open-heartedly, unreservedly, instead of veiling it under a speech of wifely submission as Shakespeare's shrew does.

Shakespeare's Petruchio is not half so bad as he sounds. We suspect that though he starts out with the appearance of being a mercenary wretch, bent only on wiving it wealthily in Padua, he puts on most of the antic disposition after he has caught sight of the beautiful Katherine, and that she inspires him with an admiration quite likely to develop into something more passionate and higher. M. Fournival says of him in his introduction to the comedy that "he's one of those men who like a bit of devil in the girl he marries and the mare he rides." The German librettist is not willing to leave Petruchio's real feeling to surmise. His man has met the lady before and loves her; the corrective motive of his ruffianly behavior is to win her love, for he sees through her nature, and fit her to be the helpmeet of a man of the world who recognizes that the time is come for him to settle down to a life of quiet domesticity. When she confesses her love and defeat, he is quite as ready as she to join in a conventional operatic duet. On this duet the stage manager at the Metropolitan closes the last curtain, but librettist and composer bring in all the other characters, that they may express their wonderment at the shrew's conversion.

The other characters in the play underwent no changes at the hands of the opera makers, though Mr. Goritz, unable apparently to withstand his desire to create a laugh, indulges in some foolish horseplay and thereby outrages the character of Baptista and spoils some of Goetz's music. Lucutio in the hands of Mr. Sembach is also robbed of some of the dignity which it might preserve along with its native sentimentality. Grumio is little more than a voice in the musical ensemble, but the tailor is turned into a Frenchman speaking German with an accent to meet the German conception of comedy. This conception finds expression in a pairing of much boisterous music with the boisterous conduct of Petruchio. Goetz's score is frequently beautiful, frequently graceful (in the German conception of grace) and always scholarly and refined. What it lacks from beginning to end is the true *vis comica*, the lightness of touch, the effervescent gaiety essential to comedy. What was said of it by this writer in this journal thirty years ago seems sufficiently apposite to be repeated: "It is polite music, which occasionally threatens to

ruin the play on a good evening, but at a critical moment it tires with an apology for the intrusion and finds entire satisfaction in flowing along between flower-embroidered lyrical banks, rippling entrancingly as it goes, but scarcely floating the comedy which it should buoyantly uphold. Yet it is noble music, the creation of an artist fully conscious of the changed relations of book and music since the decadence of Italian singing, and most erudite in his handling of the elements of musical composition."

It cannot be amiss to call attention to some of the unquestioned beauties of the score. Lucutio's serenade at the beginning is a gracious bit of melody which flows easily and charmingly into the love duet with Bianca after the first interruption by Baptista's servants in revolt. Hortensio is also provided with a serenade, but an instrumental one, which in the character of the band and the style of the music recalls the kind of compositions which were variously called serenades, divertimenti and cassationi in the time of Mozart and Haydn. The duet between Hortensio and Lucutio is one of the few instances in which the comedy style is approached—capital throughout. The heavy Teutonic hand does not appear until Petruchio's entrance, and with him come occasional intimations that it is something only a little less than the crack of doom that is impending. Goetz's orchestra takes Petruchio's temperamental masquerading altogether too seriously, and the song in which Katherine first discloses that the blind boy's bowshaft has struck her comes as a welcome relief to the orchestral turmoil. Petruchio's song, which ends the act, is from Wagner, of the "Lohengrin" vintage. The entire score of Lucutio's mock instruction of Bianca in Latin and Hortensio's music lesson is delightful in its ingenuity and musical effectiveness. Widmann has Lucutio affect to translate the opening lines of Virgil's "Aeneid" instead of the verses from Ovid's "Epistola Heroidum," which served Shakespeare's turn, and when the operatic Hortensio teaches Bianca the gamut he does so in a song in which, like Gulda d'Arezzo's hymn to St. John ("Ut queant laxis") every line begins on a consecutive tone of the scale ascending. The concluding duet with its significant echo of Katherine's soul conflict in the second act is good, dramatic music if somewhat too tragic for the situation. There are suggestions of Wagner which militate against a conviction of Goetz's originality as a melodist, but the method throughout is Wagner in his "Lohengrin" period, rather than that of "Die Meistersinger." The system of "leading motives," or typical themes, is not employed, and that of reminiscence phrases sparingly.

The performance of the opera last night did full justice to the score, whose orchestral excesses Mr. Bodansky tamed with a loving and discriminating hand. The stage sets, all but that of the first act, built up massively to enable a dozen women to appear at as many windows during the *mélée* provoked by the revolting servants (an obvious draft from Wagner's comedy) must by its garishness have envied the one of Mr. Gatti, who knows his Padua from childhood. He tolerated the exhibition of German taste probably because Mr. Bodansky wished to copy the Mannheim representation. But the interior scenes were a sorry comment on the Teutonic notion of Italian art. Mme. Ober bodied forth a capital conception of the shrew though the admiration which her acting compelled was not unmixt with regret that her lovely voice was necessarily expended so persistently in acidulous shrieks. Comment of a similar nature was invited by Mr. Sembach's too forceful singing, through that had less to excuse it. Petruchio having been made a vocal tornado, Mr. Whitehill, who acted the part with genuine dramatic skill, could not but strive to hold his own against the orchestra at all hazards. When a lyrical opportunity offered itself he made the most of it. Good comedy instincts, also, informed Mr. Lemhardt's impersonation of Hortensio, while Mr. Reiss, as the tailor, approved himself, as always, as a real creative spirit in comedy. Mr. Goritz made no effort to check his tendency to fill the part of Baptista with Beckmesserian burlesque. Mme. Rappold's Bianca was colorless; it ought to have invited sympathy but did not. The opera was received with demonstrations of respectful appreciation, scarcely with enthusiasm. This was the distribution of parts:

Baptista	Otto Goritz
Katherina	Margarete Ober
Bianca	Marie Rappold
Hortensio	Robert Leonhardt
Lucutio	Johannes Sembach
Grumio	Clarence Whitehill
Petruchio	Basil Ruysdael
Tailor	Albert Reiss
Bianca	Marie Rappold
Katherina	Margaret Ober
Conductor	Artur Bodanzky.

"Taming of the Shrew"—At the Metropolitan Opera House.

Baptista	Otto Goritz
Hortensio	Robert Leonhardt
Lucutio	Johannes Sembach
Petruchio	Clarence Whitehill
Grumio	Basil Ruysdael
Tailor	Albert Reiss
Bianca	Marie Rappold
Katherina	Margaret Ober
Conductor	Artur Bodanzky.

"Der Widerspaenstigen Zaehmung." an

opera in four acts, the book by Joseph Viktor Widmann and music by Hermann Goetz, was performed at the Metropolitan Opera House last evening. The work, which is better known here and more conveniently called by its English title, "The Taming of the Shrew," had not been given in New York for thirty years. It was produced (in English) in the first season (1886-87) of the American Opera Company and had five presentations. After that it was laid aside and quite forgotten. That is to say, it was forgotten in this bright country. In Germany it was still beloved, and even Artur Bodanzky, who conducted it last night and who was in his cradle when it was formerly sung here, has often waved a baton over its suave measures.

The Germans are fond of boasting that they love Shakespeare better than we do; that they give more performances of his plays and give them better. This naturally brings swiftly to mind the crushing comment of William Winter on an impersonation by a famous German. If memory has not gone astray, it began with the succinct statement that "Herr Ludwig Barnay acted Hamlet at the Academy of Music last night like a stewed prune."

The Germans do present the dramas of the master oftener than we do, but it is possible that they do not present them better. The interpretations are much more German than ours and therefore more pleasing to the Teutonic mind, which doubtless believes that even Shakespeare ought to be Germanized for his own salvation. Composers among this serious people have also wed some of Shakespeare's dramas to music, and Nicolai's "Merry Wives of Windsor" is not unknown in this town. But in spite of the fact, undisputed east of the Rhine, that the Germans understand and interpret Shakespeare better than we do, the Italians have done so even better. Verdi's "Otello" and "Falstaff" seem to simple minded Americans to breathe the spirit of their great originals more eloquently than the works of Nicolai and Goetz.

### Good Qualities in Opera.

Nevertheless the opera revived last evening after so long a silence has qualities which should insure it a welcome in a repertoire so regrettably impoverished as that of the Metropolitan Opera House at this day. A want of success thirty years ago does not necessarily signify anything new. For one thing, The Sun's recorder of musical doings remembers quite well that the *Petruchio* of the American Opera Company was one of ponderous and soporific methods. That in itself would be enough to extinguish the life of the comedy. And taste in opera develops. It is by no means as good now as it was a dozen or fifteen years ago, but it may be better than it was thirty years back, when people were just emerging from the swaddling clothes of the Maplesonian nursery at the Academy and facing the formidable heroes and heroines of the Wagnerian drama.

Cruel commentators such as Malone have thrown doubts upon the authenticity of "The Taming of the Shrew," and it is indeed difficult for any student of Shakespeare to believe that he wrote much of the cheap and empty blank verse dialogue of the play. But the story has a certain theatrical value in that it acts well. The English dialogue in the translation of Widmann's book sold at the Metropolitan is at any rate inconceivably worse than that of Shakespeare or his beneficent Germanizer.

The libretto is by no means badly made. The author naturally eliminated the *Christopher Sly* episode and condensed the points of progress in breaking down Katherine's violent obstinacy. The action of the opera is good. It is direct and lively, and while as hopelessly improbable as Shakespeare's play, it is decidedly entertaining. Every one comes to love the shrew, who is a lovable woman at heart, and as for Petruchio, he has a swashing and a martial outside, and every one admires a devil of a fellow anyhow.

Goetz's music has pleasing if not great qualities. It is always melodious, though naturally in a characteristically German style. To many opera-goers a style which is reared upon Teutonic melody and an understanding of the genius of the German tongue can never be congenial, and a proper appreciation of it is more remote than ever in this time of Puccini adoration and easy reversion to the frosted cakes of Donizetti and Bellini.

### Domesticated Music.

But no problems are presented by Goetz. He carries on his dialogue in a fluent and rhythmic *arioso* and in the more important dramatic situations he finds inspiration for solos, duets and concerted pieces of ingratiating kind. There is no profound emotion to be published; yet the composer treats with grace and sentiment the first stirrings of inclination in the heart of *Petruchio*, the peaceful wooings of *Lucutio* and *Bianca*, the beginnings of the conquest of *Katherine's* proud soul and especially the expression of her final defeat.

There are touches of characterization in the embodiment of the principal personages, and for the overbearing march

There is no doubt that the work in the main was admirably performed. The foremost individual movement was that of Clarence White, as *Petruchio*. The American barytone is a man of splendid proportions and of dignity and grace in action. He presented a fine figure and dominated the stage when he was on it. He acted the shrew tamer with much skill, and sang the music with virility and a nice discrimination in the treatment of its moods. Gayety and force, wrath and tender sentiment were all denoted by him with suitable vocal and histrionic symbols, and his conquest of the turbulent vixen was made as realistic as the thing well can be.

Mme. Ober succeeded in making the shrew sufficiently shrewish. In the expression of the softer emotions of the role she was not always so happy. A greater command of finesse in vocal art is required to give full value to the transition from one mood to the other. But on the whole Mme. Ober was well suited to the part. The other members of the cast had no heavy burdens. Indeed, nearly all of them carried off easily the duties of the evening and cooperated in a performance which had much humor and spirit.

#### Admirably Performed.

Mr. Bodanzky's conducting had elasticity and delicacy and permitted the excellences of the orchestration to be made known while at the same time preserving the transparency and apparent spontaneity of the dialogue. Something must be added about scenery. These are brave days in the union of the arts tributary to the drama. The four scenes provided for the new production have splendor of color and genuine character. In mounting Goetz's opera a consistent and successful effort has been made in the preparation of the scenery, the properties and the costumes to present to the eye the luxury of the life of the Florentine smart set in the days of *Baptista* and his debutante daughter, *Bianca*.

## SYMPHONY SOCIETY GIVES ITS FAREWELL

Final Concert at Carnegie Hall Before Going on Long Western Tour.

### JOSEF HOFMANN SOLOIST

The Symphony Society's orchestra is about to start on its travels. Eighty strong, personally conducted by Walter Damrosch, and with Josef Hofmann as solo player, it departs immediately on a ten weeks tour to the Pacific coast. While away it will give seventy concerts in sixty cities. Its farewell to New York for the present season took place yesterday afternoon when what may be regarded as the first concert of the tour took place in Carnegie Hall.

The programme was not altogether symmetrical. It was arranged so that the audience might hear Mr. Hofmann with and without orchestra, and this compelled the placing of a group of piano solos at the end. The concert began with Tchaikowsky's fifth symphony, after which Mr. Hofmann and the orchestra played Beethoven's E flat piano concerto. The final solo numbers were Beethoven's rondo entitled "Anger About a Lost Penny," Chopin's F sharp major nocturne and Liszt's transcription of Schubert's "Erl Koenig."

Mr. Damrosch provided a dramatic and highly colored reading of the Russian composer's E minor symphony and demonstrated that in so far as pictorial action was concerned he could be as temperamental as any of them. The orchestra played brilliantly. It was a stirring delivery of the composition, which wears better than some more pretentious creations of Tchaikowsky.

Mr. Hofmann is in his kingdom with Beethoven's "Emperor" concerto. A

very good example of the concert style never loses continental views. It is above all things bold, masculine and emotional in a purely virile way. With such music Josef Hofmann is in close sympathy. His interpretation of the "Emperor" concerto is grandiose, with occasional flashes of noble tenderness. It is an interpretation worthy of the work. Yesterday it seemed as if the great pianist soared in the last movement even above all his own former flights into the region of dramatic poetry. It was a splendid and uplifting reading of the whole work. The audience was moved to prolonged demonstrations of enthusiastic approval.

### ROBERT HAMILTON HEARD.

First Song Recital Here of American Barytone.

Robert Hamilton, an American barytone, gave a first song recital in New York yesterday afternoon at Aeolian Hall. His programme was unconventional in arrangement. It began with a group of Brahms songs, including his "Der Nachtwandler," followed by four songs of Moussorgsky, of which three were sung in Russian and one in German. Among several numbers by Richard Strauss were the "Blauer Sommer" and his "Lied an meinen Sohn." The closing group contained several of Edward German's "Just So Songs" and Stanford's "Prospice."

The good musical judgment shown in his choice of songs Mr. Hamilton also disclosed to a certain degree in his performance. Nervousness throughout prevented his doing himself full justice either in vocal delivery or in the test of memory. Strange to say, he was at his best in his first group of songs and, in part, in the Russian numbers. Here he sang with a more desirable smoothness of tone and phrasing and with musical feeling. His voice is naturally one of good range and quality and in its use he has an average amount of skill. The general defects in his work were a tendency to inaccurate intonation and a lack of sufficient finish in style. His enunciation was clear. Mr. Hamilton is still a young singer and time may do much for him.

## Whole Opera and Bits of Others Sung

Special Matinee for the Emergency Fund and at Night "La Sonnambula" Is Repeated.

They kept opera going from early afternoon until late at night at the Metropolitan yesterday, for at the matinee they gave a mixed bill of acts from four operas for the benefit of the Emergency Fund. A large audience heard the numerous principals in parts of "Il Trovatore," "Lohengrin," "Pagliaccio" and in the Tartar ballet from "Prince Igor."

There were slips in the programme asking the indulgence of the audience on behalf of Miss Rosina Galli, who, although not in the best of physical fettle, danced with spirit. Mr. Caruso aroused the emotion of his listeners by his singing of "Ridi Pagliaccio," and then amused them when he took his curtain calls like a happy boy out on a lark. The other principals included Meses. Ober, Gallo, Homer, Miss Cajatti, Messrs. Urtis, Martinelli, Braun, Weil and De Luca, and the conductors were Messrs. Polacco, Bodanzky and Bavagnoli.

At night there was a repetition of "La Sonnambula" with the familiar principals, Mme. Barrientos singing the rôle of Amina with vocal brilliancy, while Misses Sparkes and Perini, Messrs. Didur and Damasco filled their accustomed places, and Mr. Polacco conducted.

## This "Spring" Symphony Is Frost Nipped

Boston Orchestra Not at Its Best as It Gives Last Thursday Night Concert and Plays Schumann.

Schumann's "Spring" symphony seemed a little premature last night when played at the last Thursday night concert of the Boston Symphony Orchestra at Carnegie Hall. Perhaps when Dr. Karl Muck selected that work for his musicians to play he did not expect that snow and icy winds would greet those who heard it when they left the hall. Somehow a little of the outside coldness seemed to get into the playing of the men from Boston.

of the strings, wood wind and brass was excellent and there was plenty of spirit evident, but the "very old" that sways men until they are very old. However, there was much to commend in other respects. No orchestra known in New York play Beethoven so well as the Boston Symphony, and appropriately presented the overture "Leonore" No. 1, one of the overtures to the opera "Fidelio."

The soloist was Anton Witek, concertmaster of the orchestra. His selection was unfortunate, as Joseph Joachim's concerto in the Hungarian manner is not greatly admired here. As a technical feat his playing of the first movement was remarkable. Again in the second section he played in a most praiseworthy manner, though the music itself failed to satisfy.

The last movement, which is the best, was not so well done. In one place the soloist seemed to get mixed up in Joachim's rambling repetitions and while the orchestra continued at full speed glanced toward Dr. Muck, who, with his finger on the score, directed him where to begin again. Mr. Witek was recalled to the stage several times after he had finished.

## DAUGHTER JOINS MOTHER IN RECITAL

Mrs. Kennedy-Fraser Sings and Daughter Plays Accompaniments on Piano and Harp.

Folk songs from the Hebrides were discussed and sung at an entertainment in Aeolian Hall last night, given by Mrs. Marjory Kennedy-Fraser and her daughter, Miss Patuffa Kennedy-Fraser. It could hardly be called a song recital, because half or the programme was devoted to discussion of the songs. Mrs. Kennedy-Fraser has collected a large number of these folk tunes herself, and for the most part they were extremely interesting. Many of them were suggestive of Scotch folk music. The whole entertainment was simply but adequately staged, Mrs. Kennedy-Fraser singing the songs and her daughter accompanying her on the piano and later on a Celtic harp. The audience showed evidence of real interest in the music and its discovery.

### Boston Symphony Orchestra.

Dr. Muck chose Beethoven's first "Leonore" overture as the first number of his final evening concert of the season at Carnegie Hall last night. It is interesting historically, but does not compare with the famous number three. The concert master, Mr. Witek, played the long and dreary concerto "in the Hungarian manner" of Joseph Joachim, famous as violinist, but not as composer. Subtle sarcasm probably lurked in Philip Hale's quoting, in the programme notes, an authority who wrote concerning this concerto that "it is very long." Mr. Hale also inserted an essay by Edwin Evans to beguile the "longwhilishness" of the forty-minute concerto. It was played in a dry manner, with not altogether faultless intonation, by Mr. Witek, whose memory played him false in the last movement. To his credit be it said that he did not try to bluff it out, but looked on Dr. Muck's score till he had found his place.

Schumann's "Spring Symphony" was like a breath of fresh air after coming out of a close room. It may not have coincided with the weather outside, but it was a delight to listen to from beginning to end. At its close Dr. Muck and the whole orchestra had to acknowledge the abundant applause. Schumann is still a name to conjure with.

### Folk-Songs of the Hebrides.

Folk-songs seem to be dying out, but fortunately a number of persons have been busy for years rescuing them from oblivion. A few years ago the Emperor of Germany asked a number of musical experts to gather all the treasures of Teutonic folk-music and have them arranged for male chorus—a kind of music that has an inexplicable charm for Germans. These were published in two volumes by Peters, in a popular edition. Most other countries have had their treasures of folk-song issued in printed volumes. Everybody knows what Grieg did for Norway, and more recently his friend Percy Grainger for England.

At Aeolian Hall, last night, there was a most interesting recital of Scotch folk-songs, sung by Mrs. Kennedy-Fraser and

her daughter, who sang some of the songs in the romantic region of the Hebrides, which long ago inspired Merdelsohn to one of his best efforts, the "Hebrides" overture, also known as "Fingal's Cave." She sang some of the songs in Gaelic, accompanied on a Gaelic harp. The accompaniments were, as they should be, of the simplest kind, and the singing and playing were sympathetic and enjoyable, as were the explanatory remarks made by Mrs. Kennedy-Fraser. Those who cannot have the privilege of hearing her and her daughter may find comfort in the two volumes of her folk-song collection, published by Boosey & Co.

## BOSTON ORCHESTRA MAKES LAST VISIT

Anton Witek Plays Joachim's Concerto in Hungarian Style.

### SCHUMANN SPRING SONG

The Boston Symphony Orchestra gave the fifth and last of its evening concerts at Carnegie Hall last night. The programme consisted of the first of Beethoven's "Leonore" overtures, Josef Joachim's violin concerto "in the Hungarian manner" and Schumann's B flat symphony. The solo performer was Anton Witek, the concert master of the orchestra.

A gentleman named Andreas Moser wrote a biography of Joachim and liberally unburdened his soul as to the concerto heard last evening. He said it was the result of Joachim's intimate knowledge of the music of his own country and also that it put a heavy tax on the physical endurance of the player. It may now be added that it also strains the patience of the listener.

Without doubt the melodic materials of the composition have all the earmarks of Hungarian music. Also it can be urged in extenuation of the long rhodomontades of violin passage work that the traditional gypsy fiddler is fond of careering over the finger board. But after all the cimbalon speaks the truer accents of the Magyar tunes and Liszt's Hungarian rhapsodies lie closer to the heart of this folk music than the lavishly embroidered work of Joachim.

Mr. Witek is a man of sturdy physique and he attacked the concerto confidently. He lasted admirably even to the end of the third movement. Once only he wavered, but it was his memory, not his arm, that weakened, and a glance at the score set him right. He played the whole work with immense vigor and with a brilliant display of technic. But there was little to give him opportunity for any exhibition of the deeper speech of his instrument.

After this concerto the Schumann symphony was indeed a delight. Schumann himself spoke of it in a letter as a "spring symphony" but in another epistle he said that when he composed it he had a longing for spring. What a glorious spring it was in his mind, so opulent, so throbbing with all the warm life of out doors, so passionate in its expression of the joy of living. It was good to hear last night, when many were longing for spring, and the orchestra played it beautifully.

### HEBRIDES FOLK SONGS.

Interesting Recital Given by Mrs. Kennedy-Fraser and Daughter.

Mrs. Marjory Kennedy-Fraser and her daughter, Patuffa Kennedy-Fraser, gave a recital of folk music of the Hebrides last evening at Aeolian Hall. The songs presented are among those which have been taken down orally from the native singers by the recital givers and published with the aid of the Gaelic scholar Kenneth Macleod, who is himself an Islesman, under the title of "Songs of the Hebrides."

Mrs. Fraser, a daughter of David Kennedy, the Scots singer, whose name was once a household word among the Scotch people, first as a child accompanied her father on his concert tours. Later she became a writer and lecturer on music in Edinburgh. It was in this connection that the Breton collection of Celtic folk songs made by Duconray of the Paris Conservatoire at the instigation of the French Government was explored by Mrs. Fraser, as she told her listeners last night, and she came to realize that there was work to be done in collecting the folk songs of the remote western isles of Scotland, a work to which for the past ten years she and her daughter have been devoting themselves.

As a preface to the programme Mrs. Fraser gave a graphic word picture of the natural conditions that have

and the sweeping sounds of the sea. She would also by plaintive words describe the content of a song before its rendering and again in a variety through description and singing of one of humor, wit or a charm of custom wholly unique and interesting.

Some of the songs in the list had the titles "The Lord of the Isles," "Milking Croon," "An Island Tragedy," "Sea Rapture Song" and "The Death Croon"; then there was a group of "croons" to be accompanied by the small Celtic harp played by Miss Fraser, who had arranged all the songs heard last night both for voice and pianoforte, and as the opening song called "The Seagull of the Land Under Waves," the melody which, as was told, forms the theme of Granville Bantock's new "Hebrides" symphony recently produced in England.

Mrs. Fraser and her daughter alternated, one singing in Gaelic or English while the other gave the accompaniment. They sang the songs with a rare insight into what must be the native originality of melody, rhythms and styles, of the songs, and all this with a charm of natural voice and manner which lent interest to their work.

### MME. CULP'S RECITAL.

Popular Singer Has Many Demands for Encores.

Mrs. Julia Culp gave her third song recital of the season yesterday afternoon in Aeolian Hall before a large audience. Assisted by Coenraad Bos at the piano she presented a programme containing two groups of songs by Hugo Wolf, of which the selections in the first were designated as sacred in character, and as the central number a set of old international songs as follows: Italian, "Venezian Barcarolle"; English, "Come Again, Sweet Love," and "Far Away"; French, "Mignonne"; German, "Das Huchrad" and "Phyllis und die Mutter."

Each one of the old songs the listeners tried to have the singer repeat and they were successful with the French "Mignonne," which she sang again. At the close of this group an encore, the "Dutch Serenade" was added.

### GIVE HEBRIDES FOLK SONGS.

Mrs. Kennedy-Fraser and Daughter Charm by Their Sincerity.

Mrs. Marjory Kennedy-Fraser and her daughter, Patuffa Kennedy-Fraser, appeared for the first time here at Aeolian Hall last night in a recital of folk songs of the Hebrides. They have come into the possession of this material by collecting it at first hand during trips made for the purpose to the group of islands off the Scottish coast which are known as the Hebrides. The songs are presented not as the offering of those who wish to make an impression as singers, but as an exposition of a little-known folk music.

The unaffectedness and evident sincerity of the artists is one of the chief charms of their work. Each plays piano accompaniments for the other, and the daughter used for several of the songs the small Celtic harp, which is played in a half kneeling position. The music itself is most interesting. The subjects range from poetic rhapsodies founded on the natural features of the islands or its life to the homelier songs that are sung as an accompaniment to various forms of manual labor. They are prefaced generally with a short talk explaining their origin and the manner in which they were heard and written down.

The two singers are ideal exponents of their material, and in the feeling that means a great deal to them is in fact part of their life, an atmosphere is created in which the music is heard to the best advantage.

### MME. JULIA CULP SINGS.

She Gives Delight in Old English, French, and German Melodies.

Mme. Julia Culp gave another song recital in Aeolian Hall yesterday afternoon at which the program comprised two groups of songs by Hugo Wolf separated by five old English, French, and German melodies. It was an afternoon full of delight for those who enjoy the exhibition of subtle and highly finished artistry. Mme. Culp was in good voice and quite capable of all the delicately managed vocal effects which she knows how to employ for the setting forth of the spirit of the songs she is interpreting.

The old songs were particularly impressive, for in the music of Hugo Wolf, with its highly developed style, there is much that will hold the attention in the music itself, if only the singer does not get in its way. But the middle group consisted of songs whose melodies had the simple line of an older style and whose accompaniments were just as simple. That so much pure charm could be found in "Come Again, Sweet Love," so much real sentiment in "Das Huchrad," and so much whimsical humor in "Phyllis und die Mutter," was a tribute to the singer's ear, alone, and evidently the audience so read it. The accompaniments were as usual most sympathetically played by Coenraad V. Bos.

Mme. Hale's Recital.

With a programme of great variety Mme. Gertrude Hale, an American soprano, made her first appearance here in a recital at Aeolian Hall last night. While she has a voice of real beauty and showed the results of careful training, she has not yet learned to interpret German and other songs in a way that is entirely

which had been previously promised but postponed because of Mme. Farrar's inability to impersonate the exceedingly democratic heroine. There was an audience of good size, though many more could have been accommodated with seats. The patient standers, however, were out in encouraging numbers and had plenty of applause ready for use at every possible opportunity.

## 'SANS GENE' HAS INSPIRING PERFORMANCE

Miss Farrar Returns to the Company and She and Associates Sing and Act with Stirring Effect.

METROPOLITAN OPERA HOUSE.—MADAME SANS-GENE, opera by Umberto Giordano.

Caterina Huebscher.....Miss Geraldine Farrar  
Tonietta.....Miss Lenora Sparkes  
Giulia.....Mme. Rita Fornia  
La Rossa.....Miss Sophie Braslau  
Lefebvre.....Giovanni Martinelli  
Fouché.....Andrea de Seguro  
Vinaigre.....Max Bloch  
Count Neipperg.....Paul Althouse  
Queen Carolina.....Miss Vera Curtis  
Princess Elisa.....Miss Minnie Egner  
Despreaux.....Angelo Bada  
Welsomino.....Riccardo Tegan  
Leroy.....Robert Leonhardt  
De Brigade.....Vincenzo Reschiglian  
Napoleone.....Pasquale Amato  
Roustan.....Bernard Begue

Good tune, that "Marseillaise" and it never sounded better than last night when Umberto Giordano's opera "Madame Sans-Gené" had its first performance of the season after a postponement caused by the indisposition of Miss Geraldine Farrar, who returned in fine fettle to give the title role. The first act with its French Revolutionary airs, quickened the pulses and when the singing mob surged past the windows of Madame Sans-Gené's laundry waving the shredded tri-color and singing the "Marseillaise" the big audience applauded enthusiastically.

Miss Farrar sang rather cautiously at first, but after that she gave the audience the benefit of the full volume of her voice. Her acting of the comedy business of the second act she never has done better. She raised her skirts knee high when Leroy put on her new slippers, and when her dancing master, Despreaux, tried to teach her to cursey she fell on one knee and then raised her court dress fully that high and rubbed the injured surface sympathetically and in full view.

But she was at her best in the scene with the Queen Carolina and the Princess Elisa when she set these two aspiring snobs in their places, and the touching moment came when the Emperor summoned her to his presence she saluted the assembled officers in the manner of an old comrade and they saluted in return.

The other principals were in excellent form and voice. Mr. Amato has not sung or acted all season with greater distinction than he did in the rôle of Napoleon; and Mr. Martinelli Lefebvre was a beautiful, buoyant bit of acting and enthusiastic singing. As Count Neipperg, Mr. Althouse was admirable, and in the scene with Napoleon both he and Mr. Amato were as effective dramatically as any players one would find on the legitimate stage. As the snooping chief of police Fouché, Mr. De Seguro was effective and the long list of minor artists deserve their share of praise. Mr. Polacco conducted and especially in the Scherzo-like music of the beginning of the second act he achieved delightful delicacy.

In short, it was a most interesting and excellent presentation of "Mme. Sans-Gené" and it made opera goers wish that Miss Farrar had not been taken hoarse and thus deprive them of more frequent hearings of the work this season.

## "MME. SANS-GENE" HEARD ONCE AGAIN

Geraldine Farrar Reappears Quite Recovered From Her Indisposition.

AMATO IS THE NAPOLEON

Mme. Geraldine Farrar, having recovered from the inconsiderate illness which attacked her so soon after her return to the scene of her triumphs, made her reappearance at the Metropolitan Opera House last evening. The opera was Um-

Miss Geraldine Farrar  
Miss Lenora Sparkes  
Mme. Rita Fornia  
Miss Sophie Braslau  
Giovanni Martinelli  
Andrea de Seguro  
Max Bloch  
Paul Althouse  
Miss Vera Curtis  
Miss Minnie Egner  
Angelo Bada  
Riccardo Tegan  
Robert Leonhardt  
Vincenzo Reschiglian  
Pasquale Amato  
Bernard Begue

Mr. Martinelli was once more the Lefebvre. This young tenor is regrettably uneven in his singing. When tempted by such music as that of Giordano's first act he is prone to forsake vocal art for tumultuous shoutings. Applause always greets them, just as it greets anything else which is extreme. However, there are passages which Mr. Martinelli sings well and he makes a manly figure of the soldier.

Of course Mr. de Seguro was the Fouché, a rôle in which he does a good deal of acting and precious little singing. Mr. Amato, as Napoleon, does not appear till the third act, but he then treats an audience to one of his very best impersonations. There are some admirable bits among the minor characters, noticeably those contributed by Messrs. Bada and Tegan. The whole business of the opera is well arranged, the entrance and discomfiture of the court ladies being particularly well done. Mr. Polacco again conducted.

## FARRAR ENOUGH IN MME. SANS-GENE

Audience More Than Satisfied With Favorite in Sardou's Intensely Human Story.

COMEDY SCENES CAPTIVATE

Balky Door Almost Keeps Martinelli Off Stage, but He Triumphs by Main Strength.

METROPOLITAN OPERA HOUSE.—"Madame Sans-Gené." An opera in four acts, by Umberto Giordano, in Italian.

The Cast.

Caterina Huebscher (Madame Sans-Gené).  
Tonietta.....Geraldine Farrar  
Giulia.....Lenora Sparkes  
La Rossa.....Rita Fornia  
Lefebvre.....Sophie Braslau  
Fouché.....Giovanni Martinelli  
Vinaigre.....Andrea de Seguro  
Count Neipperg.....Max Bloch  
Queen Carolina.....Paul Althouse  
Princess Elisa.....Vera Curtis  
Despreaux.....Minnie Egner  
Welsomino.....Angelo Bada  
Leroy.....Riccardo Tegan  
De Brigade.....Robert Leonhardt  
Napoleone.....Vincenzo Reschiglian  
Roustan.....Pasquale Amato  
Conductor.....Bernard Begue

By BAIRD LEONARD.

A recent disparaging criticism of the Metropolitan's latest innovations vouchsafed that the exploitation of Farrar is the only excuse for the presentation of "Madame Sans-Gené."

After hearing the opera last night for the first time this season, I am inclined to think that the excuse is sufficient. Judging from the enthusiasm with which it was received, there had never been an ydoubt about it on the part of the audience. And even if the incomparable Geraldine is ever found wanting when she is weighed in the Giordano balance, there is always the "Marseillaise" at the end of the first act to save the performance. It was applauded so hilariously last night that some of the enthusiastic pro-Allies, who return their seats when German opera is given, must have been standing up in the rear.

Of course there is nothing remarkable about the music of "Madame Sans-Gené." Only two or three moments of it linger in the memory—Lefebvre's romantic outburst, the heroic songs of Caltering, and the pompous imperial motif to which Amato struts so amiably. But there is something human about the story—a fact which appeals strongly to a subscription public fed up on Nibelungs and story book romance.

### Melody Is Not Majestic.

This advantage may not appeal to that faction which demands majestic melody and excellent orchestration above all things. "If you feel that way about it," they say, "Sardou's play should satisfy you completely. Why bother with the musical version at all?" But when things drop from the knees of the gods, it is not good taste to be unpleasant about them unless they are actual calamities. And "Madame Sans-Gené" is far from that.

Farrar was bewitching as the ex-laudress whose rise to fame and fortune in Napoleon's court had not quelled her native instinct for keeping her hands upon her hips. The audience rippled with laughter when she demonstrated her inability to cope with a court train and applauded her roundly when she reminded the haughty Carolina that kind hearts are more than coronets, etc. She was in good voice, the traces of her late hoarseness appearing only in an occasional high note.

### Trouble With the Door.

Martinelli's popularity grows with every performance in which he appears. He made an excellent Lefebvre, vocally and histrionically. Nor did he seem overexcited when the door of Catarina's bedroom refused to admit him once more to the stage. He pulled valiantly. Polacco even retarded the orchestra a little, but the tenor finally entered triumphantly. It is remarkable that such things do not occur more frequently in such complicated stage arrangements as operatic presentation demands. I suppose, though, that Carl Braun would not miss a note of the fire music, even if the scene should remain shrouded in darkness during his invocation of Iago.

## MISS FARRAR SINGS

## MME. SANS-GENE

Giordano's Opera Is Given for the First Time This Season at the Metropolitan.

## MR. AMATO AS NAPOLEON

Nothing Unfamiliar in Melodic Line In Work of Italian Composer, Who Is Not a Modern.

MADAME SANS-GENE. Opera in Four Acts. Libretto by Renato Simoni. Adapted from the drama by Victorien Sardou and L. Moreau. Music by Umberto Giordano.

Caterina Huebscher.....Geraldine Farrar  
Tonietta.....Lenora Sparkes  
Giulia.....Rita Fornia  
La Rossa.....Sophie Braslau  
Lefebvre.....Giovanni Martinelli  
Fouché.....Andrea de Seguro  
Vinaigre.....Max Bloch  
Count Neipperg.....Paul Althouse  
Queen Carolina.....Vera Curtis  
Princess Elisa.....Minnie Egner  
Despreaux.....Angelo Bada  
Welsomino.....Riccardo Tegan  
Leroy.....Robert Leonhardt  
De Brigade.....Vincenzo Reschiglian  
Napoleone.....Pasquale Amato  
Roustan.....Bernard Begue  
Conductor.....Giorgio Polacco

Umberto Giordano's opera of "Mme. Sans-Gené" was performed for the first time in the present season at the Metropolitan Opera House last evening. It was given there "for the first time on any stage" a year ago. It proved

attractive enough last season to merit six performances, which is a full number, as the subscription is arranged. It will be serviceable in diversifying the few remaining nights of the present season. The opera has interesting and pleasing qualities. Sardou's play, on which it is based, is responsible for more of them, perhaps, than the composer. Giordano, like other contemporary composers who have reached middle age, seemed when he wrote "Mme. Sans Gêne" to have said already most that he had to say. The music is pleasing, ingenious, well made. It does not seem original.

Giordano is in these days not a modern. Time was when he belonged to the "left wing," to the young school of Italian composers. He represented "verismo," the latest cry in art. But art, or at least some of its practitioners, have still later cries, and Giordano belongs to what is now not the young, but the middle-aged Italian school.

The music of "Mme. Sans Gêne" sounds in many passages as mellifluous as if it were mid-Victorian. There are no problems in harmonies and "disharmonies" to be solved. There is nothing unfamiliar in the melodic line. There is not even a "whole tone scale" or a tune or a harmony based on a whole tone scale. There may be recognized in it a sincere effort, skill in producing a well-made score, an opera which may agreeably entertain. There are melodious and striking passages that produced their effect, as they did last season. The composer is not afraid to write a tune, and can invent tunes. The local color is skillfully used, as when the "Carmagnole" and "Carmagnole" are heard in the first act, when the crowd gathers outside Mme. Sans Gêne's laundry, and, later, strains of the "Marseillaise," and suggestions of old French folk tunes and old dance rhythms. But when more momentous issues arise the composer's exposition of them lacks force, character, dramatic significance, as in the scene between Mme. Sans Gêne, now Duchess of Danzig, and Lefebvre, now Marshal and Duke, in the second act; or as when Neipperg in the third act is trapped in the Emperor's cabinet.

The performance last evening was in most respects a duplication of last season's. The cast was the same, but Mr. Polacco conducted instead of Mr. Toscanini. Miss Farrar is better as the laundress than as the unaccustomed great lady. Her petulance and impatience with the requirements of high life are overdone, and the strain of character and force that brought about her rise are not sufficiently indicated. She gives the part great vitality, and there are not lacking evidences of her dramatic skill and resource. There was still some trace in her voice, especially in the beginning, of the indisposition that had caused a postponement of her appearance in this opera, and it did not seem quite at its best, though it gained as the evening went on, and she sang with power and vibrant quality in some of the later scenes.

Mr. Martinelli is somewhat overweighted in the part of Lefebvre. He sang at times with evidences of effort. Mr. Amato has an excellent opportunity in the part of Napoleon for his powers of characterization. He is made up to present a close approximation to the familiar figure of the Emperor, and he has carefully studied the tricks of bearing and gesture, the dominating manner, that enforce the likeness. Messrs. Althouse and Segurola present significant parts as Neipperg and Fouché in an acceptable manner.

The performance under Mr. Polacco's direction had plenty of vigor and not all the finish that was attained last season.

### GERTRUDE HALE SINGS.

Soprano Displays a Voice of Good Quality at Her Debut Here.

Gertrude Hale, soprano, made her first appearance here last night in a song recital at Aeolian Hall. Her program consisted of some old Italian music and two songs by Schubert in the first group; songs by Jensen, Brahms and Hugo Wolf in the second; "Adieu, forests," from "Jeanne d'Arc," by Tchaikovsky, and songs in English by A. Walter Kramer, Marlon Bauer, Christiaan Kriens, Mary Turner Salter and Gertrude Ross.

The singer's voice is inherently of good quality and very fair volume, but its quality does not altogether survive the method of tone production in the higher part of the range. Nor does she show herself to possess great resources in interpretation.

The accompanist, Eric Zardo, indulged in a very objectionable attitude of seeking to display his own pianistic gifts at the expense of the best performance of the only proper task he had on the stage, that of furnishing adequate and sympathetic support for the singer.

### JOHN McCORMACK'S RECITAL

Large Audience Hears the Tenor in Songs Not Given Here Before.

John McCormack gave his seventh recital of the season at Carnegie Hall yesterday afternoon before a large audience. The tenor sang an aria from Mozart's "Cosi fan tutte"; songs by Schumann, Reger, Enrique Granados, and Mendelssohn, all of them in English; a group of Irish folksongs which included some he had not sung before

here, and in conclusion a set of Songs of Laurence Hope," by Harry T. Burleigh, which were for the first time in public at yesterday's concert, as was Granados's song, "The Goddess in the Garden." *March 20/16*

Mr. McCormack was somewhat bothered by a cold and the management made an apology for him from the stage at the beginning. In spite of this he was able to sing his whole program, and add many encores without apparent difficulty. The songs of Mr. Burleigh, constituting a whole division on the program, attracted interest as novelties.

They are well-made songs which contain some rich and appropriate coloring and generally find fitting expression for the words of the texts, which are Oriental. Mr. Burleigh does not remain consistently Oriental in his musical style. Most of the middle sections of the songs, especially employ harmonization and melodic line, and the devices of form in sequence and "working-over" that are not suggestive of Oriental music. Very likely this is done deliberately, with the idea of furnishing contrast, but it is an element which, in the way it is handled, is strong in supplying the feeling that although the music is the work of a practiced hand and a taste that is above mediocrity, it is still not a strongly individual product that goes into the highest class.

Donald McBeath, violinist, supplied some very agreeably played numbers between Mr. McCormack's appearances, and Edwin Schneider presided capably at the piano.

### Russian Symphony Orchestra.

The concert of the Russian Symphony Society at Carnegie Hall Saturday night opened with Glazounoff's "Overture on Three Grecian Themes." These themes are taken from Bourgaull-Ducondray's collection of thirty Greek folksongs, first privately printed in 1876, and published nine years later. The three melodies are a cradle song, "Sleep, My Child"; a song with a strong dance rhythm, "Thy Black Eyes Are Black Like the Olive," and one, which tells of a discussion on shipboard of the value of a kiss in the Occident and Orient. They are charming songs, and Glazounoff has given them an effective dress, but the "overture" is scarcely more than a well-made potpourri. Another novelty was a "Fantasie in Four Tableaux," by Rachmaninoff (written for two pianos) orchestrated for the occasion by Modeste Altschuler, the conductor of the Society. The name Barcarole was a misnomer for the first movement, beyond a very few measures. The adapter seemed extremely fond of the tam-tam, which was much in evidence throughout the four "tableaux." The last movement sounded as though it were taken bodily from the Cathedral scene in "Boris." *March 20/16*

Another novelty was the "Tympanon," played by Sacha Votitchenko. This instrument is very much like, but inferior to, the cembalo of the Hungarian orchestras often heard in restaurants—and sounded much like a toy piano. Mr. Votitchenko played thereon some Russian folksongs, a Lullaby, and "Improvisations on Old Gypsy Melodies." Abraham Lincoln's famous remark that "for people who like that sort of thing, it is just about the kind of thing they would like" seems about the only possible comment. The concert ended with a mediocre performance of Tchaikovsky's "Pathétique" Symphony.

### MR. McCORMACK'S RECITAL.

New Songs by Burleigh Make a Good Impression.

John McCormack, the popular Irish tenor, gave his seventh New York recital of the current season yesterday afternoon before the great audience usually in attendance at his entertainments. The programme was admirably arranged to include a wide variety of excellent vocal selections as well as numbers for violin that were played by Mr. McCormack's assistant, Donald McBeath. Before the programme began the announcement was made from the platform that Mr. McCormack was suffering from a slight cold, but as under no circumstances would he wish to disappoint his audience he would do the best he could. He sang first the aria "Un' aura amorosa" from Mozart's "Cosi fan tutte" and in his delivery displayed what seemed to be almost his usual charm of voice and also his familiar excellence in legato style. Certainly as the programme progressed in his various songs he did himself full justice. At first the audience was inclined to spare the singer the extra efforts of giving encores, but this *March 20/16* intention was soon forgotten and many of the favorite songs in the singer's repertory he gave as extra numbers.

"The Goddess in the Garden," by Enrique Granados, was heard for the first time and proved to be in the composer's straightforward style. The climax of the recital as far as novel interest lay was, however, not reached until the performance of the final group, which consisted of five new songs, with musical settings by Harry T. Burleigh, to poems of Laurence Hope. Their titles

in the order sung, were "The Jungle Flower," "Among the Fuchsias," "Till I Wake" and "Worth While."

They were sung by Mr. McCormack with rare delicacy of phrasing and beautiful diction and seemed upon first hearing to lay claim to being each an artistic gem in their touches of exotic Eastern color and in their happy combination of voice and piano. Each song has its own especial charm of mood, and especially the last three in the set made strong appeal for depth of emotional feeling. Of these three "Till I Wake" aroused most interest from the audience.

## THE SHREW TAMED IN OPERA AGAIN

Goetz's Musical Comedy Heard  
Second Time at Metropolitan.  
*March 21/16* *New York Sun*  
MERITS OF PERFORMANCE

Hermann Goetz's comedy opera "The Taming of the Shrew" was sung for the second time at the Metropolitan Opera House last evening. The production of this old opera, which had not been heard here for thirty years, was the subject of much discussion, but it was apparent at the first performance that the work still had some potency and that its revival might prove worth while. Much had been done to infuse life and brilliancy into the production and Mr. Gattil-Casazza had provided as good a cast as his theatre afforded.

The presentation of the opera would be more satisfying if every one in the cast attained himself more to the spirit of Shakespeare's play. While Padua was a favorite hunting ground of the Bard of Avon and the Paduans of his comedy, while as much like his Veronese as peas are alike, do not easily translate themselves into Germans. Mr. Whitehill, who impersonates Petruchio, is an American, and at least has no heavy burdens of vocal tradition resting upon his shoulders. His Petruchio has already been described here as a capital piece of operatic characterization.

The Baptista of Mr. Goritz is perhaps the most German thing in the cast. Shakespeare describes him as a rich gentleman of Padua, and Goetz's librettist accepts the description. In the old comedy Baptista speaks the language of a gentleman. Mr. Goritz, however, travesties the character in an extreme manner. To transform this gentleman of Padua into a doddering pantaloons fit for the rude action of a farce is doing violence to both Shakespeare and Widman. Beokmesser and the Baron in "Der Rosenkavalier" have captured altogether too much of Mr. Goritz's comic territory.

Mme. Ober is well cast as Katherine, although there are many passages which she does not sing well. She fails chiefly through her want of a sustained legato and a good mezza voce. Wanting these she does not give the full value of the pages in which Goetz has voiced the dawning love of the shrew for the overmastering Petruchio.

Mme. Rappold, as Bianca, sings her music very well and acts with a good deal of vivacity. She has shown improvement in several roles this season. Mr. Sembach is a very acceptable Lucio, and Mr. Leonhardt shows comic skill as Hortensio. Mr. Ruysdael, who has on several occasions displayed ability as a comedian, is at his best as Grumio.

## Society Hears 'The Shrew' at Metropolitan *March 21/16*

Brilliant Audience Attends Second Performance of Revived Opera and Applauds Principals.

Herman Goetz's revived work, "The Taming of the Shrew," was sung for the second time at the Metropolitan Opera House last night.

The cast was the same as at the revival last week, including Mme. Ober as Katharina, Mme. Rappold as Bianca, Mr. Goritz as Baptista, Mr. Leonhardt as Hortensio, Mr. Sembach as Lucentio and Mr. Whitehill as Petruchio. Mr. Bodanzky conducted the performance, again bringing out all the charming qualities of the score. For him and the principals there was generous applause.

In its fashionable characteristics the audience was one of the most important of the winter, although the season at the Metropolitan will end next week.

COOKS AND COMPOSERS  
Paul Reimers Thinks First Necessary for Second and Sings Proof.  
Discussing the qualifications necessary

tenor, said in a little talk preceding his recital at the Princess Theatre yesterday afternoon, "If you want to be a great composer, the principal requisite seems to be that you have a mother who is a professional cook." Then he cited the cases of Beethoven and of Schubert.

Mr. Reimers is a truly artistic interpreter of German songs, and his singing of Schubert's "Vor Meiner Wiege," "Liebesbotschaft" and "Das Lied im Grunen" left no room for doubt that his prescription for a composer was a good one. Later he presented a group of interesting modern French songs by Debussy, Poldowski, who is Polish by birth; Fauré, Piené and Doret. The audience demanded a repetition of the Poldowski number, which is called "Cythere," and which is in the most attractive modern French idiom. Russian songs of Tchaikovsky and Rachmaninoff, and others in English by Cyril Scott, Carpenter, Roger Quilter and Somerville, also were heard.

### THE KNEISEL QUARTET

Kodaly, Beethoven, and Dvorak at Times the Last Concert.  
*March 22/16*

The Kneisel Quartet gave the last concert of the season in New York last evening at Aeolian Hall with a program that represented some of its most characteristic work in both the modern and the classical fields. It began with the quartet by Zoltan Kodaly, Op. 2, that Mr. Kneisel first introduced to New York two or three seasons ago and has since repeated, in whole or in part. The composer is a young Hungarian who aspires, with some of his compatriots, to found a new Hungarian school based upon the true Hungarian folk music untouched by the gypsy influence that has hitherto shaped its form so largely. In this music they have made extensive researches.

Kodaly has made great use of it in his quartet. Much of its thematic substance is appealing, even beautiful, and bears traces of folk song origin, or of the folk song suggestion. The composer works it in with all the experimental freedom and daring of the most modern. He has apparently not hesitated at anything in the nature of harmonic dissonance, and has produced some of the most acidulous and mordant effects in that direction that are to be heard. Such things are often ameliorated by repeated hearing, and strike less violently upon the ear. Some did not find it so with many of Kodaly's passages. Nor does the work seem to gain in lucidity and in power of appeal on rehearing. Its most successful pages seem to be in the presto, with its folk-song suggestion, and the final allegro a set of variations on a theme of the folk-tune order, worked with ingenuity in both harmonic and rhythmic traits. There appears to be something tentative in much of this quartet, and the composer has not always attained either beauty or significance. It is difficult, especially in intonation, and Mr. Kneisel and his associates played it with brilliant mastery.

There was much relief in the second of Beethoven's Rasoumoffsky quartets in E minor, that followed it; a work that also has some fascinating rhythmic effects, and a compelling imaginative power. The last number was Dvorak's in lusciously tuneful and flowing quintet in A, Op. 51, for quartet had the assistance of Miss Winifred Christie, who played the pianoforte part with great musical intelligence and a true feeling for ensemble, that only occasionally fell beneath the soloist's desire for supremacy. There was unusual pleasure expressed by the audience in the performance of Beethoven's quartet, and the players were recalled several times.

### SOPRANO AND PIANIST HEARD

Mme. Nina Varesa and George Copeland Give a Novel Recital.

Mme. Nina Varesa, soprano, and George Copeland, pianist, gave a recital yesterday afternoon at the Princess Theatre under the unpretentious title of "Une Heure de Musique." Mme. Varesa sang a group of songs by Russian composers, another of songs by Debussy, and a third which comprised two Spanish songs of the people.

Mr. Copeland played four compositions of Chopin and pieces by Amani, Rachmaninoff, Debussy, Albeniz, and Grovlez. The program, the work of the artists, and all that part of the recital which appealed to the eye, united to make it in general effect somewhat different from the ordinary run of such events.

Mme. Varesa has perhaps not the greatest vocal resources, but she has ability in characterizing and individualizing what she is singing, and the very fine accompaniments of Mr. Copeland, added to the excellent qualities as a solo player he has made known here, add to the value of the offering.

## "Kneisels" Give Last Concert *March 22/16*

Their Musical Goodby for the Season Arouses Enthusiasm.

Not many musical organizations have two perfectly legitimate ex-

at Aeolian Hall, but this artistic committee said goodbye for the season because their subscription series had run its course and also because they are going to pack their instruments and trunks and start for California as soon as possible. They are booked for a tour "to the coast." So, at the close of the brilliant concert, the greater part of the audience remained to applaud its appreciation and say "au revoir," for this quartet is a prominent feature of New York's musical life.

The programme contained no real novelty the nearest approach to one being Zoltan Kodaly's quartet op. 2, which work by the promising young Hungarian composer was first played at these concerts last year and was repeated by request. It proved to be only of moderate interest, the Presto, with its characteristic Hungarian impetuous surge of melody being the finest section of its group of movements.

After that came Beethoven's quartet no. 59, No. 2, the third movement of which contains a Russian folk tune which is employed in the opera "Boris Godunoff." This quartet was wonderfully played, the dialogue being interpreted with fine poise and uplifting sentiment.

As a conclusion there was played Dvorak's Quintet, op. 81, the assisting artist being Miss Winifred Christie, Scottish pianist, who has been heard here before this season and who displayed much temperament, a fine sense of rhythm and commendable poetic qualities, although at times she gave the piano too much prominence.

The large audience applauded with enthusiasm after each movement and at the close insisted upon "curtain calls" for the principals. It was an artistic ending for the Kneisel's New York season.

**ST. CECILIA CLUB CONCERT.**

Percy A. Grainger Soloist with Amateur Organization.

Members of the St. Cecilia Club, composed of talented amateur singers, gave another of their invitation concerts last night at the Waldorf-Astoria, under the direction of Victor Harris, who has been the conductor for several years. Percy A. Grainger, Australian pianist and composer, was the soloist.

Several chorals written for the club were sung by the members, including an "Invocation to St. Cecilia" by Mr. Harris, which was sung in opening. Other numbers included "The May Eve," written for the club by Deems Taylor, and "The Bird of the Wilderness," also written for the club by Horman.

The club now has 162 members. For its tenth season next year there will be three concerts. Mrs. Lancaster Morgan is the president, Miss Mary R. Callender honorary vice president and Mrs. Henry H. H. and Miss Louise Benson are among the active vice presidents.

**RECITAL OF MODERN MUSIC.**

Mme. Varesa and George Copeland Give Joint Recital.

Those who like modern music had an opportunity to get their fill yesterday afternoon at the Princess Theatre, where Mme. Nina Varesa, soprano, and George Copeland, pianist, gave a joint recital.

Not all of the entertainment was interesting, but there were bright spots, such as Mr. Copeland's playing of Grovlez's "Requiem," a curious but exquisite mingling of melody and lack of it, of harmony and dissonance. It is extremely interesting as modern music goes, and its presentation was a marvel of technical perfection. Mr. Copeland is very skillful at playing rapid atmospheric pianissimo passages.

Mme. Varesa was heard in a group of Debussy works, and at the close she sang popular Spanish songs, accompanied not only by Mr. Copeland at the piano but by a guitar which she played herself.

**KNEISEL QUARTET ENDS FINE SEASON**

Winifred Christie Assists in Last Number of Programme. 1916

**KODALY WORK REPEATED**

The last concert of the Kneisel Quartet's season took place last evening in Aeolian Hall. The programme consisted of Zoltan Kodaly's quartet in C minor; Beethoven's in E minor, opus 59, No. 2, and Dvorak's piano quartet in A major, opus 81. The pianist was Winifred Christie. The Kodaly quartet was introduced to local music lovers by Mr. Kneisel and his associates at their concert of November 10, 1914, and two movements were afterward played at a

There was much comment on the composition. The writer of it had asserted that what we are accustomed to accept as Hungarian music is not the genuine creation, but a hybrid of that and gypsy blood. The first hearing of the quartet satisfied most hearers that whether the thematic ideas were the real Hungarian or not, the composer was in the front rank of the progressives. His harmonic scheme swept into its eager grasp all the new conceptions in chords and discords and whatever could be suggested by ecclesiastic, major, minor, whole tone, chromatic and harmonic scales had found a welcome in Kodaly's art.

It was discerned also that this musician was no iconoclast in the matter of pattern. He could subject all his novelties to the ancient order of the first movement form as skillfully as if the themes had been bequeathed to him by Haydn. He could follow with facility Schumann's method of creating community of form by using themes from one movement to manufacture materials for another, and then still more materials, even to the extent of a set of variations.

And when all was finished most hearers confessed that they had been intensely interested and at moments even charmed. Nevertheless, many were left wondering whether this was really a man with a message or merely an adept in the making of phrases. That Mr. Kneisel thinks well of the quartet is proved by his repetition of it. The audience last evening apparently heard it with as much pleasure as those who listened to its production in 1914. It was beautifully performed.

Of the Beethoven quartet nothing need be said. It is a familiar member of the Rasseymouffaky set and has been performed often by the Kneisels as well as by other chamber music organizations. The preservation of public acquaintance with the quartet of Beethoven is one of the loveliest ministrations of the Kneisels in the guardianship of a vigorously assaulted taste in the tonal art. People who hear the masterpieces of the genius who remains the Titan of the quartet form are not likely to run too swiftly after false gods. The Kneisel Quartet plays Beethoven with special insight and authority. It is always good to hear such interpretation. The Dvorak quartet is also a well known and loved composition, whose fluent melodies always make their own welcome. Miss Christie joined with the string players in an excellent delivery of the music.

It is not a perfunctory reiteration of a formula, but a duty and a pleasure to say that the standard of the Kneisel Quartet concerts still floats at its long established elevation. Music lovers owe these artists a large debt of gratitude. The best taste in this community is nourished at these concerts and the audiences represent the highest of local musical culture. That these audiences continue to be large is a cause for general congratulation.

**DISTINGUISHED CAST IS HEARD IN "CARMEN"**

Feb. March 23 '16

Geraldine Farrar and Enrico Caruso Head Company at the Metropolitan Opera House.

With a distinguished cast headed by Geraldine Farrar and Enrico Caruso, Bizet's picturesque opera, "Carmen," was presented at the Metropolitan Opera House last night. The principals were in excellent voice and one of the best performances of the opera seen this season was given.

In keeping with the excellence of the attraction, the audience was a record-breaking one, the management being forced to turn away late arrivals by the score because of the lack of accommodations. Every available square foot of space within the big auditorium was occupied by the lovers of music.

In addition to Miss Farrar and Caruso, the cast included Pasquale Amato, Robert Leonhardt, Edith Mason, Mabel Garrison, Sophie Braslau, Angelo Bada, Leon Rothier and Mario Laurenti. Giorgio Polacco conducted.

**MARCELLA CRAFT'S RECITAL.**

An American Dramatic Singer from Germany Heard in Songs.

Marcella Craft is an American soprano who has won great prominence in some of the leading German opera houses, these of Berlin, Dresden, and Munich. She gave a song recital in Aeolian Hall yesterday afternoon, where a large audience gained a favorable impression of her singing. Her voice is of fine quality, showing considerable power when she calls upon it for power. It seems hardly what would be considered a dramatic soprano, and surprise is not unnatural at the fact that she has obtained some of her most notable successes in Germany as the heroine of Strauss's "Salome." She showed skill in using it for purely lyric purposes; yet the dramatic sense was often in evidence as one of her most potent means of expression in songs and

of the music itself, but also in various details of her bearing and attitude, her facial expression, restrained enough to be quite legitimate for the singer of songs upon the concert platform.

The hard usage of the voice and the defects of style that too often result from the severe demands made upon the artists of German opera houses were gratifyingly little in evidence in Miss Craft's performance yesterday. That she can command repose and a suave style, that she has an appreciation of what legato means, was shown by her singing of the old Italian airs that came first on her program; airs by Gluck, Alessandro Scarlatti, Clampi, composer of the "Nina" song, long attributed to Pergolesi. If it did not have the highest distinction in these particulars, it was unusually agreeable and artistic singing. She showed in them likewise the admirable command of phrasing that was a notable feature of her singing throughout the afternoon. Her diction was not one of her strongest points.

Her program was arranged with a care for contrast in the mood and sentiment of her songs. Perhaps the contrast in alternate numbers was a little obvious; it did not err on the side of subtlety; but she was highly successful in realizing the changing mood and sentiment of the music. She found equally appropriate expression for Liszt's sentimental "Wieder mocht' ich dir begehnen"; the lively Vöglein, "wohin so schnell," by one Heitsch; Brahms's ecstatic "Feldensamkeit," and his mirthful "Das Mädchen Spricht." She presented a group of songs by Americans—Mrs. Beach, Max Heinrich, Henry Hadley, Marion Bauer, MacDowell, Harold Osborn Smith, her accompanist; Woodman, and Spross. She sang Mrs. Beach's buoyant "June" with brilliancy, and the elegiac mood of Max Heinrich's "Autumn Eve," a finely felt song, was finely reproduced. In Miss Bauer's "Star Trysts" her long and well-turned phrase at the opening and her fine-spun pianissimo at the close were equally to be admired. Mr. Smith was much applauded for his "Song in April."

Miss Craft's last group was made up of songs in German by Pfitzner and Strauss, and in Italian by Zandonai, Mascagni, and Mazzone.

**MISS MARCELLA CRAFT GIVES SONG RECITAL**

March 24 '16

Warmly Greeted by Large Audience at Aeolian Hall.

Miss Marcella Craft, who appeared recently at a Philharmonic concert in the last scene of Richard Strauss's "Salome," gave her first New York song recital yesterday afternoon in Aeolian Hall.

Miss Craft is an American singer who has won for herself a leading position in the operatic world of Germany. The war has driven her back to her native land, and we are now permitted to hear another one of our artistic daughters. A large audience heard her yesterday, and greeted her warmly.

In her appearance with the Philharmonic Miss Craft gave some evidence of the reason for her Germanic popularity. She sang the Strauss music, if not with any remarkable volume of tone, at least with temperament. From her appearance yesterday it seems probable that the operatic rather than the concert stage is the true field for her abilities, for yesterday she gave no hint of the temperament she displayed at her former appearance.

Miss Craft was manifestly nervous, and this was probably the cause of her unevenness of tone emission and her occasional missing of the pitch. Her voice sounded pallid, in the upper tones often pinched, and sustained by an imperfect breath support. In her lower register her tones at times vanished almost completely. In her singing of the Brahms songs, the group of American songs, including Max Heinrich's charming "Autumn Eve" and Mrs. Beach's "June," and in two fine things by Pfitzner, a composer all too little known, she displayed taste and often a good sense of style, yet on the whole her singing lacked color and expression. Perhaps when her nervousness wears Miss Craft will appear to better advantage.

**RECITAL OF SONGS BY MARCELLA CRAFT**

American Soprano Discloses Dramatic Temperament and a Poetic Fancy.

March 24 '16

SINGING NOT THE BEST

Marcella Craft, soprano, gave a song recital yesterday afternoon in Aeolian Hall. Miss Craft is one of the numerous American singers who have been compelled to make their careers in Europe because in this country there is a want of opera houses in which beginners may find openings with prospects of rising to the top. She has sung in Munich, Dresden and Berlin, and in the first two cities is an established favorite. Her "Salome" is regarded as authoritative and she has given song recitals in Germany with much honor.

All of those things which this inter-

esting American has done in the field of Teutonic ideals can be done with more glory there than here. Germany is a musical, but not a vocal country. If a singer can treat the text with eloquent skill, placing accent, emphasis and tonal color in such manners as to disclose the purpose of the poem, and can bring to this type of interpretation sufficiently good tone to indicate the melody, if not actually to sing it, and can add some touches of temperament, success is absolutely certain.

No amount of bad tone in the medium, shrieking upper notes, singing out of tune or breaking phrases can discourage an audience in Germany. Of the finer qualities of vocal art hearers over there appear to be wholly ignorant. The SUN's music reviewer has many times observed with wonder the enthusiasm of German audiences while songs were being interpreted with almost nothing like real singing and has been scornful from Berlin to Vienna for telling about it. But it is good to tell the truth.

Miss Craft is not so poor in vocal resource as many of the lieder singers of the Fatherland; but she is far from reaching the standard of singing recognized in this provincial city. She has a voice which was probably at one time a very good one and which still contains some beautiful tones, especially in the middle register. But the noisy Teutonic opera house has done much to destroy the quality of the voice, which is hard and worn and which refuses to be true to the pitch at all times. Furthermore it was apparent that Miss Craft had never been a mistress of vocal technique, for she frequently produced upper tones in the familiar vicious manner and forced all parts of her voice through the use of muscular interferences. Her piano singing was often extremely good. In this she often sang "on the breath," and it was plain that she knew the value of the head quality in such work. But the velvet was brushed from her voice long ago and her singing wanted just the mellowness and soft resonance which is essential to the creation of a sensuous beauty.

Dramatic temperament, intelligence and a consummate knowledge of style are her greatest assets. Fine insight and poetic imagination were shown in every number. She was too nervous to sing her first songs well, but nevertheless her delivery of Scarlatti's "Se Florindo e fidele" was a model of taste and communicative method. She sang Brahms's "Feldensamkeit" with poverty of tone, but great riches of feeling. Her mastery of the composer's intent was complete. There were other lyrics in which similar excellence was shown.

Miss Craft departed from custom by placing her group of songs by American composers third. There were eight songs, most of them hopelessly dull, conventional and even pointless. Perhaps after all it is better to put the Americans at the end, where Miss Craft placed Pfitzner, Strauss, Zandonai, Mascagni and Mazzone, a noble company of allies.

**Three Singers Fail, Opera Is Changed**

March 24 '16

One Ill, One Hoarse, One Unprepared, and so "Siegfried" Replaces "Die Meistersinger."

"There's no such thing as luck in giving opera," said Mr. Gatti-Casazza, general manager, last night, "for here I have three barytones who can sing Hans Sachs and yet I had to change the announced performance of 'Die Meistersinger' because one is indisposed, another is hoarse, and the third has not sung it for seven years and cannot get it letter perfect in short order. So I had to put on 'Siegfried.'"

Hermann Well is the artist who was assigned to sing Hans Sachs and became ill. Clarence Whitehill is the one afflicted with hoarseness, and Otto Goritz the one who had not sung it in seven years and would not attempt it at such short notice.

It was a worthy "Siegfried" performance that replaced it. Mr. Urius appearing in the title rôle, Mme. Gadsdill as Brunnhilde and Mme. Homer as Erda while Miss Mason sang the music of the Forest Bird brilliantly. Mr. Reiss was a wonderful Mime, Mr. Goritz was dramatic as Alberich, and Mr. Braun was a dignified Wanderer. Mr. Bodanzky conducted a poetic performance.

**AN ALL WAGNER PROGRAMME.**

March 24 '16

Philharmonic's Last Evening Concert of the Season.

The Philharmonic Society, Josef Stransky conductor, gave the last evening concert of its seventy-fourth season in Carnegie Hall last night. An all Wagner programme made up of orchestral selections was given.

The numbers in the list comprised the overture to the "Flying Dutchman," the

the third act of the same work, the scene of the gods from "Das Rheingold," the "Siegfried Idyll," the prelude and the "Good Friday Spell," from "Parsifal," the "Bacchanael" from "Famulus," the "Waldweben" from "Siegfried" and the prelude to "Die Meistersinger."

The audience was large and it manifested much interest in the performance.

## MME. DESTINN HEARD AS CONCERT SINGER

March 25-16  
Opera Soprano Is Heard by a Large Audience in Aeolian Hall.

Emmy Destinn, soprano, formerly a member of the Metropolitan company, was heard last evening in a song recital in Aeolian Hall. She enjoyed the presence and unusual approbation of a large audience, which was insistent in its demand for encores. Miss Destinn was gracious and the programme was liberally extended. Opera singers as a rule are not as happy in recital as on the lyric stage and Miss Destinn proved no exception.

Her singing had merits of large value and defects not to be overlooked. She sang in tune, which is something not always accomplished. She showed understanding of her songs and she exhibited some beautiful qualities of voice and at times of style. Her delivery of Kienzl's "Frühlingsankunft," for example, gave her an opportunity to display her skill in the use of head tones, with which she made charming effects.

But unfortunately her tone was generally forced and often pinched and it was very monotonous in tint. Her forcing resulted in hardness of quality, which marred the delivery of most of her numbers. This was particularly the case in her first group of four Schubert songs, all of which were badly sung. Her "Erl-König" was quite without delicate eloquence.

The recital was distinguished by earnest effort and indeed by hard work rather than by intimate expression or a revelation of poetic imagination. But many of the songs found favor with her hearers. The accompaniments were indifferently played by Homer Saneis.

## GABRILOWITSCH RECITAL.

Pianist Accompanies Wife in Afternoon of Song.

Clara Clemens-Gabrilowitsch, contralto, assisted by her husband, Ossip Gabrilowitsch, at the piano, gave a song recital, her third here this season, yesterday afternoon at Aeolian Hall. The programme, which was more conventional in arrangement than the two heard before, began with old German and Italian airs and then continued down through Schubert, Reger and Richard Strauss, a group by several French composers and finally several Scotch songs arranged by Helen Hopekirk.

Mme. Clemens sang with her familiar power in depicting sympathy with mood, rare taste and intelligence being prominent features in the delivery of each number in her list. Vocally her work grew more satisfactory as the programme continued, though it must be said that insufficient technical resources prevented the fullest enjoyment for the listener.

Most of her singing was evidently well liked. She was at her best, perhaps, in the German group. Schubert's "Ungeheuer" was repeated, and Reger's "Mein Traum," together with two songs of Strauss, "Wienlied" and "Befrucht," as also an added number, "Es blinckt der Thau," of Brahms, each aroused special interest. Among the French songs the singer had to repeat Debussy's "Mandoline" and the two numbers Bizet's "L'Avril" and "Dans le printemps de mes années," down in the list as a favorite song of Marie Antoinette, by Garat, won much favor. They were rendered with no little charm and feeling.

Clara Clemens and Emmy Destinn.

Clara Clemens and her husband, Ossip Gabrilowitsch, have both had a very busy season, appearing sometimes at the same recital at other times separately. For her New York recitals she has fortunately always had the superlative advantage of his assistance at the piano. This was the case again yesterday afternoon, when she gave her third and final recital of the season in Aeolian Hall. Touring often has a bad effect on the voice, but Clara Clemens is young and strong, and her voice yesterday actually was in better condition than ever before, and she used it with more ease and freedom. She began with some ancient airs by Handel, Haydn, Purcell, and Arne, which were

followed by a group of half a dozen nearer ones, a ripest period and was the last composition which he published before his death. It has not the fullness and richness of ideas, the abounding passion of the two pianoforte sonatas. Chopin was working in an unfamiliar medium whenever he went beyond the pianoforte. But there is much of the real Chopin in it, much that would not willingly be lost. Its restoration to the active repertory is welcome, especially in view of the narrow range of the literature for pianoforte and violoncello. No doubt this narrow range is also responsible for the resuscitation of Strauss's sonata which is characteristic of his earliest style, his "first manner," and which, no doubt, if he were willing to consider it on purely artistic grounds, he would disavow at the present time. But it is agreeable music if not wholly original in its spirit and substance, and the first and last movements especially have excellent qualities, buoyant melody, fluent and effective treatment, a certain youthful ardor. So it was played by the two concert artists.

In the evening Emmy Destinn, the great opera star, whose loss Berlin mourned so deeply when she was engaged for the Metropolitan (at the same time that Geraldine Farrar came back to her native country) gave her first New York recital. Heretofore she has confined her activity to the opera house, but there is every reason why she should also be heard in recitals, for she has a voice of gold and silver—a voice as lovely as was Calvé's at its best.

What the Italians call *bel canto* was exemplified in most of the songs on Mme. Destinn's programme. Patti herself could hardly have excelled the beauty of tone heard yesterday in the sustained notes of Schubert's glorious "Auf dem Wasser zu singen," or in Kienzl's "Frühlingsankunft." Even more enjoyable than this tonal beauty was the zest and temperament with which she sang two songs of her native Bohemia, Dvorák's exquisitely emotional "Als die alte Mutter" and a Gypsy Song by the same composer. Two other mastersongs on her exceptionally interesting and varied programme were Grieg's "Im Kahne" and "Ein Traum," both of which made a deep impression.

Charles L. Wagner played some of the accompaniments tolerably well, but he showed little understanding of the rhythmic subtleties of Dvorák's "Als die alte Mutter" or the dramatic grandeur of one of the most inspired songs ever composed—Liszt's "Loreley." Mme. Destinn sang this with fervor, but the pianist utterly bungled the splendid storm which forms its climax. He should go to London and take lessons of Georg Henschel, who used to thrill his audiences by both singing and playing Liszt's mastersongs, which to those who are truly musical are so infinitely superior to the vaporings of Brahms, Hugo, Wolf, and Max Reger, which are so useful in depleting concert halls.

## 'AIDA' CROWDS OPERA HOUSE

Caruso Excels at Matinee—"Der Rosenkavalier" in Evening.

"Aida," with Caruso, attracted one of the largest audiences of the season at a special matinee offered by the Metropolitan yesterday, and another assemblage two-thirds the size was present when "Der Rosenkavalier" was presented in the evening.

The afternoon performance was distinguished by a brilliant effort by the great tenor, whose voice was at its best. Next to his Rhodope, and then Giuseppe de Luca and Louise Homer attracted the consideration of the auditors. Henri Scotti and Giulio Rossi sang the remaining first roles and M. Bavagnoli conducted.

Mme. Melanie Kurt sang her third performance of the Princess in the presentation of "Der Rosenkavalier," which found Hermann Well sufficiently recovered from his previous day's indisposition to appear as Von Fanniel. The other important parts were sung by Mmes. Ober and Mason and MMs. Goritz and Althouse. M. Bodanjky was the conductor.

## BAUER AND CASALS PLAY.

A Recital of Sonatas for Pianoforte and Violoncello.

Messrs. Harold Bauer and Pablo Casals appeared together yesterday afternoon in Aeolian Hall in a recital of sonatas for pianoforte and violoncello, as they have done before so successfully several times, and gave again great delight to an audience that filled the hall and a large part of the platform. It is not always that two great artists playing together arrive so perfectly at the true style of ensemble playing as do these, for ensemble playing is a thing by itself and apart, giving little scope for the unquestioned domination of the virtuoso, but requiring a merger of two individualities into one whole. These two artists, seeing eye to eye, achieved an interpretation that is beautifully balanced and proportioned, a supremely musical.

Their program yesterday consisted of Liszt's sonata in F, Op. 78; Chopin's Brahms's sonata in F, Op. 78; Chopin's sonata, Op. 65, and Strauss's sonata, Op. 65. The sonata was heard earlier in the season from Messrs. Friedberg and the season from the Knelsel Quartet's Welleke at one of the Knelsel Quartet's concerts. It is not much played in these

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middle passage of Chopin's F major ballade. There was something of violence in it and the piano did not bear it well. The F sharp major impromptu was injured in the same way, but it was done in a masterly way, and the chromatics were in Paderewski's most exquisite manner. The other numbers on the list were the C major mazurka and F sharp minor polonaise, and Rubinstein's C major etude and "Valse Caprice."

Comment on a recital by Mr. Paderewski must be accepted as being attuned to the lofty key of the artist's mind. What is below the standard of his art must be mentioned. But one must remember that he is always a master. He was heard yesterday afternoon by a very large audience and of course there were demands for extra numbers when the programme had been finished.

## BAUER AND CASALS.

Third Joint Recital Given by Pianist and Violoncellist.

Harold Bauer, pianist, and Pablo Casals, cellist, gave their third joint recital of the present season in Aeolian Hall yesterday afternoon before an audience which overflowed the auditorium and needed many extra seats placed on the platform. The programme, which was of excellent arrangement and variety, comprised three sonatas by Brahms, opus 78, Chopin, opus 65, and opus 6 of Richard Strauss.

The two distinguished players united in giving a performance of these works calling for high admiration both for its fine understanding and tonal skill. In the first movement of the sonata by Brahms there was a possible shade of departure from the attainment of a perfect unanimity and in the same movement of the Chopin work the proper balance was somewhat impaired through some tonal aggressiveness on the part of the piano.

As a whole, however, each work was beautifully played. In the last of the three works presented, the Strauss sonata, the spontaneity of enthusiasm shown by the listeners was more decidedly manifested, and this was without doubt due to an interest created by both the music offered and its delivery.

## MR. PADEREWSKI'S RECITAL.

Big Audience at His Postponed Appearance in Carnegie Hall.

Mr. Paderewski gave yesterday afternoon in Carnegie Hall the pianoforte recital that he announced and intended to give last December, but was prevented from giving then by illness. His admirers thronged the hall yesterday, and were deeply absorbed in his performance. The great pianist had apparently left all illness and indispositions behind him, and played in his most admirable style, with all his command of tonal beauty, subtle nuance, delicacy, and power. He began with Beethoven's sonata Op. 53, dedicated to Count Waldstein, a performance such as he has often given of Beethoven's music before, full of nobility and elevation of spirit, discerning the composer's meaning and expressing it with profound conviction, with emotional power; "subjective," no doubt, but a true exposition of the composer and not of the pianist.

Between this and Liszt's sonata in B minor, the other extended number of the program, came Schubert's impromptu, Op. 142, variations on a melody that Schubert loved, and had taken—as he had a right to do, for it was his own—from his A minor string quartet. The variations are cast in a mold that is now less used than it once was; Mr. Paderewski vitalized them by the exquisite grace and expressiveness of his melodic line, the beauty and variety of the tonal effects he gave them.

Upon Liszt's sonata he expended all the resources of his art. Those who are admirers of his much discussed work, who find in it profundity, dramatic expressiveness, sentiment, a rich outpouring of melody and eloquent elaboration, were no doubt thrilled by the performance. To those who find the work bombastic, theatrical, artificial, weakly sentimental, an evidence of the composer's impotent inspiration panting vainly in the rear of his ambition, it was a misapplication of a great artist's powers. All that could be done for it Mr. Paderewski did; he gave in it a magnificent showing of his powers as a virtuoso.

When he reached his Chopin numbers he came into what is unquestionably his own; a domain in which he works his most potent magic. They were the Ballade in F, the impromptu in F sharp minor, the Mazurka in C, the Polonaise in F sharp minor. His Chopin playing is surrounded by a glamour all its own, and he has not cast his spell in it more irresistibly than he did yesterday. There were the suffusion of lyric beauty, the subtle poesy, the soaring imagination in it that have so often carried his hearers captive. He ended his program brilliantly with Rubinstein's Etude in C and Valse Caprice.

## RECITAL BY MISS WAGNER.

Young Soprano Pleases Hearers at First Appearance Here.

Louise Wagner, soprano, made her first appearance here with a song recital at Carnegie Chamber Music Hall last night. Her program comprised a group of songs in German; another of songs in French by Paladilhe, Luckstone and Hue; the aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," and

## Affected Other Numbers.

The interpretation of the sonata did not help matters for the rest of the programme. The pianist's mood and the present tendencies led him into a



## The Season's Orchestral Concerts---A Total of More Than 125 Given in New York---New Compositions That Were Heard.

THE orchestras of New York have all brought their series of concerts to a close. The season of music is thereby known to be near its end; though the givers of recitals seem to be no more aware of the coming of Spring, nor to feel the need of discontinuing their activities, than the snow-laden storm clouds have been aware of the vernal equinox. Orchestral music has been intensively cultivated in New York this season, as it has been in recent years. Within the compass of less than twenty-two weeks there have been well over a hundred orchestral concerts given in the city. The provision might be supposed to be ample, and perhaps too ample. Yet the fact seems to be that the audiences for orchestral music are steadily increasing in size and in the eagerness with which they listen; presumably, also, in their willingness to pay for tickets.

The established orchestras have had large audiences. The New York Symphony Orchestra, playing in Aeolian Hall, felt obliged to print an announcement on its Bulletin to the effect that "not only was the hall completely sold out for all the Symphony Society's concerts, but hundreds of people have been turned away on the days of the concerts." The Philharmonic Society, giving many more concerts in the much larger Carnegie Hall, has had large audiences—especially at concerts when the soloist exerted an unusual attraction. The hall was often practically full. As has been the case for a good many years, at the concerts of the Boston Symphony Orchestra in Carnegie Hall every seat has been subscribed for the whole of the two series, and there is a large and impatient waiting list of would-be subscribers. There have been very large audiences frequently at the concerts given on Sunday nights in the Metropolitan Opera House; but any who should deduce a strong love for orchestral music from this fact would be overlooking the drawing powers of the operatic and other soloists.

The Philharmonic Society has given 46 concerts in Manhattan, including 4 Saturday evening concerts and 2 intended for "young people." The New York Symphony Society's two regular subscription series numbered 24, besides which it gave 3 so-called gala concerts, 2 of which were preceded by so-called public rehearsals, making the total of its performances 29. There were 6 Young People's Concerts. The Russian Symphony Orchestra gave a subscription series of 4 and appeared in others. The People's Symphony Society gave 3. The series on Sunday nights at the Metropolitan Opera House will have numbered 19. These make a total of 117. Besides these there were others. Several were given by such organizations as the Young Men's Symphony Society and the Orchestral Society. The Minneapolis Orchestra came a long way to add one to New York's abundance. The Philadelphia Orchestra is coming next month to play Mahler's gigantic symphony. No doubt there have been more than 125 orchestral concerts of high class in New York in the present season.

It is perhaps needless to say that if these orchestral concerts are regarded in the light of "business," most of the business has been conducted at a loss, and generally a very large loss. How large a loss is not always set forth in the reports of the several organizations. It is well known that the two principal orchestras of New York,

the Philharmonic and the New York Symphony, are obliged to meet an annual deficit. They do this, as everybody knows, on the ground that the giving of orchestral concerts is not a business like another, but the provision of artistic nutriment for which the public will not and cannot be expected to pay at a rate to cover the cost; an educational enterprise, such as are the great universities, that are carried on at a cost far beyond any sum that their tuition fees bring them in, and that must be heavily endowed; or it could be compared to the great museums and public libraries, which are for the public benefit, and in this country acquire most of their resources from private endowment or are aided by large grants of public money.

It will therefore be said by the supporters of the orchestras that their deficits do not indicate a bad adjustment of supply to demand. If the concerts are largely attended and properly enjoyed, the whole object has been attained, and the cost is cheerfully met by public-spirited people of wealth as their contribution to the general good. The Philharmonic Society has the great bequest of the late Joseph Pulitzer and the added income of the "membership," who contribute, as members of the Metropolitan Museum of Art and the Natural History Museum contribute, to carry on an edifying work. The New York Symphony Society has H. H. Flagler, who has undertaken to supply the difference between the public's contribution in the purchase of tickets and the cost of running the orchestra. Henry L. Higginson does the same in the case of the Boston Orchestra. The vast audiences which attend the concerts in New York bring in a balance which may very likely not pay the cost of bringing the concerts to New York, and which, even if it does, must be somewhat adjusted on his books as a part of the profit and loss account of the whole enterprise. The People's Symphony Concerts are more ostensibly a philanthropic undertaking than any others of the kind in New York; and the Russian Symphony concerts have been a method of propaganda in which somebody has had enough interest to pay for.

The fact that the principal orchestral series in New York have been largely attended and have gradually acquired a large body of faithful followers will go far toward allaying the suspicion that the city has been supplied with music beyond its needs. There might, indeed, be discussion as to how much music a city like New York "needs"; how much it can assimilate; whether it is oversupplied, whether less would be more fully appreciated, more highly valued. Indeed, an announcement made last week shows a belief on the part of some that the less prosperous citizens of New York are under present conditions not sufficiently provided with orchestral music. Certain wealthy philanthropists are arranging for a fund with which to give a series of twenty concerts of high quality at prices of admission ranging from 10 to 50 cents. The idea is, of course, not new, though it has never been carried out here on so extensive a scale. Its value will be tested by its results, and its permanence will depend on the lasting quality of the philanthropic promptings behind it. For such an undertaking is, of course, purely philanthropic, and has even less to do with business than the orchestral concerts at present given in New York.

An unusually large number of new compositions have been presented by the orchestras this season. The American composer has been benefited by this activity; and in a natural and wholesome way, as the peers of other modern composers, needing no special devices for nursing, coddling, or exploiting.

The Philharmonic Society gave a belated first performance, so far as relates to New York, of Edward MacDowell's symphonic poem "Lancelot and Elaine." Seth Bingham's Fantasy for orchestra, A. Walter Kramer's two symphonic sketches, "Chant Nègre" and "Valse Triste"; Fritz Stahlberg's suite for orchestra, and Edmund Severn's concerto for violin (heard for the first time with orchestra) are more contemporaneous, and

were all done in the city. There is no doubt to the encouragement of their composers. Besides these, Mr. Stransky produced for the first time Max Reger's Variations on a theme of Mozart, Op. 132, one of the most recent productions of the too fecund Bavarian; Arnold Schoenberg's "Pelleas et Melisande," an important contribution to the discussion of the question whether its composer is one of the great men of the future, though it is not in his latest "manner." Less important were Jean Sibelius's "Die Okeaniden," Zdenko Fibich's idyll, "At Evening"; Dargomizsky's "Casatchoque." Mr. Grainger played Frederick Delius's remarkable pianoforte concerto for the first time in New York.

Mr. Damrosch made some interesting expositions of current American production. John A. Carpenter's suite, "Adventures in a Perambulator," showed most ingratulatingly the talent and skill and originality of the young Chicago musician. The first symphony of Victor Kolar, one of the first violin players of the orchestra, whose music has been played by it before, showed at once his nationality as a Bohemian and his study with Dvorak, through its finely effective qualities. The excerpts from Mr. Damrosch's own music to "Iphigenia in Aulis" and the prelude to Daniel Gregory Mason's music for "The Pageant of Cape Cod" were both incidental music and music for an occasion; yet both showed qualities of distinction and permanent value. Mr. Damrosch likewise made his contribution to the great Schoenberg discussion by performing his "Kammersinfonie." The excerpts from Maurice Ravel's pantomime ballet, "Daphnis et Chloe," were a sequel to excerpts from the same work performed last season. Also of the French school was Alfred Bruneau's suite from "L'Attaque du Moulin," Florent Schmitt's "Pupazzi." Delius had his representation on these programs, too, with his two "mood pictures," "Summer Night on the River" and "On Hearing the First Cuckoo." Almost as significant as a first performance was the repetition of David Stanley Smith's overture, "Prince Hal," which was played for the first time publicly, though it had been heard last season at a concert given for the meeting of the National Institute of Arts and Letters. Miss Marcella Van Dresser's singing of Gustav Mahler's set of songs with orchestra, "Lieder eines fahrenden Gesellen," showed them to be one of the most original of the composer's works.

The Boston Symphony Orchestra's sole contribution of new compositions was Ernest Schelling's "Impressions from an Artist's Life, in form of Variations on an Original Theme," a brilliant and imaginative composition. The Russian Symphony Orchestra may be counted to add to the list of new works by Russian composers. This season it has played Igor Stravinsky's First Symphony, Moussorgsky's extravagant and striking six tableaux, "Exhibition Pictures"; Rimsky-Korsakoff's "Serbian Fantasy," Glazunoff's "Overture on Three Grecian Themes," and an orchestral arrangement of Rachmaninoff's fantasia for two pianos.

Mr. Stransky has gone ahead with due caution in the performance of Liszt's works, for which the Pulitzer bequest is in part a direct subsidy. He has found it prudent to confine himself to four of the symphonic poems, "Tasso," the "Battle of the Hunis," "Orpheus," besides the popular "Preludes," the noisy orchestration of the Second Hungarian Rhapsody, and the Hungarian "Sturm-marsch"—matter for Sunday popular concerts. A few of the songs have appeared on the programs, the concerto in A, and the Hungarian Fantasy. So long as Mr. Stransky avoided the portentous symphonies, the rest of the symphonic poems, and other orchestral works that are seldom aroused from their slumbers, the letter of the law will be fulfilled and the audiences much relieved.

One more important orchestral concert is impending that will add a new work to the list of orchestral music heard for the first time in New York. The Philadelphia Orchestra comes, under the auspices of the Society of the Friends of Music, to play Mahler's Eighth Symphony on April 9.

RICHARD ALDRICH.

## 'RHEINGOLD' GIVEN FOR THE THIRD TIME

Brilliant Performance of Wagner's Trilogy at the Met-

ropolitan Opera. *Mace 30 1916 N. Sun*  
"Das Rheingold," the prologue to Wagner's great Nibelungen trilogy, was given at the Metropolitan Opera House last evening for the third time. The second part of the trilogy will be presented on Saturday evening. The first and third parts will be reserved for next season. These disjecta membra of a fourfold tragedy are received with proper gratitude. 'Tis better to have heard a part than never to have heard at all. Amazement must have sat upon the minds of some unsuspecting subscribers last night, for to them "Das Rheingold" has long been a stranger.

Until the present season the prologue had for many years been given only in the special series of afternoon performances of "Der Ring des Nibelungen." What motive compelled its restoration to the evening list is not known. There could not have been any definite demand for it on the part of the box holders. It has only one intermission and it is of the type which is distasteful to most of them.

However, it is a matter for rejoicing that the music drama has been given twice in the evening, for there are many persons whose occupations will not allow them to attend the matinees. Furthermore, for the prestige of the house, these evening representations have been advantageous. Nothing else in the repertory of the season just ending has been quite so admirably done as "Das Rheingold." The requirements of the opera for a cast of high general excellence have been met by Mr. Gatti-Casazza and the results have been of a kind not attained even in the great German festivals.

The pictorial attire of the drama is of the most admirable kind. Nothing else in the active list calls for such skilful cooperation of the mechanical and musical and dramatic elements of opera. The smooth movement of the machinery reflects credit on all those concerned in the performance.

It seems unnecessary again to recount the achievements of the several artists. Nevertheless one need not resist the temptation to thank Mr. Sembach for his finely wrought impersonation of Loge and Mr. Braun for his touching delineation of the sighing giant Fasolt. Would there were a woman to bear them equal company. But it is not easy to be godlike with a wad of hair over one eye and a voice that will not float.

Let us be grateful also for Mr. Bodanzky. Some people did not like Mr. Hertz because he made such a noise with his orchestra. Now some grumble because Mr. Bodanzky does not make the noise. And thus arises once again that strange difference 'twixt tweedle-dum and tweedledee. Farewell to the gods and the little fish maidens for the present season. We trust they have brought much Rheingold to the treasury.

### \$10,000 FOR MUSICIANS' FUND.

Ignace Paderewski and Pablo Casals Are Soloists at Benefit Concert.

Through a concert at Carnegie Hall yesterday afternoon \$10,000 was added to the Musicians' Foundation, Inc., a fund established by the Bohemian Musicians' Club for musicians in the United States who are in need of financial assistance. The concert was one of the most enjoyable of the season. *H. March 30/16*

Two soloists, Ignace Paderewski, pianist, and Pablo Casals, cellist, and the Philharmonic Society, under the direction of Josef Stransky, furnished a programme of unusual interest. Both soloists were at their best. Mr. Paderewski played the Schumann concerto in A minor in a startling manner. It is a work which seems to fit in with his romantic style of playing perfectly. No player can interpret it better. Mr. Casals had a tremendous success with the audience. He was recalled to the stage repeatedly after he had finished playing Haydn's D major concerto as only he among all cellists can play it.

The orchestra numbers consisted of Bach's Prelude, Choral and Fugue Beethoven's overture "Leonore," No. 3, the prelude to "Die Meistersinger," and the Prelude and Liebestod from "Tristan and Isolde," all of which were well played and delighted the audience.

The officers of the Musicians' Foundation are: Franz Kneisel, president, R. Goldmark, vice president; Sigmund Zogor, secretary, and Hugo Grunwald, treasurer.

Wagners "Das Rheingold" at the Metropolitan Opera House last night. The cast included among its members Mmes. Kurt, Rappold, Ober, Sackes, Heister, and Rubens, and Messrs. Well, Scott, Althorne, Semmel, Goritz, Reiss, Braun, and Rudzinski. Mr. Rodzinski conducted.

**PLAYS THE TYMPANON.**  
Sacha Votitchenko Gives a Recital in Which Marie Tempest Assists.

Sacha Votitchenko, who plays upon an unfamiliar and not easily identified instrument which he calls the tympanon, gave a recital at the Punch and Judy Theatre yesterday afternoon, which was his first here, though he had previously been heard with the Russian Symphony Society. He had as assisting artists Mme. Mariska Aldrich and Messrs C. Walevitch and Leonel Kozline, who sang Russian songs, and of Miss Marie Tempest, who, at the beginning of the recital, read an "appreciation" written by Lawrence Eyre, and later sang two songs.

In his own playing Mr. Votitchenko was assisted by Miss Mabel Hughes at the piano and Mme. Aldrich had Maurice Elner as accompanist. The tympanon, as has been pointed out before, resembles the Hungarian cembalo more than any other instrument with which our audiences are acquainted, but it lacks some of the resources of that instrument as we know it. An afternoon of the tympanon is rather mild diversion, and it is so much of its own kind that there is scarcely anything to be said about it except, perhaps, that if you like it you will probably like it very much and if you do not like it you will not like it at all.

**FARRAR SINGS BUTTERFLY.**

A special Matinee of Puccini's Opera—"Rigoletto" at Night.

At the Metropolitan Opera House yesterday there were two large audiences, one for a special matinee of "Madama Butterfly" in the afternoon and the other for a regular performance of "Rigoletto" at night. Mme. Farrar headed the cast for Puccini's opera and the other principal singers included Mmes. Fornia and Egner and Messrs. Botta, De Luca, and Bada. Mr. Polacco conducted.

The cast for "Rigoletto" included Mmes. Barrientos and Homer and Messrs. Caruso, Amato, Rothier, Rossi, and Begue. Mr. Bavagnoli conducted.

**BORIS HAMBOURG'S RECITAL.**

A Violoncellist Who Has Made Explorations in Old Music.

Mr. Boris Hambourg, violoncellist, gave a recital yesterday afternoon in Aeolian Hall in which he brought forward several unusually interesting pieces of old music. The names of Galliard, Galeotti, and Lanzetti do not spring to the lips of most musical amateurs when music for the violoncello is mentioned; but they are all in the dictionary. Galliard's sonata is an interesting and substantial specimen of the preclassical style, of which the last movement, in the rhythm and spirit of a hornpipe, is particularly taking. A "Gavotta" by Galeotti and a brilliant little allegro by Lanzetti have been arranged from the original with the figured bass carried out by Mr. Hambourg and Alfred Moffat, the latter being responsible for the version of Galliard's sonata. Keeping them company were an adagio from one of Handel's sonatas for viola da gamba, and Bach's suite in G for violoncello unaccompanied.

Mr. Hambourg's playing of his old music was excellent, showing now breadth, now vivacity; it was appreciative of its spirit; nor did he attempt to make it seem for modern ears something other than it is. His technique is fluent, his tone full; in all but the suite by Bach his intonation was accurate, but in this he seemed somewhat overweighted in several respects. Some might find an excess of portamento in his sliding from one position to another, giving a sentimental effect not at all intended by the artist.

On his program were also three compositions by himself; a prelude, a "nocturnette," for which he really should invent some other name, and a Russian dance; and Tschalkowsky's variations on a "Rococo Theme."

**PLAYS ANCIENT INSTRUMENT.**

Sacha Votitchenko Gives an Interesting Recital of Folk Music.

With a programme containing mostly folk music, Sacha Votitchenko gave a recital yesterday afternoon at the Punch and Judy Theatre. Mr. Votitchenko plays an instrument called a tympanon, said to be several centuries old. In sound it holds a place half way between a miramba and a zither. He made his first appearance here at a concert of the Russian Symphony Orchestra, at Carnegie Hall, a few weeks ago and on that occasion demonstrated ability as a parlor entertainer. His selections contained a minuet from the French, a rhapsodie Russe, some improvisations on old gypsy tunes and a Celtic rhapsody. He was assisted by Miss Marie Tempest, Mme. Mariska Aldrich and Messrs. C. Walevitch and Leonel Kozline, all of whom were heard in French and Russian songs. The familiar Volga boat song was presented by Mme. Aldrich and Messrs. Walevitch and Kozline. Mr. Votitchenko at the piano. He

played no other than the tympanon. Mr. Votitchenko will give a recital for the benefit of the British War Relief Maternity Hospital in Petrograd at the Coterie Club, No. 40 West Fifty-eighth street, next Thursday afternoon.

**INTERESTING NUMBERS AT HAMBOURG RECITAL**

Unfamiliar Compositions of Older Cello Masters a Feature of Programme.

Boris Hambourg, violoncellist, gave a recital yesterday afternoon in Aeolian Hall. Perhaps the most interesting feature of the entertainment was the production of unfamiliar pieces. Mr. Hambourg and Alfred Moffat have devoted much time to the examination and editing of compositions by the older cello masters, and many of their contributions to the repertory of the instrument are delightful in their suave melody, their archaic flavor and their frequent displays of playful fancy and humor.

Of agreeable character were a gavotte by Stefano Galeotti, who flourished about 1700, and an allegro by Salvatore Lanzetti, who belonged to the middle of the eighteenth century. Mr. Hambourg played these numbers with appreciation and good style. He also gave a short sonata by Galliard, who died in 1749, and an adagio of Handel. The central number was Bach's G major suite for cello unaccompanied. Others were a prelude in G minor, nocturnette and Cossack dance by Mr. Hambourg, and Tschalkowsky's familiar "Variations on a Rococo Theme." The accompaniments were discreetly played by Josef Adler.

**MISS LEGINSKA'S RECITAL.**

An Unconventional Program Played to a Large Audience.

Miss Ethel Leginska, who has not infrequently appeared here as a pianist in the last few years, gave a recital last evening in Carnegie Hall that was heard by a large audience. Her program was unconventional, and so, in some ways, was her performance. Miss Leginska's style has been noted before as one of intensity, of nervous energy, of great delicacy, often of brilliancy, and sweeping power. It rarely fails in musical quality. Certain mannerisms seem to have grown upon her that are not to the advantage of her interpretations. She is apt to exaggerate the contrasts of her dynamics, and especially to refine her pianissimos to a point where they are scarcely audible, and where, indeed, everything is not always heard. Such was the case in certain passages of Beethoven's Sonata in A, Op. 2, No. 2; in Chopin's Scherzo, in B minor, Op. 20; in some of the eleven preludes that she selected from his Op. 28.

She began with Busoni's arrangement of Bach's organ toccata in D minor, more familiar in the arrangement by Tausig, played with much style. This she followed with two more pieces by Bach, two inventions, which she presented as Bach wrote them, and with much grace and poetic charm. Her clear-cut conception of Beethoven's early sonata was in accordance with its intimate spirit. Much of the poignancy of Chopin's Scherzo was in her interpretation, yet her anxiety for contrasts sometimes let it falter. The smoldering fire of Miss Leginska's temperament was nowhere more variously manifested than in its Preludes, some of which she played superbly. But the mannered rhythmic distortion to which she subjected the tender little one in A major caused dissent, and some may have wondered where the dissonant E flat was that ought to have been heard in the last upward sweep of the F major prelude.

After the Scherzo Miss Leginska added Beethoven's rondo called "Rage over a Lost Penny." She put upon her program the "Etude Heroique" of Lischetzky, whose pupil she was, in commemoration of the master's recent death. The piece and Miss Leginska's playing of it together suggested that he was a better pedagogue than he was a composer. She closed with Liszt's Legend of "St. Francois de Paule Walking on the Waves," and his transcription of Paganini's "Campanella" etude.

**MARY CARSON'S SINGING.**

Former Century Opera Soprano in Recital Programme.

Mary Carson, an American soprano who sang in a few performances with the Century Opera Company and later here in a recital, was heard last evening at the Princess Theatre in a programme of songs and operatic arias, which were mostly by modern French, Italian and American writers. Grieg was represented by three songs sung in English. The central number was "Odieu Brahma," from Bizet's "Les Pecheurs de Perles," and Arditis "Le Seran Rose" closed the list.

Miss Carson was apparently nervous at the beginning of her recital, and in the first number, "La Nenia," from Boito's "Mefistofele," her voice was hoarse at its best. As she proceeded in some songs by Thorne, Vidal and

Bemberg and in an aria from Meyerbe's "Mignon" she sang with much better command of her best qualities. Her voice when not forced was of good character and she used it not infrequently with much skill. Her style, though limited, was able to do justice, on the whole, to the music she presented, and in much of her work there were taste and sentiment. A prominent defect was her introduction of acting. She had many friends in the audience and her performance evidently gave them enjoyment.

**WALDORF'S ORCHESTRA GIVES 'FIRST CONCERT'**

Warmly Received by Large Audience in the Hotel Ballroom.

The Waldorf-Astoria Orchestra, Joseph Knecht conductor, gave what it announced as a first public concert yesterday afternoon in the grand ballroom of the Waldorf-Astoria Hotel. The Sunday night concerts, which this body of players has been giving in the foyer of the hotel have now become well known to many New Yorkers and to people coming from all parts of the country.

Mr. Knecht, the director of the concerts, is a skillful violinist. He was at one time the assistant concert master of the Metropolitan Opera House Orchestra. Before this he was a member of the Boston Symphony Orchestra.

The programme offered by the organization for its concert yesterday was well arranged to suit general taste. It began with Weber's "Oberon" overture and closed with Tschalkowsky's "1812." The central number was a suite by Henry Hadley from his "The Atonement of Pan." Victor Herbert's "Irish Rhapsody" was in the list and two numbers by Wagner, the "Walweben" from "Siegfried" and the prelude to "Lohengrin." There was also a soloist, Lucy Gates, a Western colorature soprano, who has sung here before. She was heard first in the air, "Una voce poco fa," from Rossini's "Il Barbiere di Siviglia," and later, with piano accompaniment, in a group including Handel's "Come, my beloved," "Petites Roses" by Cesek and Richard Strauss's "All mein Gedanken."

The list of compositions as printed was very warmly received by the large audience that was present and encores had to be added. Mr. Knecht showed himself to be acquainted with the requirements of his position, and some good results were achieved in the performance of his men. The strings were better than the other choirs, but the hand was at a disadvantage in its acoustic surroundings. The tone lacked balance and quality and finer nuance, but the playing was sure to please through its qualities of precision, unanimity and splendid spirit.

**NEW SOPRANO HEARD.**

With a recital at the Princess Theatre yesterday afternoon Miss Anita Loew, soprano, was introduced to the local musical public.

Most of her programme was devoted to German lieder, and it was in songs of that type that she excelled. Her voice is limited in range and often uneven in tone, and at times she failed to adhere to the pitch. She showed careful training in interpretative matters, however, and in some of her selections, a real dramatic instinct. Her enunciation was good. Among her best offerings were Franz's "Abschied" and "Frühling und Liebe" and Schumann's "Abendlied." Her programme contained also songs of Schubert, Handel, Haile, Delibes and Max Heinrich, who played her accompaniments with skill and sympathy.

**Miss Mary Carson's Recital.**

From the Century Opera Company to the concert stage Miss Mary Carson has sung her way before New York audiences. Last night she gave a recital at the Princess Theatre. She is petite and pretty and in the past has displayed a voice of sweet, fresh quality. Too much operatic singing seems to have taken some of the charm from her voice. Last night she made most of her selections so dramatic that she had to force her voice occasionally. She was at her best in operatic arias.

From Boito's "Mefistofele" she sang "La Nenia" and later the familiar "Mi Chiamo Mimì" from "La Boheme." Neither her enunciation nor her skill as an interpreter of song were remarkable. She also was heard in songs of Bemberg, Vidal, MacDowell, A. Walter Kramer, Greig and Arditis.

**Anita Loew's Recital.**

Anita Loew, soprano, assisted by Max Heinrich at the piano, gave a song recital yesterday afternoon in the Princess Theatre. The programme, which was well arranged, included an air of Handel, songs by Schubert, Schumann and Franz, and songs in French and English, one of the latter being Mrs. Heinrich's "Thy Voice." The singer

displayed a voice of rich mezzo quality but she used it with a quality or fluctuation of tone. Her expression of sentiment was varied and showed fine feeling for the composer's intent. Her accompaniments were excellently played by Mr. Heinrich.

**PIANIST REGAINS HIS LOST LAURELS**

Friedheim, Pupil of Liszt, Appeals from Verdict of Caste.

**POVERTY MADE HIM MUSICIAN AT MOVIES**

Aeolian Audience Finds Him Artist of Rare Delicacy and Poetic Feeling.

Dragged by poverty from a high position as a pianist to playing in vaudeville and motion picture houses, Arthur Friedheim, a pupil of Liszt, endeavored to regain his laurels at Aeolian Hall yesterday afternoon.

There, freed from immediate want by the efforts of friends, he gave a piano recital, with comments, on "Liszt as He Is Not Known." He prefaced this with a frank explanation of the purpose of his appearance. He desired the critics to determine, he said, whether misfortune and the distasteful work which he had been obliged to perform had made him lose caste as an artist.

**War Brought Poverty.**

He acknowledged that the war had plunged him into absolute poverty, so that at one time he had even considered shovelling snow. From this fate he was rescued only by a timely vaudeville contract, after which he had performed in a motion picture theatre.

The address, in its frankness and pathos, made a deep impression on the audience. "I have been advertised to be making my first New York appearance in four years," said Mr. Friedheim, "but this is not strictly true. Because of the war I was forced to come to America, where I arrived penniless."

**Tried to Get Pupils.**

"I tried to get pupils, but was unable to. Then I was advised to take pupils, if not for \$10, for 50 cents a lesson. If the \$10 pupils never came, the 50-cent ones came once and never returned. I was on the point of shovelling snow, when I was offered a position at the Palace Theatre for \$50 a week. I clutched at this straw, because I was just considering shovelling snow. Afterward I played at the Strand."

"Finally, through the help of friends, including Kreisler and Busoni, I managed to get a few pupils, and I am now reestablished as a teacher."

**Told His Caste Is Lost.**

"I have been told that I have lost caste by appearing in vaudeville and motion picture houses. I give this recital so that the critics may determine whether this is true—whether I am still a pianist of the first rank or merely a pedagogue."

Then after a discussion of Liszt's mysticism Mr. Friedheim played the Hungarian composer's Harmonies du Soir, "St Francis of Assisi Preaching to the Birds," and "St Francis of Paolo Walking on the Waves." Mr. Friedheim, in his playing, gave evidence that he is still a pianist of fine capabilities, and one who can play Liszt as Liszt ought to be played.

**Plays with Poetic Feeling.**

Though at first his playing seemed less brilliant than in former years, it was informed, especially in "St. Francis Preaching to the Birds," with a rare delicacy and poetic feeling. In the Rhapsody, which he gave as an encore, his old brilliance returned, and the audience's response was enthusiastic.

**Regains His Laurels.**

Mr. Friedheim may be a pedagogue—so indeed was his master Liszt—but he is also still a pianist of a high order. Let him rest easy on that!

Other numbers on his programme were Weber's "Moto Perpetuo," "Rubenstein's Barcarole in F minor, four Chopin études, his Scherzo in B flat minor, and a Paganini-Liszt group.

## MR. FRIEDHEIM'S RECITAL.

*Times* April 4-10  
Liszt Discussed, and Liszt's Music,  
with Some Other. Played.

Arthur Friedheim, who for twenty years has been known in New York as a pianist, one of the accredited pupils of Liszt, and a foremost interpreter of his music, appeared yesterday afternoon in Aeolian Hall in a recital, to which he also added some remarks and explanations of his own. He has not played in recent years in recitals. He began with a statement of the reasons, attributed to conditions brought about by the war, for his playing last season in a "picture palace" on Broadway; reasons stated simply and manfully. He then spoke of Liszt's music and the qualities to which he attributed its slow acceptance by the musical world; these he found in a lack of understanding. Liszt was a "mystic," and his music was considered to be permeated with mysticism. He mentioned a number of prominent musicians who at first did not like it, and later did like it.

Then he played three compositions of Liszt: the "Harmonies du Soir" and the two St. Francis legends. They were followed by pieces by Weber, Chopin, and three of Liszt's transcriptions of Paganini's solo études for the violin. He played the Liszt numbers with zeal and enthusiasm, with technical mastery, although hardly with brilliancy or sweep, and with some dryness of tone. His interpretations of them must be considered authoritative, as those of a disciple commissioned by a direct laying on of hands. It would be difficult to say whether there were many conversions, even with the examples of Mottl, Richter, and Weingartner brought to mind. Those who have become aware of mysticism and poetical beauty in the "Harmonies du Soir," of eloquent imagery in the two legends, doubtless rejoiced again at finding them. For those who have found in their wandering and aimless sentimentality, obvious descriptive pattern, and musical poverty there was no transformation of them into anything more worth while. Possibly both parties found relief in the fact that it was not a "Liszt program" throughout.

## MR. FRIEDHEIM ON LISZT.

*April 4-10*  
Pianist Talks of His Master and  
Plays Examples.

Arthur Friedheim, pianist, gave a recital with some comments yesterday afternoon in Aeolian Hall. Mr. Friedheim was a pupil of Liszt and his subject was "Liszt as he is not known." The theme of his comments, which preceded the piano programme, was that Liszt was misunderstood by too many. Mr. Friedheim found the key to the great pianist's personality in his mysticism.

The piano compositions which opened the programme illustrated the spoken preface. They were the "Harmonies du Soir" and the two St. Francis legends. These works are excellent examples of the trait of Liszt mentioned by Mr. Friedheim. The other numbers of the recital were a moto perpetuo by Weber; Rubinstein's F minor barcarole; four études and the B flat minor scherzo of Chopin and Liszt's "Humoresque," "Tremolo" and "La Campanella."

Mr. Friedheim had a good sized audience and was heard with evident interest.

## PLAYS AND TALKS LISZT.

*April 4-10*  
Arthur Friedheim Gives Recital with  
Lecture on Composer.

When last heard here prior to yesterday, Arthur Friedheim was a moving picture pianist. The Strand was his place of business and he played solos there between pictures. Yesterday he returned to his original field and gave a recital at Aeolian Hall. It was not, however, the usual sort of a recital.

In the first place Mr. Friedheim made a speech before he played, instead of afterward. The subject was to have been "Liszt, the Composer," but various topics were introduced, including "Why I Played in the Movies." The war had upset his arrangements, he said, and he had thought that it was better to play at the Strand than not at all.

The musical programme was made up of compositions by Liszt, with a group of pieces by Weber, Rubinstein and Chopin interspersed, "just for diversion," as he explained. It seemed strange that it should be necessary to give reasons for presenting a programme of Liszt's music. Liszt is generally acknowledged to have been a great composer, but his music is not popular with most pianists, nor with their audiences when played in large quantities.

Mr. Friedheim played "Harmonies du Soir," "St. Francis of Assisi Preaching to the Birds" and "St. Francis of Paola Walking on the Waves," and played them well—in fact, much better than he played the works of Chopin and Rubinstein. There is a cold, calculating quality about his playing that perhaps is in keeping with some of Liszt's music. A fairly large audience applauded his remarks and his playing.

## MISS HEINRICH'S RECITAL.

A Singer of Fine Intelligence in an  
Interesting Program.

Miss Julia Heinrich, who has been heard at the opera this season, and who was not unknown here before that as a singer of songs, gave a song recital yesterday afternoon in Aeolian Hall. Miss Heinrich has shown a fine dramatic intelligence and an excellent vocal equipment in the operatic representations she has given. She showed in this recital a similar intelligence and appreciation of what song singing, and especially German Lieder singing, should be. Nor did she carry over to the concert platform the manners and methods of the operatic stage, as dramatic singers are often too apt to do. She produced her results purely by the variety and significance of the expression, the color, the accent, the modulation of phrase, that she was able to introduce into her singing.

*April 5-16*  
Miss Heinrich is fortunate in being the daughter of her father; and Max Heinrich, it is clear, has imparted to her—he has more than taught her, he has ingrained into her artistic nature—secrets of lieder-singing that have made him for many years one of the most admirable exponents of that art. Miss Heinrich's voice is powerful, well schooled, well under her control. It is a voice of wide range, with rich lower tones. It shows its most agreeable quality in mezzo voice. The upper tones when they are delivered in full voice are apt to sound rather hard. Miss Heinrich's phrasing and diction are both admirable, and were constantly a source of pleasure to her listeners in giving lucidity and intelligence to the wide range of emotional expressiveness in her interpretations.

Her program was of unusual interest. Some of her Schubert songs were not among his most familiar. "Dem Unendlichen" she sang with superb dramatic power and vigorous declamation, and "Am Strom," "Der Wachtelchlag," and "Die Post" with engrossing skill. Of Brahms she presented his "Regenlied" and its pendant, "Nachklang," among his profoundest and most beautiful songs, in a manner to suggest their poetic quality. She was especially happy in her selections from Franz, "Die Lotosblume" and "Ständchen," which she sang with much grace and more of charm than anything else in her German list, she had to repeat.

The program also included a group of French songs by Bachelet, Delibes, and Saint-Saëns, and her father's set of three in English entitled "Love in Spring."

## Concert Aids Italian Reservists.

For the benefit of the families of the Italian reservists a concert was given last night at Carnegie Hall under the auspices of the Italian Ambassador, at which Olga Carrara, soprano, made her first appearance in this city. The other artists were Philip Gordon, pianist, and Albert Greenfield, violinist. The singer's numbers included operatic arias and songs by Italian composers. Astolfo Pescia assisted at the piano. There was a large audience.

## SHE GIVES CONCERT OUT OF THE ORDINARY

Miss Julia Heinrich in a Recital  
at Aeolian Hall. *1914*

Like an oasis in a desert was the song recital of Miss Julia Heinrich in Aeolian Hall yesterday afternoon—a refreshment for the weary listener to music, a relief from the tiresome monotony of monotonous things, an uplift for the mind, a gratification of the ear tired of the strident and ridiculous strivings of incapables.

Of the four songs by Schubert which opened her list only one, "Die Post," was familiar to the multitude, and it can be called hackneyed only because it is so often sung badly and so seldom sung well. The two songs of Brahms were chosen from the many by that composer which are caviare to the general and the Franz group, as in the case of that by Schubert, its only widely known numbers being "Stille Sicherheit" and "Im Herbst." Here the "Ständchen" and "Mailed" were particularly ingratiating because they brought relief from the too persistent mood of the songs which preceded them.

Departing from the German classics, she added variety in her final group composed of Bachelet's "Chère nuit," Delibes's "Filles de Cadix," Saint-Saëns's "La Cloche" and three settings by her father, Max Heinrich, of Conrad Nies's "Liebe im Frühling." Admirable is the intelligence of this young artist which is proclaimed in his cold, calculating quality about his partiality for poetry of a sombre mood. But she is an artist and one high up in the scale.

## MISS CADY'S RECITAL.

Plays Less Frequently Heard Music

*S.* of Chopin.

Harvett Cady, a local pianist who has frequently given here what she has called her annual recital, gave the first of two recitals, each devoted to the music of one composer and school, yesterday afternoon in the Bandbox Theatre. Chopin furnished all the music played.

*April 7-16*  
Miss Cady prefaced the programme, as she did later in describing the content of different pieces before playing them, with some remarks in which she said she had tried to find compositions by Chopin that were out of the ordinary trend in selection, but as there were so many great artists in the country at the present time who are playing his works she found herself on rather dangerous ground. Undaunted, however, she added that she would give the results of her search. Her list contained some interesting examples from most of the forms used by Chopin in composing.

The pianist was heard under conditions which she had evidently considered best suited to the occasion and which were certainly advantageous for the purposes of the ear alone. The piano stood on a stage heavily hung with a curtain of soft green color and dimly lighted from above. During the performance the lights were turned down about as far as possible without leaving the listeners in total darkness. Miss Cady in her playing was not always at her best. Her work lacked some of her accustomed facility and repose. She delivered her numbers, however, with taste and style, and in the seldom heard F major etude, whence, as she asserted, Wagner got his idea for his "fire music," she played with much that was desirable in technical requirements.

## CRAIG CAMPBELL HEARD.

Young Tenor Displays Pleasing Art  
*S.* in Song Programme.

Craig Campbell, a young tenor, who gave a recital earlier in the season, was heard again in Aeolian Hall yesterday afternoon. His programme was one well planned to please an audience not attuned to the most remote utterances of the lyric composers. It began with numbers by standard German masters and continued with some songs in English, including H. T. Burleigh's excellent "Her Eyes, Twin Pools." Four songs in French composed the next group and five in English, the last being Edward I. Horsman's popular "Bird of the Wilderness," brought the list to its conclusion.

*April 8-16*  
Mr. Campbell's voice showed some signs of having gone through a busy season, but his pleasing art enabled him to interest his hearers throughout the entertainment. The voice is one of singularly mixed character, tending toward barytone yet being none the less a true tenor. Despite its barytone tints it is a light voice.

Mr. Campbell sings with much finish of style and with great elegance. He is at his best in songs calling for gentle methods. He enunciates so well that hearers can understand every word of his texts. He uses head and even falsetto tones with skill and judgment. He has temperament and no small amount of insight. A newcomer in his chosen field and a very young man, he should make for himself a place in the favor of music lovers.

## TO AID FRENCH ORPHANS.

Mlle. Victor and Miss Hourigan  
*S.* Are Heard in Concert.

For the benefit of L'Orphelinat des Armes an interesting concert was given in the rose room of the Plaza yesterday afternoon by Mlle. Aimee Victor, soprano, who in private life is Miss Therese Quadri, a teacher in the Spence School, and Miss Marie Hourigan, pianist. In the audience were several pupils of Miss Spence's school.

Mlle. Victor began the programme with "Aria di Cherubino," from Mozart's opera "Nozze di Figaro," and "Air de Lakme," by Delibes. Later she sang a group of French songs, including Massenet's "Ouvre tes yeux bleus" and "Elegie"; "Pourquoi rester seulette," by Saint-Saëns, and "Pourquoi," by Chaminade. She sang also several songs in English, among them Thayer's "My Laddie," "The Fairy Piper," by Brewer, and "The Sunshine of Your Smile," by Lillian Bay, heard for the first time here.

*April 8-16*  
Miss Hourigan played Grieg's "Concerto in A minor" for two pianos, with H. Obendorfer at the other piano. She played also Scriabine's "Nocturne" with the left hand only and afterward Liszt's "Tarantella de Venezia e Napoli." Francis Moore was the accompanist for Mlle. Victor.

## VIOLONCELLO RECITAL GIVEN.

*April 8-16*  
Max Gagna, Russian, Plays Agreeably in Aeolian Hall.

One of the few recitals of music for the violoncello during the present season now nearing its close was given last evening in Aeolian Hall by Max Gagna.

a young Russian player who has recently come to this country. His programme was composed of Rubinstein's D major sonata, the B minor concerto by Dvorak, a group of short pieces, and Popp's "Tarantelle."

Mr. Gagna showed himself to be on the whole very well qualified to meet the demands made in the delivery of the selections he offered. He played with good tone and technique and a graceful style. He seems to be a performer of somewhat limited scope, but within his abilities his work is guided by refinement and taste. He was well assisted by Harry Kaufman at the piano.

## TWO FAREWELL RECITALS.

Mischa Elman and Pablo and Susan  
Metcalf Casals Appear.

Farewell concerts were given yesterday afternoon by Mischa Elman at Carnegie Hall, and by Pablo Casals and Mme. Susan Metcalfe-Casals at Aeolian Hall. Mr. Elman's program consisted of Handel's Sonata in D, Bruch's Concerto in D minor, Praeludium and Fugue from Bach's Sonata in G minor, and numbers by Chopin-Auer, Paganini-Vogrich, Reger, Brahms-Joachim, Sarasate and the violinist's own "In a Gondola."

*April 9-16*  
The appearance of Mr. Casals and Mme. Metcalfe-Casals was their second joint concert this season. Mr. Casals played Handel's Sonata in G minor, Bach's Suite in C minor for cello alone, and Schumann's "Stuecke in Volkston." Mme. Metcalfe-Casals sang a group of songs by Caldara, Caccini, Gluck, and Mozart, and another which consisted of five of the many Scottish and Irish songs which Beethoven arranged. In the latter group the accompaniments were played by Edouard Dethier, violinist, Mr. Casals, and Jean Verd.

## VAST THRONG HEARS MAHLER SYMPHONY

*N.Y. Times* April 10-16  
Opera House Packed for First  
Performance Here of Composer's Great Work.

## COLOSSAL EFFECTS GIVEN

1,000 Musicians Under Stokowski  
Brought from Philadelphia by  
"The Friends of Music."

The Society of the Friends of Music made the greatest effort of the three years of its existence last evening when it produced at the Metropolitan Opera House for the first time in New York Gustav Mahler's eighth symphony. The Friends of Music were founded with the special purpose of giving a hearing to musical works that lie outside the ordinary schemes of concert givers. Its activities have hitherto been confined to the ballroom of the Ritz-Carlton Hotel, where it has given some interesting performances, as well as others less distinguished and less distinguishable from the concerts that might be heard in the concert halls in the course of the season. The production of Mahler's symphony was altogether beyond anything the society has yet attempted in magnitude, at least, if not in artistic importance.

It was given by the Philadelphia Orchestra and a large chorus, under the direction of Leopold Stokowski. The performers, instrumental and vocal, numbered 1,000 people, all of whom were brought on from Philadelphia for this occasion. The expense of such a visitation is very great, and there could scarcely be any expectation of recovering it from the proceeds of the performance, though these were as large as the Metropolitan Opera House could yield at the prices charged.

Rarely has a mere "symphony"—though under any hitherto accepted definition of the term Mahler's Composition can lay no claim to be styled a symphony—created so much excitement.

The ninth of Beethoven was launched into the world without stirring the waters to a tithe of the depth that this one has stirred them. Beethoven was unfortunate in living in a period before the art of advertising had been properly developed, Mahler's symphony, as has very fully been made known, has been given in Philadelphia no less than eight times since its first performance there a few weeks ago. The demand for an opportunity to hear it at the Metropolitan Opera House has been such as is shown only on rare occasions when some notable operatic performance is to take place. People have come from afar, as they went to Philadelphia from afar. The ticket speculators have reaped a rich harvest.



The fact of the excitement the whole show came to New York.

The entire cast, chorus, orchestra and soloists were brought across New Jersey. The cast was as follows: Una Benoitson, Florence Hinkle, Mater Deros, Adelaide Fischer; Magna Peccatrix, Ines Barbour; Mulier Samaritana, Margaret Keyes; Maria Egyptiana, Sussana Dercum; Doctor Marianus, Lambert Murphy; Peter Ecstasius, Harold Werrenrath; Peter Profundus, Clarence Whitehill. The Philadelphia Orchestra, numbering for this occasion 110 players; the Philadelphia Orchestra Chorus, a Children's Chorus, the Philadelphia Choral Society, the Mendelssohn Club and the Fortnightly Club constituted the choral forces. The presiding genius of all was Leopold Stokowski, the gifted and accomplished young conductor of the Philadelphia Orchestra.

#### Not a Box Office Symphony.

Mahler's eighth symphony quite properly belongs to the class of compositions sought by the Society of the Friends of Music. It does not count the attention of musical directors who must consider the wishes of the general public or the demands of the box office. New Yorkers may regret that a local orchestra and local choruses were not chosen for the presentation of the work; but only by preparing for more than one performance could the projectors of this production have hoped to complete their undertaking without losses too heavy to confront. Mahler was not troubling himself with practical considerations when he wrote the composition. He had as his purpose which he carried out in the conclusion of his study. And if Hector Berlioz might write a requiem mass fit only for festival occasions why not Mahler an eighth symphony?

Although this is a choral score, it clearly justifies the title "symphony." Its structure is symphonic and its general character rests upon a method of thematic treatment familiar to orchestral creations. Themes heard in the first part are repeated or modified and developed in the second. Sometimes they are transferred from voice to orchestra and sometimes vice versa. The composer's object was plainly to preserve the individuality and significance of his parent themes throughout the work and to let the hearer understand that his artistic plan embraced their presentation by both voices and instruments. The germ of the whole work is found in the first theme of the first movement. But there is much subsidiary matter.

There are two parts. The first is devoted to a setting of the old hymn, "Veni Creator Spiritus," and the second to the final scene of Goethe's "Faust." In the words of these we may find relations which suggested to Mahler the juxtaposition of the two. The composer was not solicitous about the purity of the text of the hymn. His version is not the oldest, but contains many of the additions and alterations familiar to students of hymnology. The fundamental thought, however, is not disturbed. The "Veni Creator Spiritus" is an invocation and an ascription, one of the loftiest utterances of the Christian's ceaseless supplication for the divine guidance of the Holy Spirit and of his adoration for the true God.

"Faust" contains the answer. The last scene of "Faust" contains the answer. The sublime vision of the great German poet opens the very gates of heaven and brings all suffering and sin and sorrow to the foot of the throne of eternal mercy. The mourning Penitent (once known as Gretchen), the immortal part of Faust, the Mary of Egypt, the Samaritan woman and the Magdalen breathe praises and thanksgiving, while the Virgin and the mystic Patres whisper things that may not be understood of men. But the spirit of the scene is one of celestial ecstasy, of unutterable bliss in the presence of divine forgiveness.

It has been made formidably difficult to write dispassionately about Gustav Mahler. Remote, inaccessible, self-centered and inexhaustible in his search after ideas, Mahler's personality and artistic methods drew to his banner a small army of frenetic adherents who spoke his name in whispers, worshipped him as a Mahdi and were ready to follow him into his realm of unrealized visions with sublime faith. All who were unable to follow were and still are assailed with fiercest vituperation, their vanity denied, their judgment ridiculed, their motives impugned. Mahler was not himself dragged into the vortex of controversy. He remained an artistic recluse, dwelling in a chimerical kingdom, peopled by phantom thoughts, and allowing the fatuous fights of the Guelphs and Ghibellines of music to pass through the avenues beneath his windows unnoticed.

Following the method of his master Bruckner he labored diligently at rearing colossal and imposing structures of stone, built of long deep breathing phrases and expanding themselves in magnificent figures of counterpoint, in pendulous staccos of baroque instrumentation and in ponderous, portentous and often pointless lyric symbols. In his belief in his own struggles Mahler was a little less than fanatic, and the ultimate development of his life was a convincing belief in the important significance of his own Cyclopean songs. In days of platitudinous complacency he had moments of inspiration. Out of the darkness of his confusion of meaning, he sometimes sang a clear

celestial note. And it was here that upon the ears of his worshippers as the word of one little lower than the angels. Upon those who could not perceive its majesty and its might was launched the curse of Vienna.

#### In Mahler's Masterpiece.

But who by taking thought can add a cubit to his stature? The eighth symphony is without doubt Mahler's masterpiece, if we are to accept the Mahler adorer's standard of esteem. It reveals more evidence of astounding labor than any other of his compositions. We find in it the agonized straining of the gaze that would pierce infinities, the inexpressible, torturing of an insatiable spirit, the splendid and hopeless sincerity of an ineffectual soul. Behind a stupendous machinery we find some few kernels of fine thought threshed into tender wheat. But the greatest ideas are not Mahler's. They belong to Charlemagne (if indeed he wrote the old hymn) and to Goethe. The symphony is an enormous obligato. It has its grand moments; it has more that are only gradioso. It bewilders with mass effects; it stuns with power of sound. The man would shake the heavens and thrust the very stars from their orbits with the vehemence of his attack upon the eternities. But we see only the flight of one small meteor out of one darkness into another.

The first movement of the work is all vigor of movement and strife of sound. The solo voices are woven into the great web of choral and instrumental polyphony with the skill of a musician, but with little of the fancy of a poet. Yet the kingdom of the commonplace is one in which the workaday man loves to dwell, and his mind is mightily uplifted when this movement comes to its conclusion with the blaring of a dozen trumpets, the thundering of drums and the shouting of many voices.

The second movement is one long procession through the Elysian fields of Mahler's Goethian paradise. The soloists all have prominent parts; the children's chorus has much to say, much, too, that is both characteristic and expressive; and the adult chorus also sings with meaning at times. The movement begins with a long orchestral introduction, which is itself opened with the germinal thematic idea of the whole movement uttered by the basses pizzicato.

#### Marked Contrast in Moods.

To attempt a detailed description of either the first or the second movement would be futile. The reader would know little more at its end than at its beginning. The moods of the second are in well defined contrast to those of the first. There is a valiant attempt at delineation of the peace that passeth understanding and the ineffable rapture of the blessed. Bach and Handel made some commendable essays at such matters. Manfully Mahler came laboring after, and there were moments when it seemed as if he were about to sing that one clear celestial note of which we have spoken.

But he buried his message in a mass of fruitless repetitions of his germinal phrase, repetitions which served only to make the anxious listener wonder when the composition was going to begin to march. The last pages had quality, but it was of the type which is to be expected when such a movement is coming to its final double bar. The chorus sang "The indescribable here is it done," but the thoughtful listener substituted "obvious" for "indescribable."

The movement lasted an hour. That is longer than any entire symphony should be. A concertgoer is an eager applicant for delight and should not be transformed into a beast of burden. When this hour is ended and a concert of two hours with it, the departing auditor carries with him the conviction that he has been present at the revelation of a supreme effort, but an effort only and not an achievement.

The symphony was admirably performed. Itemized comment on the doings of the soloists cannot now be made. All deserved praise. The chorus sang brilliantly, the orchestra was efficient and Mr. Stokowski showed himself master of the score and of his forces.

#### FAREWELL CONCERTS.

##### Kreisler and Bauer Make Final Appearances of Season.

Two leading artists who have been heard here frequently by music lovers during the present season made farewell appearances yesterday afternoon in recitals, one of violin music and the other of compositions for the pianoforte. The former was given by Fritz Kreisler in Carnegie Hall—in aid of destitute musicians, music teachers and music students of all nationalities at present stranded in Vienna by the war, while the other was by Harold Bauer in Aeolian Hall.

Both players were in fine form and were heard by audiences that completely filled the auditoriums. Mr. Bauer presented an all Chopin programme containing the B minor sonata and F minor fantasia as central numbers and furthermore two nocturnes, the F sharp minor polonaise, the ballade in F, the berceuse, four etudes, two waltzes and the C sharp minor scherzo. Mr. Kreisler's offerings included Bach's suite in E, Tartini's

Violin Trill, Wieniawski's D minor concerto, the "Introduction and Scherzo-Caprice," for violin alone, by himself, also his "Rondino," on a theme by Beethoven, and pieces by Chabrier-Loeffler and Paganini.

The proceeds of the Kreisler concert, according to the box office, amounted to about \$9,000.

#### Benefit at the Hippodrome.

The concert at the Hippodrome last night was for the benefit of the West Side Hebrew School. Pauline Donald, once of the Covent Garden Opera of London; Evelyn Starr, violinist; Robin Glendenning and the Manhattan Ladies Quartet were among the soloists. Sousa put his hand through musical selections, which for the most part were the work of Jewish composers. There was a good sized audience and a considerable sum was raised.

#### BIG AUDIENCE STANDS AND SHOUTS APPLAUSE

Leopold Stokowski Conducts Performance at Metropolitan—Great Day of Music.

FIFTEEN thousand persons filled the concert halls of New York yesterday to overflowing, and five important concerts made the day one of the busiest of the most active musical season that New York ever has known.

At a conservative estimate \$25,000 was spent at two recitals at Carnegie Hall, one entertainment at Aeolian Hall, a concert at the Metropolitan Opera House and one at the Hippodrome. Fritz Kreisler alone drew about \$10,000 at Carnegie Hall, the Mahler symphony at the Metropolitan brought in \$6,000 and the others made between \$2,000 and \$4,000 each.

#### THOUSANDS APPLAUD MAHLER'S SYMPHONY

It was an impressive sight at the Metropolitan Opera House last night when the curtain rose, revealing a sea of faces, the thousand singers and musicians who had come from Philadelphia to give to New York its first hearing of the late Gustav Mahler's Eighth Symphony.

But the sight was no more impressive than were the climaxes of Mahler's music. They "got" the audience. There were dull moments, but when the time came for a big full, thrilling finale, it came with a sweep that lifted the three thousand and more persons in the audience to their feet.

If Philadelphia can offer such stupendous musical productions, it always will find New York ready to receive them.

The cost of the production was \$12,000, and the receipts were only about \$6,000. The Society of Friends of Music paid the difference. Artistically the expense seemed warranted. Certainly the majority of the hearers knew that something extraordinary was being presented. There was a tremendous chorus of "bravos" at the end, and for five minutes the whole audience stood and applauded the orchestra and the choruses of the Philadelphia Symphony Society and the memory of the composer.

#### Work Skillfully Written.

As for the work itself, it is too complicated, too involved to be reviewed with any certainty, so far as its future is concerned, after one hearing. But the remarkable part about it is that it was written so clearly, so skillfully, that its form from beginning to end may be followed easily.

Perhaps the excellent way which Mr. Stokowski conducted the work had something to do with its clearness. He is one of the few conductors in this country who conduct from memory, and last night he never saw a score from beginning to end. The work lasts one and three-quarter hours. There is just one pause, and that is about thirty minutes from the beginning.

Instead of a symphony Mahler might almost as well have called his work an oratorio. Its first part is written to the words of the old hymn, "Veni Creator Spiritus." It was sung in the original Latin language. The second section was set to the finale of Goethe's "Faust" and set in German. This at first seems to be a strange combination. But the music was so well knit that the two parts were unquestionably bound into a close union. It represents in a sense a sort of hymn to love.

The chorus, the orchestra and the solo parts intermingled in a remarkably congenial way. The conductor kept his forces well under his control. The pianissimo at the beginning of the second part was unspeakably restful after the tremendous finale of the first section, where all of the thousand performers made as

much as possible of a single sound.

#### Two Sections Different.

The "Veni Creator Spiritus" as a whole impressed more favorably than the "Faust" section. It is symphonically developed in a logical and for Mahler a concise manner. It is not without harsh dissonance, but it had few dull moments. Not so effective was the "Faust," which was much longer. There were beautiful choruses, like the "Rose Chorus." There was wonderful music in the first long solo of Doctor Marianus, and it was sung by Reinald Werrenrath. But a easiness in the general musical content at times caused monotony, in spite of the marvelous skill with which Mahler combined theme with theme and built up great masses of sound.

So far as dissonance was concerned the composer could have added much in the last movement without calling for censure. The big moments were a double fugue in the opening section and the great burst of melody in the finales of both sections.

There were few noticeable suggestions of other composers. There was, on the other hand, little that sounded extraordinarily new. The effect seemed to be gained more by originality of arrangement than by unusual musical ideas. A few orchestral combinations were cleverly original.

Of the soloists, who seemed almost like solo instruments in the orchestra, Miss Florence Hinkle had the most to do, and she did it well. The other soloists, Misses Ines Barbour and Adelaide Fischer, sopranos; Misses Margaret Keyes and Sussana Dercum, contraltos; Lambert Murphy, tenor, and Clarence Whitehill, bass, impressed the audience favorably.

The tone of the chorus was not remarkable, but its work in general was finished. The orchestra was kept rather quiet—at times it seemed too quiet except for the strings—save only in the big moments. The whole performance was one deserving of high praise. No local orchestra has, in recent years at least, done anything to compare with it for mere impressiveness.

#### Many Musicians Present.

There were many musicians in the audience, including Ignace Paderewski, the members of the Flonzaley Quartet, Mme. Alma Gluck and Afrem Zimbalist, Pablo Fassals, Henry Hadley, Mr. and Mrs. Ossip Gabrilowitsch, Rubin Goldmark, Dr. Frank Damrosch, Victor Harris, Louis Kocmenich and Alexander Lambert.

The delegation from Philadelphia arrived in New York in the afternoon and all assembled at the McAlpin Hotel for dinner. When they arrived to take their places on the stage the opera house was already filling up. So large was the audience that when Mme. Mabel Garrison, who had been one of the soloists at Philadelphia, arrived looking for a seat there was not room for her to even stand comfortably. The only place in which Mr. Stokowski had to offer her was a seat in the chorus. She took it.

It took a special train to carry all of the singers, violinists, trumpeters, soloists and conductors from Philadelphia, and it took two years to perfect the work of the chorus of nearly a thousand voices which took part in the performance.

To the Philadelphia Orchestra and its conductor, Mr. Stokowski, is due the credit for the first American hearing of the work. So popular did the work become that it has had eight hearings in Philadelphia.

#### FRITZ KREISLER PLAYS ONE NUMBER THRICE

At Carnegie Hall yesterday afternoon Fritz Kreisler, who had played here about twenty times this season, gave a violin recital for the benefit of musicians of all nations who are interned in Vienna. Three hundred and fifty persons who were unable to get regular seats occupied chairs on the stage. It was perhaps the largest audience to hear a violin recital this year.

Mr. Kreisler not only made this record for attendance, but made a record of three performances of the same work in a single recital. So much enthusiasm was shown for his Rondino on a theme of Beethoven that he had to repeat it twice before the audience could be quieted. The programme contained familiar numbers for the most part. Tartini's "The Devil's Trill" was played brilliantly. Wieniawski's concerto No. 2 in D minor, the Chabrier-Loeffler scherzo-valse and three caprices by Paganini were presented with all of Mr. Kreisler's exquisite art. The whole audience remained at the close of the programme for several encores.

#### MANY HEAR HAROLD BAUER.

At Aeolian Hall Harold Bauer, pianist, played his farewell recital of the season yesterday afternoon, and the stage had to be utilized to hold the overflow of enthusiastic music lovers. Some were seated so close to the piano that they could have touched the pianist as he played. The audience was not only large, but it applauded with a will.

Mr. Bauer played a Chopin programme and a more popular selection of numbers could not have been made. The sonata in B minor, the scherzo in F sharp minor, the fantasia and several nocturnes, etudes

...the best style.  
...Bauer always is in good form, and yesterday was no exception.

MR. McCORMACK'S CONCERT.

"All Seats Sold." was the sign they put up at Carnegie Hall last night, where John McCormack sang here for the last time but one this season. They might have added "and all the standing room too." After a look into the auditorium one pictured the treasurer standing up to his knees in money, something less than a million dollars. There were people everywhere, except a little space on the stage where the Irish tenor and a few allied artists delighted everybody with an Irish programme.

Mr. McCormack sang one new song. It was called "One Year." It meant last year, and was all about war and dead soldiers and sorrow. Very sad indeed, but smartly sung. H. T. Burleigh wrote the audience liked it, but it liked better "Mother Machree" and "I Hear You Calling Me," "Nora O'Neil," "Mary, My Love, and Me," "The Bitterness of Love" and "Four Eyes," the latter by Edwin Schneider. Mr. McCormack's accompanist were also on the programme. The author had to rise and bow and share the applause. "Agnus Dei" was the tenor's last number. Donald McBeath, violinist and Norman Winter, organist, were the other artists.

MME. DONALDA HEARD AGAIN.

Mme. Pauline Donalda, who used to sing at the Manhattan Opera House, was one of the leading soloists at the Hippodrome concert last night. Others on the programme were Mr. Sousa and his band, Miss Evelyn Starr, violinist, the Halevy Singing Society and Free Synagogue chorus, under the direction of Leon M. Kramer; the Manhattan Ladies' Quartet and Robin Ellis-Clendinning, Irish humorist. The concert was for the benefit of the West Side Hebrew School, and much of the music sung or played was the work of Jewish composers.

Three band played a collection of themes by Mendelssohn. Haydn's "The Heavens Are Telling" was sung with great beauty of expression by the Halevy Singing Society and Free Synagogue Chorus. As an encore they sang Mendelssohn's "As the Heart Pants," with the band playing the accompaniment.

Mme. Donalda sang selections from "Carmen," with accompaniment by the band, the aria "Nobil Slano," by Meyerbeer, and a group of songs by Burleigh, Langdon Ronald and A. Walter Kramer.

YESTERDAY'S CONCERTS.

Greta Torpade, Helen Allen Hunt, and Julia Allen Sing.

The concerts yesterday included song recitals by Miss Greta Torpade in the Princess Theatre and Mrs. Helen Allen Hunt in the Punch and Judy Theatre, and a pianoforte recital with accompanying remarks by Arthur Friedheim in Aeolian Hall. These were in the afternoon; in the evening Miss Julia Allen gave a song recital in Aeolian Hall.

Miss Torpade is a young woman of New York who has frequently been heard in private and semi-private affairs. She sings with intelligence and a nice artistic sense, using an agreeable soprano voice with a skill that rarely falls her. There might be some improvement in her French diction, and as Miss Torpade is young, ambitious and intelligent, there doubtless will be. Perhaps, too, as she gains experience with years, she will find out how to give a little more variety of emotional expressions, but she has already an appreciation of the differentiation that a singer must make in different musical styles. One of the most interesting features of her program was a group of Scandinavian songs by Lange-Müller, Järnefelt, and Sjögren, ending with a Norwegian folk song. Miss Torpade had the advantage of Conrad V. Bos's accompaniments.

In the Punch and Judy Theatre at the same time Mrs. Hunt, who is from Boston and calls herself a mezzo-contralto, was singing a program of songs by German, French, American, and English composers, somewhat curiously assorted. Mrs. Hunt's voice, which doubtless once had a little more freshness than it has now, and perhaps, too, a little less of the unsteadiness that sometimes appears in it, is rich and agreeable. She sings artistically and intelligently, and gave obvious pleasure to her listeners. There was uncommon excellence in her diction, which was clear and intelligible, especially in English and in German. Mrs. Hunt, too, had the advantage of a fine accompanist, namely Mr. Isidore Luckstone, one of whose songs, "Que Je t'oublie," stood upon her program.

Mr. Friedheim's recital and talk was the second one he has given. The talk was entitled, "Liszt Under the Spell of Cupid." Some have thought that the subject matter might well be avoided in addressing a mixed company in person, and left for the biographers to treat in books, where it is presumably a necessary feature of biography. Mr. Fried-

heim made a list of the Wagner artists, also the "Petrarch Sonnet," "Liebes Trümmer" and "Mephisto" waltz, Honse, Rubinstein, and Chopin. In the evening Miss Julia Allen gave a song recital in Aeolian Hall. She had the assistance of Mr. Sergei Koltarsky, violinist, who played several obbligatos with Miss Allen, and solo numbers. Among Miss Allen's pieces were the aria, "Je suis Titania" from Thomas's "Mignon"; German Lieder, "Caro Nome" from Verdi's "Rigoletto" and groups of songs by American composers, including Charles Gilbert Spross, who played her accompaniments.

S. CONCERTS OF A DAY.

Heavy Reaction Sets In After the Mahler Symphony.

Minor concerts were the order yesterday. In Aeolian Hall in the afternoon Arthur Friedheim, pianist, gave his second lecture recital. He talked of Liszt "Under the Spell of Cupid," a subject which might better be reserved for entirely private consideration. He played the B minor sonata and several other pieces by Liszt, as well as some by other composers.

Helen Allen Hunt, contralto, was heard for the first time here in a recital at the Punch and Judy Theatre. She disclosed a voice of rather sombre quality no longer unimpaired by exercise and used it with a limited amount of skill. In interpretation she showed certain merits which caused her vocal shortcomings to be the more regrettable.

Greta Torpade, soprano, not a stranger to the local concert platform, gave a recital in the afternoon in the Princess Theatre. She sang old German airs, later songs in French, German and English, a group of her native Scandinavian lyrics and Sigismund Stojowski's "Euphonies," which is yet unpublished. The singer delivered her numbers with taste and charm, but she would have made a better impression if her quality of tone had been more grateful to the ear.

In the evening Julia Allen, soprano, gave a recital in Aeolian Hall. Ambitious in the extreme, she sang German lyrics by great masters, songs in English and French and such treacherous operatic airs as "Je suis Titania" from "Mignon" and "Caro nome" from "Rigoletto." Sergei Koltarsky played some violin solos and some obligati. Charles Gilbert Spross was at the piano. The concert of the three powers failed entirely to agree as to the standard pitch.

GIVE CONCERT FOR CHARITY

Miss Culp and Mr. Grainger Heard at Carnegie Hall Benefit.

The conjunction of the names of Julia Culp and Percy Grainger may very well be looked to to fill any ordinary music auditorium, and yesterday afternoon, when these two artists appeared for the benefit of the Wilson Industrial School for Girls, Carnegie Hall was well filled.

There was nothing on the programme particularly new, except that whatever fine artists touch always becomes renewed. Miss Culp's exquisite singing of the Schubert group, especially "Auf dem Wasser zu singen," "Du bist die Ruh," and for an encore his "Serenade," and John Alden Carpenter's "When I bring colored toys" and "The sleep that flits on baby's eyes," two of the most charming modern American songs, were among the delights on the distaff half of the afternoon. Miss Culp was in good voice, while her sense of nuance and her style was as admirable as ever.

Mr. Grainger's tone is still a little hard, but his playing was at times exceedingly brilliant, notably of the Brahms Rhapsody in E flat, Op. 119, No. 4. In Chopin his readings were unaffected, though, perhaps, all in all, less admirable than his playing of Brahms. He also played Schumann's "Study in Canonical form for pedal-piano, Op. 56, No. 3," and the Liszt Hungarian Rhapsody No. 2.

In Aeolian Hall Miss Estella Neuhaus gave another piano recital, playing with considerable fluency the Liszt Hungarian Rhapsody, No. 13, the "St. Francis' Sermon to the Birds," the "Rigoletto Fantaisie," and a group of Chopin. Miss Neuhaus was assisted by J. Howe Clifford in a Shake-

COLUMBIA CHORUS IN SPRING CONCERT

Two New Compositions Given for First Time and Performance Has Merit.

PRAISE FOR STUDENTS

The Columbia University Chorus gave its spring concert last evening in Carnegie Hall. This organization belongs to the extension teaching department and

the Institute of Arts and Sciences of the university. It is composed partly of students, but chiefly of others interested in the singing of choral music, and the conductor is Prof. Walter Henry Hall of Columbia's musical department. The concert of last evening was ambitious in that it brought to public notice two compositions performed here for the first time.

The first of these was Frederick J. Converse's "The Peace Pipe," a setting of text from Longfellow's "Hawatha." The work is written for barytone solo, chorus and orchestra. William Wade Hinshaw was to have sung the solo, but he was taken ill and his place was filled yesterday morning by Edgar Schofield, who in the circumstances acquitted himself very well indeed.

In dealing with Longfellow's poem the composer had first of all to avoid the temptation to monotony thrust in his way by the inexorable rhythm of the verse. This Mr. Converse did with felicity. His score was notable for its freedom of movement, as well as for the discretion of its treatment of the voices. There is much writing in unison, which is always easy and generally produces results grateful to miscellaneous audiences.

But the composition is not without passages in which polyphonic method is employed with skill, though there are no flights into the realm of the fugue. The melodies are for the most part simple and pleasing, without at any time rising to a level of impressiveness. The speech of the *Manitou*, allotted to the solo voice, is the weakest part of the score. The composer apparently tried to imbue his music here with the spirit of peace which the *Manitou* preached to his erring children rather than with the majesty and power of the speaker. The cantata is an agreeable if not highly distinguished production.

The second of the two novelties was Sir Edward Elgar's "The Black Knight," a setting of Longfellow's translation of Ohland's poem. The work is for chorus and orchestra. The craft of Elgar enlivens every page. The early part of the cantata is more brilliant than expressive; but as the tale is unfolded the composer opens up the inner emotions of the poem with ability. He does much that seems rather obvious and some things which are commonplace, but his composition none the less bears the imprint of a master hand and its final pages attain real beauty.

The Columbia choir is composed of good material. The women's voices are of generally good quality and the tenors are fairly good. The basses lack sonority. The chorus sang last evening with smoothness and at times with considerable spirit. The enunciation was mostly clear. There was an unfortunate hitch in the performance of the Elgar work which caused a momentary pause, but the general effect was not greatly marred. The two choral works were preceded by a very deliberate and ragged performance of Beethoven's "Coriolan" overture.

A RESTFUL CONCERT.

Mme. Culp and Mr. Grainger Bring Peace to Weary Souls.

There used to be a serviceable word, "concert," to apply to musical entertainments given by more than one soloist. But now these are joint recitals. No one gives a concert any more, except an orchestra or a chorus. Therefore, let the record follow the programme. It was a joint recital which Julia Culp and Percy Grainger gave yesterday afternoon in Carnegie Hall. It was for a charity, too, the Wilson Industrial School for Girls, and therefore exempt from critical comment.

For that excellent reason there is not going to be any in this place. All that shall appear here to-day is an expression of devout thanksgiving that the weariest of musical slaves can still find something to give him rest and refreshment. "Du bist die Ruh," sang Mme. Culp, and every sensitive listener whose ears had been tried and whose soul had been made heavy within him by the weird proclamations of mediocrities echoed "Ja, natürlich, du bist." And then he heaved a long sigh of content and just enjoyed the beauty of the hour and the graciousness of a lovely personality.

And then there was Percy Grainger with his tawny locks and his educated hands. He had his turn at singing, too, though he used a pianoforte instead of a voice. But he sang and breathed a great peace through the hall, especially when he played Brahms. Of course one had to wake up when he played the great C sharp minor etude of Chopin, but only to be grateful once again because of the beauty that filled the spacious auditorium. And even for Mr. Bos of the wonderful first name there were thanks, for he played Mme. Culp's accompaniments and contributed his share of beauty to the afternoon. There was a large audience, and its members seemed to think that thanks were due, for they used their hands right bravely in communicating their feeling.

MISS NEUHAUS PLAYS.

Liszt Music In Company With Shakespeare Poetry.

Estella Neuhaus, pianist, gave the second of two recitals yesterday afternoon in Aeolian Hall. Her programme contained three of Liszt's well known compositions, including the "Rigoletto" paraphrase, and five of Chopin's works, the nocturne in

D flat major, three mazurkas and the "Andante Spianato and Grand Polonaise." Between the piano groups J. Howe Clifford appeared and, evidently in observance of the present Shakespeare tercentenary, read the trial scene from the English poet's "Merchant of Venice."

Miss Neuhaus is not a player of brilliant and sweeping style, and hence cannot be called successful in her rendering of such works as Liszt's thirteenth Hungarian rhapsody and the St. Francis legend, both of which she played yesterday, but the conscientious, straightforward musicianship disclosed in all her work enabled her to play both her Liszt and Chopin selections with intelligence, a fair amount of good technique and taste.

MELODIC CROONS FROM THE ORIENT

Classical and Popular Songs Given by Ratan Devi at Princess.

By H. E. KREHBIEL.

An English woman clad in the habili-ment of the Far East sat, Oriental fashion, upon a pile of rugs in front of dark blue draperies on the stage of the Princess Theatre yesterday afternoon and sang songs in a strange tongue and with strange cadences to the un- changing drone of a strange instrument of strings.

On either side of the singer stood slender vases holding dark red poin- setta blossoms, and near them sticks of incense burned slowly in their hold- ers and sent their clouds of perfumed smoke in the audience room.

The room was filled with an audi- ence of refined persons, who listened with close attention to Dr. Ananda Coomaraswamy's pleasant and lucid discourse on the nature of Hindu music in both its artistic and its popular forms, and then fell under a sort of spell, while his wife, who is profession- ally called Ratan Devi, sang songs of the kind that he had talked about, il- lustrating the art as it is practised by the professional guild of musicians in India and as it is sung by the people in the Vale of Cashmere.

In his exposition of Hindu music, Dr. Coomaraswamy had admonished the audience not to listen to the classic songs for amusement, but to hear them for what they are considered to be in India—magic songs, a part of the investiture of divinity; and the attitude of the audience indicated a disposition to yield to their influence to liberate feeling and imagination and lock up thought.

Those who permitted themselves to indulge in the luxury of critical analysis, however, found quite as much to admire in the art of the singer as to marvel at in the nature of her crooning song.

Excellent Interpretation.

From what can be learned from books and the conversation of travel- lers it is not at all unlikely that the musical beauty of the songs had a finer interpretation from Ratan Devi than it would have had from the lips of the singers whose method she has studied. These singers are men, not women, and the aim of their perfor- mances is to convey what they conceive to be the ethos of the music which in its essentials has come down to them through the ages, rather than to charm the senses. Beauty of tone is a secondary and almost ineligible matter with them.

Ratan Devi, on the contrary, is a European woman with a beautiful mezo-contralto voice, which has had ad- mirable training of the European kind. She has brought the arts of phrasing and nuance to something closely ap- proaching perfection, and by the use which she makes of these gifts and graces she is able to invest the weird- est phrases as well as the most com- monplace with a singular charm. The majority of the songs which she sang were little more than croons, in which the voice glided from tone to tone in a *glissando* of the kind which may be heard in the singing of uncivilized peo- ples the world over, but which in her singing appears as a rare refinement.

Such also is the singular departure from pitch as established by the fixed tones of the different scales, or in- tervall groups which Dr. Coomaras- wamy called *raags* and *rಾಗinis*. She dis- closed fine technical skill, too, in the employment of florid passages which are an important element in classical Hindu song. The examples of *raags* and *rಾಗinis* which she gave all sound- ed like improvisations, and the lecturer explained that this was a charac- teristic of classical song, the *raag* being little more than a pattern, with certain significant intervals within which the singer exercises his creative skill.

Folksongs Recalled.

The Kashmiri folksongs, on the other hand, besides moving within the

items which have a natural and familiar sound to Occidental ears, resemble European folksongs in their forms, especially in periodic symmetry and the pairing of periods. That some of them approach closely to the folksongs of Western peoples was forcibly brought to notice by the third of the Kashmiri songs, which had a marked Milesian tang that one might easily have fancied it to be one of the tunes rooted on the beer bottle by Krishna-Mulvany.

Dr. Coomaraswamy and his gifted wife, have brought us something new, something in which an exotic beauty may be apprehended, although one need not affect to believe that it is comparable in any sense with the Occidental art. It is at least restful to let sense and feeling float unresistingly on the faint drone of Ratan Devi's tamboura and the exhalations of her voice.

#### YOUNG COMPOSER APPEARS.

*April 14-16*  
Timothy M. Spelman, II., Gives a Recital of His Own Songs.

Timothy Mather Spelman, 2d, a young American composer, who was not previously known here, gave a recital of compositions at the Punch and Judy Theatre yesterday afternoon. His program consisted of three groups of songs, whose individual numbers he had assembled under the titles of "Romances," "Songs from Over the Sea," and "Fancies," and a piano transcription of a suite for orchestra, "Florentine Sketches." Mr. Spelman sang his songs himself and played his own accompaniments, a method which helped to make clear his intentions as a composer, even if it did not establish him as an accomplished vocal artist, though he had apparently no intention of setting up any claim in the latter direction.

The young composer is undeniably talented, though his gifts as at present manifested lie more conspicuously along the lines of harmonic coloring and sensitive taste than in the elements of construction. A glance over his book of song texts revealed the fact that he has what so many composers lack, a literary sense. All the poems he has set to music are distinguished and interesting in themselves as verse. His work from the musical side reveals originality and a apparently sincere attempt at self-expression which will not be hindered by conventions. Some of his songs, for instance, end without a tonic cadence, and his accents are often unusual, but these things are done in the way of expression of his ideas rather than in a deliberate attempt to be "different."

Mr. Spelman's work on the whole was unusually interesting, and suggested that if he acquires more sense of construction and unites this with the promising equipment he already shows, he will produce individual and distinctive work calculated to find a wider hearing.

#### SINGS HIS OWN MUSIC.

*April 14*  
Timothy M. Spelman Gives Recital at Punch and Judy Theatre.

In the threefold capacity of composer, singer and pianist Timothy Mather Spelman appeared in a recital at the Punch and Judy Theatre yesterday afternoon. The programme was devoted to his compositions, which for the most part have been set to words of a sentimental turn. Romances, songs from over the sea and fantasies were the rather poetical titles of the several groups of songs. *April 14*

Mr. Spelman is not a remarkable singer, nor is he particularly expert as a pianist. Consequently some of his compositions suffered. They are in general melodious and of a slightly impressionistic character. The accompaniments, while they are not picturesque as are those of the best French composers of to-day, from whom Mr. Spelman has learned much, contain soft dissonances. The audience, which was not large, showed a friendly interest in his work.

In addition to the songs, which the composer presented seated at the piano, a group of piano transcriptions of an orchestral suite called Florentine Sketches was played.

### Seated on Floor, Mme. Devi Sings Songs of India

Singer Gives Impressive Recital at Her First Public Appearance in This City. *April 14-16*

With incense from the Orient to fill the air with a mystic spirit Mme. Ratan Devi, a singer from India, made her first public appearance here at a recital at the Princess Theatre yesterday afternoon. Clad in native costumes, and seated on the floor, she presented songs of her native land in a way that left a deep impression on her hearers.

Mme. Devi sang in the Hindu scale, which has twenty-two notes to the octave in-

stead of the twelve of the European scale. In sharp contrast with the restless seeking for variety in melody and harmony of the music of the West were the almost monotonous slow moving chants which she presented. The effect was spiritual rather than naturalistic, as modern European composers would have it. So softly did the voice sound that the beginning and the ending of her song hardly could be heard, even in the small auditorium of the Princess.

There was no accompaniment except that of a tamboura, a stringed instrument of the guitar family, which plays continually one chord, with an interval of the fifth standing out most prominently. The intervals of the Indian songs for the most part correspond with those of European music. Yet there were other perceptible tones in her selections. They did not fall with any harshness on ears trained to the well tempered scale, but seemed appropriate to the songs she presented.

Mme. Devi is an artist in the real sense. Her numbers included prayers, love songs, a milkmaid's complaint and a group of lullabies. Some were Indian art songs composed by musicians of the East. Others were folk songs which in some cases had something of the flavor of the folk songs of Russia. They were sung not as if the singer were telling something to the audience, but as if she were talking to herself. When applause interrupted the programme she would clasp her hands as in prayer and bow the head, but remained seated.

The impressiveness of the recital and the refined artistry of the singer had their effect on the audience, which filled the theatre. It is not often that so beautiful an art as that of Mme. Devi comes to New York without loud heralding. Preceding the recital a short address on Indian music was delivered by Dr. Ananda Coomaraswamy.

#### A CONCERT OF INDIAN MUSIC

*April 14-16*  
Ratan Devi Sings Classical Ragas and Kashmiri Folk Songs.

An exposition of the music of India was given yesterday afternoon in the Princess Theatre by Ratan Devi, an Englishwoman, who has made a deep study of the music under Indian masters, and her husband, Dr. Ananda Coomaraswamy, who is himself a native of India.

Dr. Coomaraswamy first spoke, giving a brief account of the music of India. He told of its great age and of the fact that it is not a popular art relying on the support of the public, but is either maintained under the protection of the aristocracy or is temple music. The Hindu scale, differs from the European tempered scale in the use of smaller intervals, of which there are twenty-two to an octave. A "raga" is a selection of five, six, or seven notes, a more particularized mode, or definite progression, corresponding in some degree with the old ecclesiastical modes of European music. Dr. Coomaraswamy called it a "ground plan" of a song, on which the singer improvises. The words are regarded as of little consequence and as only a means of embodying the music. Each raga is associated with definite effects, and ragas are "magical songs" intended to arouse a definite emotion. Singing is thus not an entertainment, but a magical ceremony, and the singer's art is not one of self-expression, but the means through which a god or goddess influences humanity.

Ratan Devi appeared in Oriental costume; she sat on the floor between two vases of pansies and two pots of burning incense. She held upright the accompanying instrument, the tamboura, and with her right hand played its metallic strings, which have a faint, silvery sound, and are heard in one short melodic figure constantly repeated. With her left hand she made incessant slight gestures. She began with classical Indian ragas. Her voice is a mezzo of agreeable quality, admirably under her control for the production of the effects desired. These, in the recital, had the effect of improvisation, musically often strangely expressive, not unmelodious in the Occidental sense, adorned occasionally with little flowery passages, and only occasionally showing the unaccustomed intervals peculiar to the Indian scale. They have a strange and weird effect, often a haunting beauty and potency of expression, even to ears unaccustomed.

A group of Kashmiri folk songs was then sung, which Dr. Coomaraswamy explained were true folk songs, with the chief importance put upon the words. Ratan Devi appeared in a different costume and sang them without accompaniment. Among them was a group of lullabies. They showed, of course, a marked difference in rhythmic and melodic character from the classic songs and are based on a less complicated scale. Many of these were vivacious, crisply expressive, rhythmically varied.

The exposition of this unfamiliar and exotic art was of great fascination. The singer is an artist who has evidently fully absorbed the Hindu spirit and tradition, as well as the difficult technique of the music. Her performance yesterday was heard by a numerous audience with great interest and pleasure; with something quite beyond curiosity.

#### YOUNG PIANIST PLEASES.

*April 14-16*  
Miss Guilomar Novaes Gives Recital in Aeolian Hall.

Miss Guilomar Novaes, who came from Brazil early in the season to make her first tour in this country, gave a piano recital at Aeolian Hall yesterday afternoon. She is a player of unusual talents. A technique that serves most of her purposes is supplemented by remarkable ability in interpretive matters. *April 14-16*

Her programme contained the Bach-Mozart organ prelude and fugue in

the minor, the Chopin and short works of Schumann, H. G. and Alkan. An enthusiastic audience applauded her efforts. She is only twenty years old, and no pianist of her age has had so great a success in New York in recent years.

### RATAN DEVI SINGS LYRICS OF FAR EAST

*April 14-16*  
Accompanies Herself on Indian Instrument at Princess Theatre Recital.

#### CLASSIC RAGAS HEARD

The first public appearance in America of Ratan Devi, folklorist, in a costume recital of the music of India took place yesterday afternoon at the Princess Theatre. Mme. Ratan accompanied herself on the tamboura, a native instrument. Her husband, Dr. Ananda Coomaraswamy, who, with the recital giver, has published a collection of East Indian songs, made explanatory remarks on the music of India as exemplified in the programme presented.

He spoke of music as a cultivated art in India for some 3,000 years past, and while the words of present day songs may have been written at any time the music itself is very old. Music has been maintained in India under its own aristocratic environment, its makers are trained and the audiences only of those who are highly cultured musically.

The speaker in describing the technical conditions of Indian music said some differences in its system from that of the Western world explained that it utilizes a scale of smaller intervals, twenty-two notes being recognized to the octave instead of twelve half tones. In the art songs or ragas there are collections of six or seven notes or modes, but it is in the intervals that the chief vehicle of expression is obtained and without modulation.

In these ragas the words are of chief importance. Every song lives and breathes. It is not dependent upon the singer. It conveys, or is, the voice of the gods of the Indian people. It is not a form of providing entertainment, but rather in delivery is to be regarded as a magical ceremony, and having a magical effect upon the listener's consciousness. It was in this contemplative spirit alone that the speaker asked the audience to listen to the songs to be sung.

These comprised classic Indian ragas, several of which were prayers of love songs, and a group of Kashmiri folk songs of much simpler form than the ragas that included a group of lullabies. Mme. Devi, dressed in effective costumes appropriate to the different groups, sat, in Indian fashion, near the front of the lighted stage, on which incense burned and vases of scarlet flowers stood and which were hung with green tapestries, while the audience was in an auditorium entirely darkened. Her instrument was one of exquisite beauty, in exterior resembling in shape an old Venetian lute. It has four strings and is of very simple construction; as to tone it gave forth a faint, monotonous sound as the strings were touched by two fingers.

Mme. Devi's delivery of the music was quite remarkable. Lost in the spirit of the message she was bringing she gave each song in a manner unique both for variety of inflection of the word and in the intonation of the vocal medium through which the texts were conveyed.

#### MR. SPELMAN'S CONCERT.

*April 14-16*  
Young Composer Presents a Programme of Original Works.

Timothy Mather Spelman, a young American, gave a concert of his own compositions yesterday afternoon in the Punch and Judy Theatre. He played his own accompaniments and sang two groups of his own songs. There were also piano transcriptions of a suite for orchestra. An audience of thoughtful looking persons assembled and bestowed upon Mr. Spelman the gracious guerdon of their applause.

There was food for reflection in this concert. Mr. Spelman has been touched by the contemporaneous movement in poetry, albeit he has not laid himself prostrate before the altar of "vers libre." But he is an impressionist in music and like all of the school finds that poetry congenial which has something of the vague and intangible in its fancies.

Mr. Spelman has gone far in the mastery of that late type of harmony which offers as its foremost excellence elusiveness. Also this young gentleman plays with rhythm as a cat with a mouse. He has a wonderful voice of his own, strikingly unmusical, but he sings expressively and might be interesting if he had any moving message to utter.

But it all seemed so fragile, so precious and so ethereal that it vanished in the grasp. The texts of the poems were printed in a very neat little book and showed a variety of tastes on the part

of the composer. Of course there is one by Massenet, and a good one too. All true impressionists love to dally with things like a sailor's dreams. But it would be interesting to hear a sailor's views on the subject. Mr. Spelman has charming aspirations. Perhaps he will get hold of things some day.

### Singers Applaud Mr. Werrenrath at His Recital

Barytone Sings Wide Range of Songs at Aeolian Hall and Pleases

*April 14-16*  
Big Audience.

Judging from the number of singers who stood to hear Reginald Werrenrath's song recital at Aeolian Hall last night, he is as popular with his fellow artists as he is with the public.

There seems to be no concert barytone appearing regularly in this country capable of singing so many different kinds of songs so well as Mr. Werrenrath. Perhaps in German Lieder he is best. Last night he sang Schubert's "Nachtstück" and "Der Doppelgänger," and Wolf's "Liebesglück" and "Zur Ruh! Zur Ruh!" The last was done so well that the audience demanded a repetition. Italian selections by Giordani, Caldara and Carissimi were presented, and in French he sang Aubert's "La Lettre," two songs of Faure and the Vision Fugitive from Massenet's "Herodiade."

Throughout the recital a refinement of style was noticeable. Mr. Werrenrath has a large voice, but he uses his fortissimo notes with discretion. His effects are gained more by artistic interpretation, by beauty of voice and fine diction rather than by dramatic methods. Nevertheless, as was shown in the "Herodiade" aria, he can do dramatic things well.

Only two American songs were sung, "To You Dear Heart," by F. Morris Class, and "Song of the Timber Trail" by Stanley R. Avery, which was written for Mr. Werrenrath. In last years he specialized in native songs. One of the most interesting parts of the programme was that devoted to three old Irish airs, "The Little Red Lark," "Little Mary Cassidy" and "Over the Hills and Far Away."

The accompaniments were cleverly played by Richard Epstein. The audience was large and resorted to long and vigorous hand clapping at every pause. When the recital closed, George Hamlin, Frederick Martin, Evan Williams, Dan Reddick and other prominent singers were listening attentively, standing in the rear of the hall, and joined the others in the final applause.

### GIRL PLAYS MUSIC SHE WROTE AT FIVE

Miss Paquita Madriguera, Pianist, Shows Extraordinary Talent at Her Recital.

Miss Paquita Madriguera, a fifteen-year-old Spanish pianist, who came to this country last December as a pupil of Enrique Granados, gave her first recital yesterday afternoon at Aeolian Hall. She had been heard in concert previously. A remarkable talent was shown in the way she presented Beethoven's sonata opus 81. She has not reached maturity as yet and her playing shows it. Nevertheless she not only has unusual technical facility, but a fine musical feeling.

Miss Madriguera appeared also in the light of a composer. Several of her own works, one of them written when she was only five years old, were presented. They proved to be simple, but all were effective. They also showed extraordinary talent. A fine rhythmic sense was apparent in most of her compositions, of which she played six.

The recital closed with a group of short pieces by Mendelssohn, Granados, Chopin and Liszt. A moderately large audience heard her recital and applauded her efforts in a hearty manner.

#### Paquita Madriguera Plays.

Paquita Madriguera, a young Spanish girl, who was a pupil and protégé of the late Enrique Granados, gave a piano recital yesterday afternoon in Aeolian Hall. She played Busoni's arrangement of a Prelude and Fugue by Bach, Beethoven's Sonata, Op. 81; a group of compositions of her own; and numbers by Mendelssohn, Granados, Chopin and Liszt. Miss Madriguera is put forward as an "infant prodigy," more or less as those in charge of her destinies, and this is, perhaps, not altogether fortunate, for there was a certain individuality and worth about her playing which set her out of the class of youngsters who have precociously acquired a good technique and are generally not to be taken at all seriously otherwise.

## REINALD WERREN RATH SINGS

April 15-16  
Young Baritone Has a Fine Quality of Tone and a Finished Style.

Reinald Werrenrath, a young American baritone who is a product of this country's teaching, and who has made successive appearances here in which the growth of his artistic stature was to be observed, gave a song recital in Aeolian Hall last night in which he reached a new level and made it plain that he is now to be taken as a singer of the first rank.

His program consisted of a group of Italian airs, for the most part well known: a group of songs in German by Schumann, Grieg, and Wolf; songs in French by Aubert and Faure, with "Vision Fugitive" from Massenet's "Herodiade," and a concluding group in English, which consisted of songs by F. Morris Class and Stanley R. Avery, with three old Irish airs arranged by William Arms Fisher.

In this program, Mr. Werrenrath's work was notable, both for his beautiful singing and for the attributes which go to make up a finished style in song singing. The fine quality of tone, the notably good legato of his style, the breadth and continuity of his phrasing, all marked off his singing of the Italian music from the ordinary. In later songs he displayed a vivid but never unreserved sense of the dramatic, great delicacy of nuance and admirable vitality and variety of effects. It was singing such as is heard only once in a good while, even in such a busy season as the one that is now rapidly drawing to a close.

The splendid accompaniments of Richard Epstein had their share in the deep impression the recital made.

## SUNDAY NIGHT'S RECITALS.

April 17  
Miss Cady, Miss Zentay, and Miss Hudson Win Approval.

The recitals of last night included one by Harriette Cady, pianist, at the Bandbox, and another by Mary Zentay, violinist, and Marguerite Hussar, mezzo-soprano, at the Princess Theatre.

Miss Cady devoted her program to the Russian composers. Its numbers included a group of Russian folksongs arranged for piano by herself and pieces by Glinka-Henselt, Arensky, Tchaikowsky, Scriabine, Rachmaninoff, Borodine, Stravinsky, and Rubinstein. It opened with "L'Orient et L'Occident," by one Dvorsky. Now, there are those who say that "Dvorsky" is not a Russian composer at all, but a distinguished Polish piano virtuoso very well known in this country. If the identification is correct—and the pianist has not strenuously denied the soft impeachment—Miss Cady erred in including his work in a Russian program, though the matter is not one of the greatest importance.

There was considerable interesting music on the program. Some preludes of Scriabine and an etude by Stravinsky that she played are unknown here and have probably not yet been given in public. Miss Cady played her program excellently. The stage setting she used, with lowered lights, blue draperies and a large rose-shaded lamp, was unusual and effective in one sense.

At the Princess Theatre Mary Zentay, a Hungarian violinist giving her first public recital here, showed herself a debutante of unusual interest. Though quite young, she possesses a technique and power not possessed by all women violinists. She is by no means a finished artist, but she has qualities of temperament and feeling which, added to her very good technical equipment, ought to take her further as she matures artistically. Marguerite Hussar, who took part with her, did not appear to the greatest advantage in a group of German songs, but did some better singing in an aria from Verdi's "Don Carlos," especially as regards the tones of her upper range. Max Liebling played the accompaniments acceptably.

## Eddy Brown's Recitals.

Eddy Brown, the young American violinist who has several times been heard in New York this season, played again in Aeolian Hall yesterday to a large audience ready to applaud him demonstratively. His program comprised Goldmark's suite for piano and violin, Mendelssohn's concerto, Vivaldi's chaconne, Wieniawski's "Airs Russes," and two arrangements, one by himself. Mr. Brown's undoubted talent is always in evidence in his playing. He has great technical facility, elasticity of bowing and a buoyant life and vitality. His tone is almost always excellent, though there are moments of roughness in this respect. What he most needs at present is a deeper musical feeling, a more pervasive poetical note. His performance is often matter-of-fact, yet he came close to a really fine interpretation of the slow movement of Mendelssohn's concerto. Mr. Brown is young, and there is plenty of reason to hope that he will penetrate further below the surface of things.

## BROWN AT HIS BEST.

American Violinist Brilliant in His Final Concert.

Eddy Brown, American violinist, gave his fifth and last recital of the current season yesterday afternoon at Aeolian Hall before an audience both large and enthusiastic. The programme was good in arrangement and of varied character. It began with Karl Goldmark's suite, opus 11. The second number was Mendelssohn's concerto and the final one Wieniawski's "Airs Russes." The "Gavotte Intermezzo" of Saar-Brown was also in the list. George Falkenstein accompanied the violinist at the piano.

In all that he did Mr. Brown disclosed his excellent schooling in violin technique, paired with the taste and finish of his now familiar style. In the concerto his playing was remarkable for the ease with which the technical difficulties of the work were met, fine accuracy of intonation and a lovely quality of tone being features. The music was also delivered with much feeling. In the Vivaldi chaconne which he also gave he showed even more breadth of tone than in his wont. The Goldmark suite seemed to arouse musical interest. It was performed by the two players with sympathy and smoothness.

## MISS CADY'S RECITAL.

April 17  
Tells Her Audience That Dvorsky Is Josef Hofmann.

Harriette Cady gave the second of two pianoforte recitals last evening in the Bandbox Theatre. Her programmes are wont to be arranged with careful judgment and taste and the one she offered last night was well made. It contained only Russian music, with Tchaikowsky's "Theme Original et Variations" as the central number. Pieces by Scriabine and Stravinsky were also in the list and the recital giver's own arrangement of a group of folk songs.

Miss Cady is known as a specialist in bringing forward music of the Russian school, and her treatment of it as heard last night was worthy of unusual interest. She played with good tone and technique, excellent rhythm and warmth of feeling. She prefaced the pieces she played with explanatory remarks and at the start she said that as she and her audience were to spend an hour in the Orient she would begin by playing Dvorsky's "L'Orient et L'Occident," it being, as she added, an open secret that Dvorsky and Joseph Hofmann were one and the same composer. Miss Cady played on a stage effectively lighted and hung with Oriental colors.

## Two Hungarian Girls Join in Recital

April 17  
Singing of Miss Marguerite Hussar, Who Makes First Recital Appearance, Recalls Mme. Gadski.

With tones that recalled Mme. Johanna Gadski, Miss Marguerite Hussar, a Hungarian mezzo-soprano, made her first public appearance here last night at a joint recital with Miss Mary Zentay, violinist, at the Princess Theatre. German and Russian songs, an Italian operatic aria and some American songs made up her part of the programme. In Schumann's "Widmung" and Franz's "Im Herbst" she was at her best.

Miss Hussar has a forceful dramatic style of singing and enunciates clearly. She displayed considerable knowledge of the interpretative side of lieder singing in the Franz song. The familiar "O don fatale," from Verdi's "Don Carlos," was her operatic selection and her songs in English were by Mary Turner Salter, H. Huntington Woodman and A. Walter Kramer. The audience received her with enthusiastic applause.

Miss Zentay has been heard here before several times this season. Like Miss Hussar, her home is in Hungary, and she plays with characteristic Hungarian temperament. So spirited was her interpretation of Saint-Saens' concerto in E minor that it often sounded more like music from her native land than that of a classic French composer. She has a good technique and can produce a fine tone.

Among her selections were the Pugnani-Kreisler Prelude and Allegro, Schubert's "The Bee," Hubay's "Zipher" and the Wieniawski "Faust" Fantaisie. She also was received with enthusiasm. Max Liebling played the accompaniments for both artists.

## AEOLIAN CHOIR HEARD IN A CHURCH CONCERT

April 17  
Music by Russian Composers Given Under Direction of M. Lindsay Norden.

The Aeolian Choir, directed by M. Lindsay Norden, gave a concert of Russian church music last evening in Aeolian Hall. The programme contained fourteen compositions by ten writers. Richard Key Biggs, organist, played Bach's prelude and fugue in C minor and the prelude to "Lohengrin." Mr. Norden is an enthusiast on the subject

of Russian church music, and is kind to excite the interest of his audience despite the fact that it is not always of importance.

Some of the works heard last evening were perilously near to triviality in both matter and manner, while others challenged comparison with the best in their field. Schvedlov's "It Is a Good Thing to Give Thanks," an eight part chorus, was one of the weak numbers on the list, while the same writer's "Only Begotten Son" in six parts was one of the best. It was also one of those in which the choir did its best singing.

Mr. Norden has been obliged to make arrangements of the compositions sung by his choir. His choristers are women and men. The Russian choirs are of boys and men. A characteristic trait of the works is the wide dispersal of the harmonies, especially the distance between the upper boys' voices and the tones of the Russian profound basses. Mr. Norden has been compelled to rearrange some of these harmonies and has inevitably lost some of the effects designed by the composers.

But on the whole he has accomplished his task creditably, and he has shown praiseworthy industry in drilling a body of singers not possessed of the highest qualifications for the difficult work before them. The Aeolian Choir sang last evening with considerable precision at times and almost always with excellent enunciation. But the body of tone was poor and the intonation was by no means faultless. The best achievement of the body was in dynamic gradation.

## MISS MICHELSON'S RECITAL.

Local Pianist Essays a Programme of Exacting Music.

Henriette Michelson, a local pianist, who has been heard not infrequently, gave a recital in the Princess Theatre yesterday afternoon. Her programme, an ambitious one, contained as chief numbers Beethoven's sonata, opus 31; Brahms's variations and fugue on a theme by Haendel and Bach's toccata and fugue in G minor. Schubert's "German Dances" was also in the list and pieces by Schumann, Chopin, Liszt and Ravel.

The pianist showed serious purpose in all her work, though her playing hardly rose above passing interest. Her reading of the Beethoven sonata disclosed little imagination and for the formidable Brahms variations her technique was not sufficient. Her delivery of classic music failed to sustain the desirable clarity of melodic outline. On the other hand, she disclosed in parts of her performance adequate technical schooling, a tone that was frequently of good quality and no little musical feeling.

## The Oratorio Society's Concert.

The Oratorio Society devoted the last concert of its season, given on Saturday night at Carnegie Hall, to the performance of Brahms's "Song of Fate" and Haydn's "Creation." The Brahms number was last sung by the society in 1907 while the "Creation" had not been sung by this organization for twenty-two years. Two things combined to make this double programme interesting—the "Song of Fate" was an excellent foil in style to the larger work, and Mr. Koemenich had cut Haydn so effectively that even with two fifteen-minute intermissions the concert came to an end at 10:45. The audience was large, considering the fact that it was the far end of the season, and what it may have lacked in size was more than made up in enthusiasm.

Brahms's "Song of Fate"—or "Song of Destiny," as it is generally known, sets forth "the serene, passionless, unchanging existence of the celestials, surrounded by the clear light of eternity; and its contrast, the ever-shifting, suffering life of humanity, wrapped in the darkness of inscrutable mystery." It is one of the most melodic of Brahms's choral works, and affords large scope for orchestral effect—an opportunity of which Mr. Koemenich took advantage. The orchestral postlude rounds the work to a whole, bringing to the despairing soul the message of consolation and hope. This part Brahms regarded as the most important section of the composition, rather than as a mere accessory.

Rarely has the chorus been heard to greater advantage than in these two works. There was especial merit in the closing of the opening chorus, with its climax on the word "light." The soloists were Florence Hinkle, soprano; Paul Reimers, tenor; and Marion Green, bass. Hinkle was never in better voice, proved all that could be desired; her interpretation of "With Verdure Clad" was a finished performance. Mr. Green, who is new to New York audiences, showed that he possesses a strong, well rounded voice, with good color, and that he has dramatic ability to a considerable degree. Mr. Reimers was not so fortunate; his voice was pinched on the high notes, and his enunciation was imperfect. His best work was done in the trios.

## THE ORATORIO SOCIETY.

April 16-1916  
Brahms's "Song of Fate" and Haydn's "Creation" Given.

The Oratorio Society finished its season last evening with a concert devoted to a performance of Brahms's "Song of Fate," and Haydn's "Creation." There was a large audience, which displayed an interest that has not recently been so vigorously manifested in choral works as it was then. Neither of these compositions has been lately heard by the Oratorio Society's audiences. It was nine years since "The Song of Fate," and twenty-one since "The Creation" had been sung. The combination of the two works offered strongly contrasted styles in the program. The "Song of Fate" is one of Brahms's most beautiful and deeply poetical works; brief, but richly laden with musical ideas. And it was good to put Haydn's masterpiece once more before the public, which found his music still vital and engaging.

The performance of both works was praiseworthy. There were perhaps certain rhythmic features insufficiently emphasized in the orchestral part of Brahms's cantata, a part that is more than an accompaniment. But the chorus in this gave forth a tone of unusual beauty and balance, peculiarly adapted for the expression of the character of the music. There was much vigorous and elastic singing in "The Creation." Mr. Koemenich made the most of the descriptive effects in the beginning, especially of the fortissimo crash on the word "light," and of the mysterious leading up to it. The solo singers were Miss Florence Hinkle, soprano; Paul Reimers, tenor, and Marion Green, bass. Miss Hinkle's beautiful voice and finished style were employed to the greatest advantage. There were hardly weight and power and resonance enough in Mr. Reimers's, for what the occasion demanded, but he sang with great intelligence and with an excellent enunciation. Mr. Green's voice improved in quality after his first few measures, and there was much that gave satisfaction in his interpretations.

## Mr. Gabrilowitsch's Last Recital.

Another of the expiring season's "farewell" recitals was given yesterday, when Ossip Gabrilowitsch played in Carnegie Hall a program that was considered to contain the most popular pieces of his series of six historical pianoforte recitals. These were Bach's Chromatic Fantasy and Fugue, Beethoven's F minor sonata, Op. 57; three of Schumann's Fantasies, Op. 12; Chopin's B flat minor sonata, and a group of smaller pieces by Debussy, MacDowell, Ravel, Cyril Scott, and Percy Grainger. The audience was large, and showed great interest in Mr. Gabrilowitsch's beautifully artistic performance. He played on this occasion, as he has before so often, in a truly poetic and a most finished and refined style, not lacking in force or virility. His performance of the "Appassionata" Sonata of Beethoven exemplified those qualities in a remarkable degree.

## IN PATERSON'S CHORUS

April 16-17  
Three Day Music Festival

Opens With Features by American Composers.

PATERSON, N. J., April 25.—The three day Paterson music festival arranged by C. Mortimer Wiske opened to-night at the Fifth Regiment Armory. An audience of 4,500 persons from all parts of New Jersey and many from New York heard the programme, which included a chorus of 1,000 voices.

Featuring the programme was "Onowa," written by Franz C. Boschein of Baltimore, who won the \$5 prize offered for the best work submitted by American composers for the festival. The other prize winners were "Miracle of Time" by W. Franke Helling of Boston and "America" by C. Busch of Cincinnati. All three sections won great favor, and the concert directed by Mr. Wiske, was greeted with rounds of applause. Many musicians from New York, Philadelphia, Baltimore, Boston and other Eastern cities were present.

Appearing as soloists to-night were Anna Case, soprano; Merle Aleock, alto, and Antone de Vally, tenor, chorus from Public School 9 assisted by the chorus in the "Miracle of Time." To-morrow night Frieda Hempel, Margaret Matzenauer, Riccardo Marini, Allen Hincley will be soloists. On the day a chorus of 3,000 from this city, Passaic, Jersey City and Newark, and surrounding towns will sing Beethoven's "Requiem." This will be the last chorus ever assembled in the Armory.

Miss Barbara Bourhill, the Paterson silk worker who won the contest for "local artist" from forty others, including all the most prominent young women singers in this section, will make her debut. James Harrod, the tenor, will contribute to the programme.

## RUSSIAN BASS PLEASES.

*April 26/16*  
Reinhold de Warlich Gives Recital at House of Mr. John H. Hammond.

After ambulance service in France Reinhold de Warlich, a Russian bass, has returned to this country, and yesterday afternoon at the house of Mr. John Henry Hammond gave a song recital of unusual quality.

The singer was equally effective in dramatic and lyric moods. After a group of German lieder expressing romantic love he sang three sonnets by Michelangelo set to music by Hugo Wolf.

Three introspective songs by Moussorgsky were sung in Russian. A group of modern French songs, including three by Debussy, concluded one of the most interesting song recitals of the season.

## PATERSON MUSIC FESTIVAL.

Miss Anna Case, Soloist, and Three Thousand Attend.

In the Fifth Regiment Armory at Paterson, N. J., last night the opening performance of the Paterson Musical Festival was attended by an audience of three thousand. The leading soloist was Miss Anna Case, soprano, of the Metropolitan Opera. She sang "Sacred Fire" and "Hindu Slumber Song" and was recalled often.

A festival chorus of one thousand voices was heard in "America," "The Miracle of Time" and "Onowa." Five hundred school children joined in the singing of "The Miracle of Time." The festival is to continue to-night and to-morrow night.

## JOSEF MARTIN HEARD IN PIANO RECITAL

Young American Musician at Aeolian Hall Shows Promise.

*April 27/16*  
Josef Martin, pianist, whom we take to be an American, despite the spelling of his first name, gave a recital yesterday afternoon in Aeolian Hall. He showed judgment in the planning of his programme, which at the end of a full season avoided the futile repetition of works already too often played. Schumann's "Kinderszenen" and Grieg's E minor sonata were the large numbers at the opening, while a group of Chopin served to conclude the list. Rubinstein, Liadov, Iljinsky, Sauer and Bargiel contributed the centre group.

Mr. Martin is at the outset of his career. He is very young and has time to rear a substantial art on foundations which seemed yesterday to be solid in spots. That the youth has temperament and some imagination was demonstrated, but the one is not yet well controlled and the other is erratic. Among elementary musical qualities Mr. Martin showed the largest deficiency in rhythm. This was disclosed in several parts of the "Kinderszenen," notably in the hobby horse episode, which was hopelessly muddled, and again in the strongly accented first movement of the Grieg sonata.

The young man's touch was hard in mezzo forte passages, but in piano effects it acquired a fine quality, which promised well for future development. There was genuine tonal beauty in his performance of the trio of the minuet in the sonata. On the whole there was evidence of a certain musical nature not yet balanced or adequately cultivated. But, as already said, the young man has plenty of time.

## DONNA EASLEY HEARD.

*April 27/16*  
Soprano With Good Voice and Some Pleasing Qualities.

Donna Easley, a soprano who had been heard here some two seasons back, gave a song recital yesterday afternoon in the Princess Theatre before a large and friendly audience. Her programme contained songs and airs by Beethoven, Mozart and Greco. In the final group were lyrics by Horsman and Woodman, local composers.

Miss Easley was at her best in numbers making no exacting demands upon her vocal resources or her interpretative ability. Wandering from the pitch injured her singing of an air from Donizetti's "Anna Bolena," while in Erich Wolff's "Ein solcher ist mein Freund" her diction was imperfect. A charming quality of voice and a sensitive feeling for atmosphere and style gave special merit to her delivery of Grieg's "Im Kahne" and to two songs of Josef Pasternack, who accompanied her. One of them had to be repeated.

## Young Tenor's Recital.

Walter Van Brunt, a young American tenor, will give a recital Sunday night at the Brooklyn Academy of Music. He is well known as a phonograph singer, and has been heard in many churches in New York and Brooklyn. At the age of nine he was a boy soprano in a Brooklyn church choir. Later he was a soloist at Trinity Church, New York. He began to make phonograph records when he was fifteen. Last season he made an extended concert tour, covering many of the largest cities of the United States and Canada.

## NYLIC CHORUS SINGS.

At Aeolian Hall last night the Nyllic Choral Society, composed of employees of the New York Life Insurance Company, gave a concert under the direction of Bruno Huhn.

Among the numbers for chorus were Sullivan's "The Long Day Closes," Mendelssohn's "The Nightingale," Edward German's "Love Is Meant to Make Us Glad," some old Irish songs and Franz Schubert's "The Omnipotence." In the last number Mme. Caroline Hudeon Alexander sang a soprano solo. She also was heard in Mme. Liza Lehmann's "The Charmer's Song" and in a group of songs by Chadwick, Somervell and Marziale. David Hochstein, violinist, was another soloist. He played Wieniawski's "Souvenir de Moscow" and several short pieces. A large audience applauded soloists and chorus with enthusiasm.

## AMERICAN PIANIST PLAYS.

*April 27/16*  
Having come from Boston to give his first recital in New York, Josef Martin, an American pianist, appeared at Aeolian Hall yesterday afternoon. In his lighter numbers he showed real talent, but did not make out so well with Grieg's E minor sonata. He plays forcibly and in the sonata he overdid it at times, causing more rumbling and muddiness than was necessary. In lighter things he showed graceful qualities. His interpretation of three little Russian works, Rubinstein's Barcarolle, Anatole Liadov's Etude opus 37 and Iljinsky's Berceuse was delightful. In Schumann's "Scenes from Childhood" he also displayed interesting qualities. In the small works he showed a talent for tonal shadings and a good sense of rhythmic values. At times his right hand got the better of the left, but in general his performance was worthy of commendation. A rather small audience listened to his programme with interest and applauded his efforts during the pauses.

## YESTERDAY'S CONCERTS.

John McCormack and the Edith Rubel Trio Heard in Recitals.

There were recitals last night by John McCormack at the Hippodrome and by the Edith Rubel Trio at the Princess Theatre.

Mr. McCormack's program consisted of "Che gelida manina" from "La Boheme," a group of songs by Schumann, Rachmanioff, and Mendelssohn, some Irish folksongs in arrangements by Hughes and Baker, and songs by James P. Dunn, Fritz Kreisler, Edwin Schneider, and Jules Granier. The assisting artists were Donald McBeath, violinist, and Edwin Schneider, pianist.

There was a large audience at the Hippodrome. The seating capacity was exceeded by about 600 persons, placed on the stage. Fritz Kreisler was in the audience, and was forced to bow in acknowledgment of the applause after his song, and the accompanist, Edwin Schneider, was similarly honored. Mr. McCormack was in good form last night, and exhibited again his familiar power to interest and delight his hearers.

The recital of the Edith Rubel Trio at the Princess Theatre was devoted to folk melodies of many countries in arrangements for violin, piano, and cello, and it was thoroughly interesting and pleasing.

As is always the case in these programs, the folksongs were removed a degree from the original by the fact that they must appear in arrangements, and the arranger is bound to introduce the "art" element as superimposed on the "folk" element. It was interesting to note that many of the numbers which found most favor with the audience were those in which the "art" element was strongest. For instance, the hearers demanded the only double encore for a very charming Chinese melody, "Jasmine Flower," and in this the arranger, H. E. Krehbiel, had introduced the melody canonically at the end with happy effect.

Any composers present might have been struck by the fact that in this number, as in the Serbian one already mentioned, and in others, there was no final cadence, but on the contrary, harmony which is called unresolved or incomplete in the European system, and would have been ungrateful to the purists, and that it was just these numbers which stimulated their hearers most.

The program ended with a group of negro melodies arranged by H. T. Bur-

leigh, and four ballads, supposed to be of ancient English origin, collected from the mountain regions of Kentucky by Miss Josephine McGill of Louisville, Ky., last year. William Lyndon Wright, who made many of the arrangements, gave short introductory talks on the origin and history of the melodies.

## YOUNG MEN'S ORCHESTRA.

Organization Trained by Volpe Gives Its Second Concert.

The Young Men's Symphony Orchestra, Arnold Volpe, conductor, gave its second public concert of the season at Aeolian Hall yesterday afternoon. The program consisted of Dvorak's "New World" Symphony, Elegie and Valse from Tschalkowsky's Serenade for string orchestra, the overture to Nicolai's "Merry Wives of Windsor," and Grieg's Concerto in A minor for piano and orchestra. In which Charles Naegele, making his first appearance here, was soloist.

This organization is supported principally by a bequest of the late Alfred Lincoln Seligman, and its object is to provide promising young instrumentalists with an opportunity to acquire orchestral routine so that they may find work in the symphony orchestras. The performance yesterday was proof that the organization is fulfilling its purpose admirably, for the orchestra's playing was highly creditable. It was able not only to play the music with a good degree of precision, but with considerable finish and excellent tone quality. There were, indeed, some lapses, but they were negligible when compared with the general effect, which reflects credit on Mr. Volpe's training.

Charles Naegele, the soloist, is a young player who seems to show considerable promise. What he lacks is the virtuoso's sweep and power, but his technical gifts are adequate; he plays with constant attention to good tone and obtaining an expressive and poetical quality, and is successful in planning his effects so that an even line of development persists from start to finish. Sincerity and an unaffected attitude lend value to his work.

## TWIN SISTERS OF FIVE GIVE RECITAL.

Mildred and Eugenia Wellman, Cellist and Violinist, Are Tiny Musicians.

Probably the younger pair of artists who ever played publicly in New York, are Mildred and Eugenia Wellerson, who made their debut yesterday afternoon at a concert in Carnegie Chamber Music Hall. Mildred and Eugenia are twin sisters, and five years old. Mildred is not as high as a full sized cello which she plays. Eugenia is a violinist. Together they played a Beethoven trio with piano, and Mildred played a group of cello solos. Very few little girls ever attempt the cello, and the number of women violinists is not large, but a pair of five-year-old players on these instruments probably never appeared before on the same programme. Mildred and Eugenia are the daughters of Nat Wellerson, of New York, and probably inherited their music from their father, who is a musician too.

## M'CORMACK IS HEARD IN FAREWELL RECITAL

*May 1/16*  
Eminent Tenor Sings Before

Audience That Fills Hippodrome.

John McCormack gave his farewell recital for the present season at the Hippodrome last evening. It was his eleventh appearance in this city and apparently he might make several more. The great auditorium was filled, and so was the stage, with eager listeners. The programme was composed of numbers given in response to requests and for that reason contained popular numbers in the distinguished tenor's repertory.

The selections were not all of contemporaneous ballads, for Puccini, Schumann, Rachmaninov and Mendelssohn were represented. Of course there were some Irish folk songs and lyrics by Dunn, Kreisler, Schneider (Mr. McCormack's accompanist) and Jules Granier. The singer was in excellent voice despite the arduous labors of a long and active season. His tones were smooth, even and clear and were delivered with ease and natural manner.

Occasion has been taken here several times to speak of the finish of Mr. McCormack's art, but it impresses itself anew upon the hearer at every concert. He is essentially a lyric tenor and is happiest when he is voicing tender sentiment or poetic reflection rather than heroic passions. He is wise enough to keep to his best line of effort and thus to give unalloyed pleasure.

His singing of "Che gelida manina" from "La Boheme," for example, was an

example of lyric singing of the most admirable type. Phrased perfectly and enunciated exquisitely, the song flowed naturally and beautifully and had its full value. Mr. McCormack's diction is always a delight and to it he owes no small part of his great public favor. He sinks almost everything in English and his hearers know what the meaning of the song is. He was assisted last evening, as usual, by Donald McBeath, who played several violin solos.

## Hear Chinese Music at This Recital.

Tunes from Seventeen Other Countries Also Played by Rubel Trio at Princess Theatre.

In a recital of folk music the Edith Rubel Trio made its second appearance here last night at the Princess Theatre. Music from eighteen countries, practically all of which was arranged by William Wright for violin, cello and piano was heard. One of the most interesting and attractive numbers was a Chinese song transcribed by H. E. Krehbiel. It was played three times before the audience stopped applauding.

The real novelty of the evening was the performance for the first time here of four songs from an obscure part of the Kentucky mountains. They seem to have taken their melodies from older Scotch and English songs. With others they were discovered and transcribed by Miss Josephine McGill. Among the unusual selections were songs of Greece, Japan and Serbia. Many of the numbers were repeated in answer to the applause.

## YESTERDAY'S RECITALS.

*April 28/16*  
Josef Martin Plays the Piano and Donna Easley Sings.

Josef Martin is a young pianist of New York who has attempted at least one public appearance here before he played in Aeolian Hall yesterday afternoon. He presented an agreeable program: Schumann's "Scenes from Childhood," which have been worked rather earnestly in the concert room recently for their somewhat fragile substance; Grieg's early sonata in E minor, pieces by Rubinstein, Liadov, Iljinsky, Sauer, and Bargiel, and a group of pieces by Chopin. Mr. Martin has undeniable musical qualities, a musical personality. He has a valuable technical equipment, a feeling for tone and tonal quality; he often enunciates a phrase or a melodic line with pregnant effect. There are fire and energy in his playing; sometimes too much. For Mr. Martin is erratic, and his desire for effects of one sort or another often leads to the damage of the rhythmic quality of his playing. There is distortion of the larger balance and symmetry. Some of Schumann's little pieces suffered disastrously in this way; and so did certain passages of Grieg's sonata. But there is time for the correction of some of the faults at present most prominent in Mr. Martin's playing.

Miss Donna Easley, soprano, who has been heard before in New York, gave a recital yesterday afternoon in the Princess Theatre; the theatre was well filled. She sang German songs, the aria "Deh, vieni" from Mozart's "Don Giovanni" and an aria from Donizetti's "Anna Bolena," songs by her accompanist, Josef Pasternack, and by Carey, Horsman, and Woodman. There are pleasing qualities about Miss Easley's singing; grace, musical intelligence, expressiveness. The voice itself is not of remarkable beauty or of large resonance in color and variety. Sometimes she sings incorrectly in intonation, but she is not beset with this vice. There was much applause for Miss Easley by friendly listeners, who found her performance pleasing and artistic.

## E. J. De Coppet Dead in Son's Arms After Listening to Favorite Music.

*May 2*  
FOUNDED FLONZALEY QUARTET YEARS AGO

Patron of Art Had Summer Home Near Paderewski's, at Lake Geneva.

It is not often that a man is privileged to die to the sound of the music that he loved dearest, yet such was the

with Edward J. de Coppet, founder and patron of the Flonzaley Quartet, and as true a lover of the highest in music as America has ever possessed. Mr. de Coppet died suddenly from apoplexy on Sunday evening at his home, 374 West Eighty-fifth Street, just after listening to the Flonzaley's playing of the Beethoven Quartet No. 12, one of his best loved compositions. The Flonzaley Quartet, consisting of Adolfo Betti, Alfred Pochon, Ugo Ara and Ivan d'Archembeau, when in New York invariably dined with their patron on Sunday evening, generally playing for him before and after dinner.

On Sunday evening they chose the Beethoven Quartet to play before going in to dinner, knowing that it was a great favorite of Mr. de Coppet's. They played it, Mr. de Coppet, and his family being the sole audience, and at its conclusion Mr. de Coppet expressed his delight. He seemed perfectly well and there was no hint of any approaching trouble.

#### Dies in Son's Arms.

About fifteen minutes after the quartet had been finished dinner was announced, and Mr. de Coppet rose to enter the dining room. As he did so his son saw him waver and put his hand to his head. With the assistance of Mr. Betti, Mr. Pochon, Mr. Ara and Mr. d'Archembeau, he supported his father to a chair, where he immediately lapsed into unconsciousness, dying soon afterward.

His last work and his last thoughts had been of the music of the great composer, whom above all others he loved and revered. As Mr. Pochon expressed it, he could have had no more beautiful or more fitting end.

Edward J. de Coppet was born on May 28, 1865, in New York City. His father, Louis de Coppet, had come to New York from Switzerland in 1828, and was in business in Wall Street for many years. Edward J. de Coppet was educated in Switzerland and came back to America in 1876, going at once into business in Wall Street. In 1891 he founded the present Stock Exchange house of De Coppet & Doremus. He leaves a wife, a son and a daughter.

#### Founded Flonzaley Quartet.

Mr. de Coppet was a type of art patron more common in Europe than in America. The Flonzaley Quartet was established by himself as his private orchestra, to play solely for him and his guests. He loved music, and especially chamber music, to a degree rarely attained, and, being a man of ample means, he conceived the idea of having an organization of his own.

For years before the formation of the Flonzaleys he had various chamber music organizations, both professional and amateur, play for him at his villa near Vevey and at his home in New York. The present Flonzaley Quartet, named from his place in Switzerland, came into being in 1902, but for three years it was merely a private organization, playing only at his home and at a few semi-public concerts. In 1905, however, it entered the field as a regular musical organization, and very shortly became self-supporting.

Of late years Mr. de Coppet merely engaged it for a period of twelve weeks, the rest of its time being taken up in the giving of public concerts. Mr. de Coppet insisted, however, that the four members of the quartet should give all their time to perfecting their ensemble, and it was through his generosity that they were enabled to do this without resorting to teaching for their support.

He spent his summers at Flonzaley, near Vevey, on Lake Geneva, near the homes of Sembrich, Paderewski and Schelling, and here the quartet invariably followed him, practicing for the coming season and playing for him wherever he was in the mood. He was, as has often been said, a musical Mæcenas, yet a Mæcenas who aimed only at the best in art. His mind was always open and, while he loved the classics, he welcomed Schönberg and Stravinsky upon the Flonzaley's programmes.

#### Long Patron of Music.

The quartet which he founded gave its first concerts at the Carnegie Chamber Music Hall, later going to Mendelssohn and finally to Aeolian. Of recent years it made long and successful tours throughout the country. Loudon Charlton, who managed its concerts, said yesterday that Mr. de Coppet's death would make no difference in the quartet's policy. It is already booked for next season, and owing to the war will probably pass the summer in America.

It is not known whether or not Mr. de Coppet has in his will left any permanent endowment fund for the quartet he founded, but inasmuch as that quartet is now self-supporting, it was said yesterday, this was not believed probable.

## ORIENTAL LULLABIES BY MME. RATAN DEVI

East Indian Prima Donna Delights With Her Singing of Folk Songs.

A lullaby is a lullaby all the world over. That was perfectly demonstrated yesterday afternoon in the Hudson Theatre, where Mrs. Ananda Coomareswamy, otherwise called Ratan Devi, gave her second recital of classic Indian ragas and Kashmiri folk songs. Her husband, Dr. Coomareswamy, delivered an introductory talk on the classic musical art of the Indians as well as he could while ushers showed late comers to seats and there was a general confusion. However, the discourse was a repetition of that given at the first recital and contained information of value in assisting the hearers to approach the songs from a correct point of view.

Mme. Ratan Devi has absorbed the Oriental art admirably, and a very beautiful and characteristic art it is. Despite the fact that the Indians employ a scale with twenty-two intervals and use the portamento very freely and that the accompaniment is nothing more than a drone effect on a stringed instrument called a tamboura, the establishment of tonality is undeniable and there are clearly defined cadences.

Many of the intervals employed in the melodies are strange to Occidental ears, but their fitness, their striking character and their expressiveness are undeniable. To learn to sing this Eastern music is no small task and Mme. Ratan Devi's art is one of rare finish and of compelling eloquence. The programme let hearers into the secret that in the group of Kashmiri folk songs, which had plenty of rhythm and figure, there were lullabies, but no woman in the audience could have mistaken the last one. Nor could either man or woman fail to hear the exquisite expression which the singer gave to it. An audience of good size was present at the entertainment, which had interest for all music lovers.

## MME. GUILBERT SINGS FAREWELL

Gives Her Last Recital of Season at Maxine Elliott Theatre.

## NO MERE ARTIST; IS FRANCE HERSELF

Gives Lie to Persons Who Say That Art Cannot Survive Democracy.

By GRENVILLE VERNON.

Yvette Guilbert gave her last recital of the season yesterday afternoon at the Maxine Elliott Theatre. It is difficult to write of Mme. Guilbert's appearances with any degree of restraint—indeed, it is impossible. She has come to us like some miraculous avatar from her own miraculous France. Those who have watched the French soldiers march into battle have felt the strength and wonder of the Gallic race, but we in America have not that fortune—to know the French soldier, and through him France. Yet through this wonderful French woman we can listen to the heart of that race; can hear its sistrum and diastole beating through all the centuries and in all its thousand forms. Mme. Guilbert is not a mere woman; above all, she is not a mere artist—she is France herself.

So when we speak of her, let us for once abandon the jargon and the cant of art—let us speak of life, of death, of glory, of love, of misery and suffering, of all the ten thousand colors which thread the warp and woof of the shifting pattern we call the world.

For Mme. Guilbert neither impersonates, nor embellishes, nor recalls. What she does, or rather what she is, is something different. If it be a chanson of the Moyen Age, suddenly we see before us Nicolette or we hear the winding of Roland's horn; if it be a verse of Richepin, we have all the horror of "La Glu," and when she sings "Ten Souviens-tu," it is a Mimi and a Musette more poignant than ever Murger dreamed.

As France to-day has smashed the sneer as to the inefficiency of democracy, and especially of Latin democracy, so has this daughter of France

given the lie to those who hold that with democracy dies art. Mme. Guilbert, once a shopgirl at the Printemps, a child of the people born and bred, is to-day one of the few supreme artists of the world. So much for the theory of the aristocrats of art.

But Mme. Guilbert has gone far beyond mere art, and has become the living evocation of her race. Transcending the barriers of class, she is, when her spirit calls, as truly a grande dame of the Court of Versailles as she can be a Norman peasant girl or a grisette of Montmartre.

She is par excellence the interpreter of the Comedie Humaine, whether in the age of simple faith, of cynical artificiality, or of humble labor. The poets who dreamed always of France as a glorious woman dreamed well—they dreamed of Yvette Guilbert.

Only a few could hear her farewell yesterday. Let her own words speak to those who did not hear her then, but who will surely hear her when she returns to us again:

"My own part is that of the ancient troubadour or minstrel, who wandered from one land to another, instilling into other nations the love and respect for his own by celebrating in song its manifold beauties. It is in the songs of France that the entire national history is to be found; the history of her soil, her heroisms, her brain, her heart—the apotheosis, in short, of a race that exhibits a reserve of serene and courteous strength; who can crown life with roses or bow to death with equal grace."

#### MISS BAKER'S RECITAL.

Women of Society Hear Her Readings at the Biltmore.

Miss Amy Baker, reader, gave a recital in the music room of the Biltmore Hotel yesterday afternoon before an audience that crowded the room. Robert Gottschalk, tenor, sang, and Bruno Huhn was at the piano. *H. May 6/16*

Miss Baker's readings were both serious, as in Ruth Comfort Mitchell's "The Night Court" and in lighter vein as in "Learned the Golden Text," and "Yankee Doodle," by Vachel Lindsay. The last piece was full of patriotic spirit and was given to piano accompaniment. She also gave an adaptation of Edwin Arlington Robinson's "Ben Jonson Entertains a Man from Stratford," as well as numerous other recitations.

Mr. Gottschalk opened the recital with an old French song and others by Massenet and Debussy. He also sang an aria.

#### Two Remarkable Concerts.

One has to go far back in musical annals to find anything comparable to the concert given last night at the Metropolitan Opera House for the benefit of the six orphans of the Spanish composer, Granados, when Maria Barrientos, Julia Culp, Paderewski, Kreisler, Casals, and John McCormack united their voices and instruments. It is needless to say that the vast auditorium was crowded, and that hundreds seeking admission had to go home disappointed. The receipts amounted to over \$11,000, or nearly 60,000 pesetas, which will go a long way toward helping the orphans at Barcelona.

In the year 1837 a charity concert was given in Paris the programme of which contained the names of the six leading pianists of that period: Chopin, Czerny, Herz, Pixis, Thalberg, and Liszt. It is needless to say that it was the sensation of the season. But the programme was one which would hardly be conceivable today. Each of these six world-famed players had his own piano on the stage, and each played—what do you suppose?—a set of self-made variations on the march in Bellini's opera, "I Puritani"! Liszt, who was in good humor, and who came last, amused himself and the audience by giving a sort of a "review" of the whole concert by mimicking the style and mannerisms of his colleagues. *May 8/1916*

This must have been amusing, but in the matter of programmes, at any rate, we have advanced since 1837. Last night Paderewski, Kreisler, and Casals played together a trio by Beethoven, and other famous composers represented were Schumann, Schubert, Granados, Chopin, Godard, Leroux, Haydn, and Bach. Bellini was not represented, although Maria Barrientos is a Bellini specialist—the last one on earth. She preferred to sing some songs by her countryman and friend in behalf of whose children this memorable concert was given.

#### \$11,000 FOR THE GRANADOS.

Six Great Artists at Benefit for Late Composer's Children.

The concert arranged for the benefit of the orphan children of Enrique Granados, the Spanish composer, and Mrs. Granados at the Metropolitan Opera House last night was one of the most notable events of its kind ever given in New York. The announcement of the

appearance of six soloists of international reputation on one program attracted a crowd that could not be accommodated in the great auditorium.

It was estimated that the receipts would aggregate \$11,000 and perhaps more. In addition to the sale of seats souvenir programs containing the autographs of Maria Barrientos, Julia Culp, Pablo Casals, Fritz Kreisler, John McCormack, and Ignace Paderewski were sold at \$5 each. Mme. Paderewski, assisted by Mme. Casals and Mme. Kreisler, sold Mme. Paderewski's Polish refugee dolls in the foyers and added these receipts to the fund.

The program included some unusual features as regards combinations of artists. For the first time Messrs. Paderewski, Kreisler, and Casals played together, their offering being the four movements of Beethoven's Trio, Opus 70, in B flat. Mr. McCormack sang a group of songs with Mr. Kreisler at the piano and a second group for which Mr. Kreisler played violin obligatos. Godard's Berceuse from "Jocelyn" and L. eNil by Leroux composed the latter group, for which Edwin Schneider played the accompaniment.

Mr. Casals was Mr. Kreisler's accompanist in the playing of two of the violinist's own selections and a Spanish dance by Granados. Mr. Casals also accompanied Mme. Barrientos when she sang three songs written for and dedicated to her by the composer, who met such a tragic fate. Prior to beginning the voyage that took him to his death on the ill-fated Sussex, Mr. Granados played at a recital at the White House in Washington, at which Julia Culp sang, so Mme. Culp had a place on last night's program. Coenraad V. Bos was her accompanist. Mr. Paderewski played three Chopin numbers, March Funebre, Berceuse, and Polonaise. A flat, and Mr. Casals played Minuetto con variazioni by Haydn and Aria from the D Major String Suite of Bach with Mr. Kreisler at the piano. A few words of appreciation by Andrea de Segura, a countryman and intimate friend of Mr. Granados, completed the program.

All of the artists donated their services, no money was spent for advertising, and there were no other expenses, so the gross receipts will be forwarded to the six children who were left destitute by their father's death. Otto H. Kahn was instrumental in organizing the benefit, and he was assisted by the Board of Directors of the Metropolitan. Through no fault of the management a number of seats fell into the hands of speculators.

## MISS WORTHINGTON IN BELATED RECITAL

Young Washington Soprano Is Heard at the Bandbox Theatre.

Florence Worthington, a young soprano from Washington, gave a belated song recital yesterday afternoon in the Bandbox Theatre. Just why the young woman came before a limited New York audience at this late date might be interesting to know. Of course art is art, no matter at what season of the year, but audiences differ. Yesterday's was remarkably friendly, but it did not indulge in any discrimination.

Miss Worthington is young and seemed unaccustomed to stage appearance. But her ingenuousness was accompanied by a sincerity which was refreshing in itself. Her voice proved to be one of real value, a lyric soprano, light in tonal character but supplied with abundant power and of especial opulence in the medium. Unfortunately beautiful voices are plentiful and much more is required for success.

Miss Worthington displayed some of the additional qualities. She showed fervor, a certain degree of taste and a feeling for the musical phrase and melodic line which spoke well for her possibilities. Her chief deficiency was in the department of voice production. Her tones were imperfectly placed, particularly in the upper register, and her breath support failed to give her singing steadiness or unswerving fidelity to the pitch. Her best art was disclosed in Gretry's "Rose Cherie," which she sang with real taste and expression.

## AIRS OF THE FUTURE ARE HEARD AGAIN

Ornstein, Pianist, and Miss Barstow, Violinist, Play in Aeolian Hall.

CONCERT IS INTERESTING

It would perhaps have been unfortunate, or at any rate regrettable, if the protracted season of music, which began early in October and is not yet finished, should have passed away with-

another exhibition of the art work of future, with all its characteristic en-  
trances of long hair, melancholy coun-  
tenances and amazing frocks. It was  
herein pleasant to attend a concert  
given in Aeolian Hall yesterday after-  
noon by Leo Ornstein, futurist pianist,  
and Vera Barstow, violinist.

They began their proceedings with a  
performance of a sonata by Mr. Or-  
nstein. The composition is in the con-  
ventional four movements. It has an  
andante and even a scherzo, and the lat-  
ter, just like those of Beethoven, has  
a trio. Nor does the dread shadow of  
the past fall to cast its gloom even still  
further over this sonata. For be it  
observed that while it is practicable to  
make any kind of an agglomeration  
of notes sound on a piano, it cannot be  
done on a violin. A futuristic com-  
poser is hampered greatly by the re-  
quirements of the instrument.

Yet was the adventurous spirit of  
Mr. Ornstein not daunted. He permitted  
the violin to sing, and sing it did, es-  
pecially in the andante, with the voice  
of Debussy and the "sons d'un cor  
dans le forêt." Meanwhile the piano part  
modulated pliantly up hill and down  
dale, from tonality to tonality to the  
gateways of the scale. And it was all  
interesting, for everything new in music  
is interesting.

But it was even more than that.  
Sometimes, as in the andante, it was  
downright beautiful, but one persisted in  
hinking of "Peleas et Mellande" and  
"Les Cloches" and such matters, which  
should have nothing to do with Mr.  
Ornstein and his dreams. Again there  
were moments of discouragement, as  
when the trio of the scherzo became  
positively like unto the lyricism of  
Dvorak and swiftly descended into the  
commonplace, which is of course fatal  
for a futurist.

And the last movement was exceed-  
ingly thin. But it was also short; hence  
it was not out of proportion. The sonata  
as a whole left the hearer still unsatis-  
fied. It could not have been because  
there were no final cadences, for one  
learns rather to object to such things in  
futurist music. It was perhaps be-  
cause when a movement without warn-  
ing just quit on a suspension, one sud-  
denly became aware that there was so  
little to suspend.

Miss Barstow played some solos, among  
them three "Russian Impressions" and  
two "Miniatures," all composed by Mr.  
Ornstein, and also two pieces by Luigi von  
Kunitz and Mr. Spalding's much travelled  
"Alabama." Mr. Ornstein also played solos,  
all but one composed by ancients of  
the earth, Rubinstein, Grieg, Liszt,  
Chopin, Sinding, and ending with the  
Shakespearean celebration in the shape  
of Liszt's transcription of Mendelssohn's  
fairies from "Midsummer Night's  
Dream."

Both players played well. Miss Bar-  
stow with much beauty of tone and  
with temperament, and Mr. Ornstein  
with that strange and at times baffling  
mixture of brilliant virtuosity and  
whimsical exaggeration. His idiosyn-  
crasies never quite leave him and they  
affect much of his playing to its detri-  
ment. But his technique and tone are  
of the first order.

### TRIO DE LUTECE CONCERT

Unusual Art Offered for End of the  
Season.

The Trio de Lutece, assisted by May  
Peterson, soprano, gave a concert yes-  
terday afternoon in Maxine Elliott's  
Theatre. The trio consisted of George  
Barrere, flute; Paul Kefer, cello, and  
Carlos Salzedo, harp. It has been heard  
on numerous occasions with great pleas-  
ure, but there were added delights yes-  
terday because Mr. Barrere, who is a  
wit, had to make a speech and Mr. Sal-  
zedo had to reveal that he could play  
piano as well as harp. Oscar Seagle,  
barytone, was to have sung, but was in-  
disposed, and that compelled Mr. Barrere  
to make the speech announcing Miss  
Peterson.

He said that she had just arrived from  
Boston and had no accompanist, but  
careful search had discovered one in the  
trio, to wit, Mr. Salzedo, who when a  
little boy took first prize for harp at the  
Paris Conservatoire in the morning and  
for piano in the afternoon. So Mr.  
Salzedo played Miss Peterson's accom-  
paniments and did it admirably. Miss  
Peterson did not sing Mr. Seagle's songs,  
but delivered "Depuis le jour" from  
"Louise" very beautifully and afterward  
lyrics from her own repertoire.

The trio played a lovely sonata for  
three by Leclair, the trio of Ravel, short  
pieces by Granados, Debussy and Enesco  
and Faure's "Dolly" suite. The mem-  
bers of this trio are accomplished artists  
and their playing yesterday was most  
delightful. Altogether it was a concert  
of fine quality, such as is rarely heard  
so late in the season.

### TRIO DE LUTECE HEARD

May Peterson Takes Oscar Seagle's  
Place at Concert.

It was announced that a concert  
to begin in the Maxine Elliott Theatre  
by the Trio de Lutece Mr. Oscar Seagle  
would take part and recall how he  
came to the help of the organization  
when Mme. Gerville-Reache failed Mr.  
Barve and his companions two years  
ago. The concert took place yesterday

afternoon, but without the anniversary  
feature instead. Mr. Seagle had a cold, and Miss May  
Peterson was called on to substitute  
for him. She sang the everlasting air,  
"Depuis le jour," from "Louise" (mak-  
ing something like the fiftieth time  
that it has been sung in public this  
season, and then French songs, with  
great acceptability. The trio gave  
finished performances to music by  
Lecclair, Ravel, Granados, Debussy,  
Enesco and Faure. Mr. Salzedo played  
Miss Peterson's accompaniments with  
rare taste.

### HEAR NEW MUSIC BY MR. YON.

Women of Society Attend Missa  
Solemnis at St. Francis  
Xavier's Church.

The Auxiliary Committee of the Pontifi-  
cal Institute of Sacred Music and many  
men and women of society heard a Missa  
Solemnis with special music at St. Francis  
Xavier's Church, in West Sixteenth street,  
yesterday. The institute was organized  
with the approval of Pope Benedict XV.,  
and its purpose is to lend support to the  
International College of Music in Rome.  
Members of the clergy from nearly every  
large city in the country were present when  
the mass was celebrated.

The Kyrie, Gloria and Credo of the mass  
sung yesterday were composed by Pietro  
Alessandro Yon, organist and choirmaster  
at St. Francis Xavier's Church. The first  
two sections were in three parts, soprano,  
tenor and bass. In the Credo, men's voices,  
in four parts, alternated in unison with  
the boys' voices. The Sanctus, Benedictus  
and Agnus Dei were Gregorian chants with  
harmonies by Mr. Yon.

Among those present were Mr. Clarence  
H. Mackay, Mrs. Winthrop Chanler, Mrs.  
Nicholas Murray, Mrs. Helen Morton, Mrs.  
Winthrop Rutherford, Mrs. Nicholas Mur-  
ray Butler and Contesse de Leugier-Villars.

### "Aida" at Bronx Opera House.

At the Bronx Opera House the Aborn  
Opera Company, which is having a spring  
season there, presented in English last  
night Verdi's popular "Aida." Among the  
principals were Misses Gertrude Francis,  
Lillian Eubank and Bettina Freeman and  
Messrs. George Dunstan and Leonid Samo-  
loff. A chorus of fifty and a large  
orchestra, under the direction of Josef  
Pasternack, also were heard. Beginning  
on Thursday "Aida" will be superseded  
by "Il Trovatore."

### M'CORMACK'S CONCERT

RAISES \$9,000 FUND

Money Will Be Cabled To-day  
to Sufferers in Dublin—Huge  
Audience at Century.

Nearly 4,500 persons crowded into the  
Century Theatre last night to hear John  
McCormack sing for the benefit of the  
sufferers in Dublin who have been af-  
fected either by the war or the recent  
Irish rebellion. Two thousand more at  
least were unable to gain admission.  
Manager McSweeney estimated that it  
was one of the largest audiences to which  
Mr. McCormack has ever sung. Seven  
hundred extra chairs had been placed  
on the stage and all scenery obstructions  
were eliminated to make room for them.  
Two hundred more persons were in tem-  
porary seats in the orchestra pit and  
every available inch of standing room  
upstairs had been taken.

The receipts of the concert were  
\$9,000, which will be cabled abroad to-  
day. Mrs. McCormack headed a dele-  
gation of women who sold autographed  
photographs in the lobbies, helping  
thereby to swell the total fund. Dudley  
Field Malone, Collector of the port, in-  
troduced each of them from the stage.  
Among those who sold the photographs  
were Mary Pickford, Patricia Collinge,  
Ina Claire, Mabel Taliaferro, Ann Mere-  
dith, Gertrude Dallas, Dorothy Bernard,  
Louise Collins and Helene Horne. Mr.  
Malone had as his guests for the concert  
Miss Margaret Wilson, daughter of the  
President, and Col. and Mrs. E. M.  
House.

Mr. McCormack considered the pro-  
ceeds realized as his personal contribu-  
tion to the city of Dublin, where he first  
obtained his start in life, he said. The  
affair had been arranged in connection  
with no other organization and solely  
under Mr. McCormack's supervision. Otto  
H. Kahn had given the use of the  
theatre, and even the programmes had  
been printed free of charge. The singer  
was assisted by Donald McBeath, violin-  
ist, with Edward Schneider as accom-  
panist.

### SING VERDI IN OPEN AIR.

Four Thousand Hear Requiem Mass  
at the Polo Grounds.

Verdi's requiem mass sung in the  
open air by a chorus of 1,200 voices  
with full orchestra converted the base-  
ball field at the Polo Grounds yester-  
day into a vast musical arena. More  
than four thousand persons seated in

which was both impressive and inter-  
esting. Sung under a bright blue sky,  
the majestic measure of the requiem  
seemed to float away into infinite  
heights to be lost in the clouds.

As an experiment on a beautiful June  
afternoon, the open air performance of  
the requiem was as delightful as could  
be expected. From a purely musical  
viewpoint, it was to be regretted how-  
ever, that the orchestra had not the  
carrying power of the voices. And even  
the voices, too, seemed to lose them-  
selves in the air before they could reach  
that part of the audience which had  
seated itself in the upper sections of the  
grandstand.

By far the best work among the solo-  
ists was done by Giovanni Zenatello,  
whose voice, strong, vibrant, and reson-  
ant, seemed to penetrate to all corners  
of the Polo Grounds. The audience  
could hardly restrain its enthusiasm  
over his singing. The other soloists  
were Mme. Lucile Laurence, Mme.  
Maria Gay, and Leon Rothler. The  
chorus was made up of members of var-  
ious singing societies, and the orchestra  
of 120 musicians included part of the  
New York Philharmonic Society. The  
conductors were Louis Koemmenich and  
Alexander Smallens.

## VERDI'S REQUIEM SANG AT THE POLO GROUNDS

First Open-Air Musical Event  
Has Disappointments as Well  
as Attractions.

New York had its first opportunity  
yesterday to pass judgment on an  
open air musical event when Verdi's  
Requiem was sung at the Polo  
Grounds, under the leadership of  
Louis Koemmenich, conductor of the  
Oratorio Society.

The entertainment had its attrac-  
tive features as well as its disap-  
pointments. There were far fewer  
voices than the 1,200 promised and  
what thrilling effects might have  
been anticipated were not in evi-  
dence. The orchestra, though of re-  
spectable proportions, was almost a  
negligible quantity, the strings fail-  
ing to carry in the same degree as  
the voices.

The chorus sang exceptionally well,  
as did the soloists, but as there was  
a preponderance of quartet work, not  
suited to big open spaces, and as  
shading and the finer points of choral  
singing could not be emphasized, the  
performance lacked impressiveness.

The soloists were Lucile Laurence,  
an American soprano with a fine  
voice, who was making her home de-  
but; Maria Gay, contralto; Giovanni  
Zenatello, tenor, and Leon Rothler,  
basso. A remarkable feature was the  
manner in which the voice of each  
artist carried to all parts of the  
grounds. Nearly every note could be  
heard, and Zenatello on one or two  
occasions accomplished very fine  
melodramatic effects.

The audience was surprisingly  
large, but was almost lost in the vast  
expanse of seats. It frequently ap-  
plauded chorus, conductor and solo-  
ists.

## VERDI'S MUSIC GIVEN WELL IN OPEN AIR

Polo Grounds Far From Taxed  
to Capacity to Hear Pro-  
duction of Requiem.

MANY TONES DROWNED

Verdi's Manzoni Requiem was given  
in the open air at the Polo Grounds yes-  
terday afternoon before a widely dis-  
seminated audience. The grand stand  
is a large place and its seating capacity  
is well known to such celebrated artists  
as Old Master Mathewson, Home Run  
Baker and the only Hans Wagner.  
Never did any one of these face such  
wide gaps of empty benches. This does  
not prove that yesterday's performance  
was unsuccessful, but only what every  
one knows, that there are infinitely  
more fans than music lovers.

Why the Manzoni Requiem was per-  
formed out of doors, where, as the

age of music must be destroyed, is  
not a matter for discussion. It was re-  
garded as a desirable enterprise and  
was undertaken with earnestness. There  
were a large and excellent chorus, a  
good orchestra and four soloists well  
chosen for the purpose of the hour.  
They were Lucile Laurence, soprano;  
Maria Gay, contralto; Giovanni Zena-  
tello, tenor, and Leon Rothler, bass. The  
conductor was Louis Koemmenich, well  
known as the conductor of the Oratorio  
Society.

The musical forces occupied a tem-  
porary stand, which ran from the west  
end of the bleachers diagonally out into  
left field. Its frontal line was drawn  
so as to face the middle section of the  
grand stand. The arrangement of musi-  
cians and singers was much the same  
as it would have been in a hall, except  
that the chorus was stretched straight  
across the platform and not obliged to  
sit partly on the sides, as in Carnegie  
Hall.

There is no news about the composi-  
tion itself. All that can be said to-day  
must refer to the results of an open  
air performance. The stage setting was  
good. Every one knows what the  
weather was, but not every one will  
know that the breeze was sufficiently  
shut off from the Polo Grounds to pre-  
vent its working such injury as it other-  
wise would have worked.

The beauty of the day was no small  
item in the sum total of pleasure. Of  
course the elevated railway motors but-  
ted in occasionally with quotations from  
"Til Eulenspiegel," and sometimes a  
railway locomotive across the river  
threw in a shriek or two from "Pet-  
trouchka." But on the whole there was  
little to interfere with the efforts of  
Mr. Koemmenich and his forces to pub-  
lish the impressive message of Verdi.

It goes almost without saying that the  
singing of the chorus sounded well.  
Choral delivery changes in character  
when taken out of doors, but it does not  
lose its entire effectiveness. On the  
other hand an orchestra is quite impos-  
sible. The strings yesterday were al-  
most inaudible except when played in  
the upper register. The wood winds  
were ineffective, for only the higher  
tones of the flute carried well. The  
brass was the hero of the hour. The  
trumpet groups in the "Tuba mirum"  
were placed at opposite ends of the  
stand and were heard to advantage.  
But most of Verdi's beautiful and pic-  
torial instrumental effects were wholly  
lost.

As to the soloists every musician will  
readily expect that statement that some-  
times their singing sounded well and  
sometimes it did not. It can be said of  
all four that they achieved exception-  
ally good results. Naturally the highest  
honors fell to Mr. Zenatello, since a bril-  
liant tenor voice carries better than any  
other kind in the open air. But despite  
the fact that he is a bass Mr. Rothler  
was almost as successful as Mr. Zena-  
tello in projecting his tones across the  
space between the stage and the audi-  
tors.

Mme. Gay's methods were also favor-  
ably exercised and Miss Laurence, an  
American who has made her entire car-  
eer in Europe, revealed a good dramatic  
soprano voice and a knowledge of style.  
On the whole the presentation of the  
Requiem was one of high merit. The  
shortcomings were those inseparable  
from an open air performance.

Miss Lucile Laurence and Giovanni  
Zenatello Win Praise Among  
the Soloists.

Singing against the wind and with com-  
petition from a chorus of birds which  
flitted about the Brush Stadium, the first  
outdoor musical entertainment of the Na-  
tional Open Air Festival Society was held  
yesterday afternoon at the Polo Ground.  
Verdi's "Requiem Mass" was sung by a  
chorus of nearly one thousand voices, with  
the assistance of an orchestra of more  
than one hundred men and four eminent  
soloists.

So far as the presentation of the mass  
was concerned little more could have been  
wished for in an outdoor production. The  
management, however, had expected a  
larger audience than that which assem-  
bled, and in consequence the stage, which  
extended from the shorter wing of the  
stadium out toward centre field, was a  
little too far from the majority of hearers.

As was the case with "Callion," the  
community masque which is being pre-  
sented at the stadium of the College of  
the City of New York, the idea seemed to  
have been to accommodate as many per-  
sons as possible even at the expense of  
the effectiveness of the production. Had  
the stage been built in the neighborhood of  
second base all of the sight of the per-  
formance and persons who attended the per-  
formance of the "Requiem" could have seen  
the whole perfectly.

### Singing Under Parasols.

The day was ideal for an outdoor  
performance. The sun was rather a

# Four Thousand Hear First of Civic Concerts

Albert Spalding, Violin Soloist, Is Accompanied by an Orchestra of 85 Pieces in Madison Square Garden.

Four thousand music lovers routed old General Humidity and his legion of heat devils last night and enjoyed the first of a series of twenty-four popular concerts arranged by the Civic Orchestral Society in a rejuvenated Madison Square Garden. Albert Spalding, violinist, who was the soloist, played with his accustomed sincerity and beauty of phrasing. He played Mendelssohn's concerto in E minor. The society's orchestra of eighty-five pieces accompanies him and gave an excellent programme under the direction of Walter Henry Rothwell, of Minnesota, who made his debut here as a symphony conductor. The acoustics seemed much improved by reason of a huge wooden sounding board, like an enormous lean-to, erected behind the orchestra stage. Also the auditorium was shrunk considerably in size by means of draperies of pale blue hung on a network of wires cutting off the top gallery. In fact, the big, old place was pretty successfully transformed into a Venetian garden, and there were several hundred tables where you could get drinks that looked hard, but weren't.

The orchestral programme included Kaun's "Festival March and Hymn to Liberty," Schubert's unfinished symphony No. 8, in B minor; Tschalkowsky's "Italian Capriccio," two Grieg numbers, "Hjortensar" and "Varen," and the prelude to Wagner's "Die Meistersinger."

The concerts, which are the outgrowth of an idea encouraged by some prominent women, including Mmes. Otto H. Kahn, Willard D. Straight, George F. Baker, Jr., Henry P. Davidson and Stewart L. Woodford, are given with the idea of having good music at low prices through the summer, when heretofore there have been no symphony concerts to be heard.

They are under the executive management of Miss Martha Maynard, secretary of the society, of which Mrs. William Delevan Baldwin is president, Mr. James Byrne vice president, Mr. Arthur Farwell second vice president and Mr. Otto H. Kahn treasurer. Mrs. William K. Vanderbilt and Miss Lillian D. Wald are other directors. Miss Maynard and Mr. Farwell, who were present last night, were much pleased with the large audience, considering the weather.

The concerts cost about \$2,000 each, and owing to the low admissions, from ten cents to fifty and seventy-five cents for seats in boxes and at tables, a large attendance is necessary to make the concerts anywhere near self-supporting. There are similar organizations in Kansas City, Mo.; Portland, Ore.; Detroit, Mich.; San Francisco, Cal., and a few other cities, and it is said the only one that is self-supporting is in San Francisco.

The concerts on Tuesday and Friday nights are given under the patronage of men and women of society, including Mmes. E. Henry Harriman, Charles H. Ditson, Hugh Auchincloss, Edward S. Harkness, Philip M. Lydig, John D. Rockefeller, Jr.; William Douglas Sloane, Thomas L. Chadbourne, Jr.; Morris Loeb, John Henry Hammond and Hamilton McK. Twombly; Misses Anne T. Morgan, Annie Burr Jennings and Katherine Dreier, and Messrs. Charles Lanier, George F. Baker, Clarence H. Mackay, Adolph Lewisohn, John D. Rockefeller, Jr., Felix M. Warburg, Henry Walters, Herbert Parsons, Isaac N. Seligman, A. D. Juillard, William C. McCune, Dunlap Millbank, Charles Sablin and Albert H. Wiggin.

## 8,000 Hear Mme. Gadski at Garden

Singer Receives Ovation at Civic Orchestral Society's Concert—Tribute from "Metropolitan Boys."

Mme. Johanna Gadski, as soloist, with a Wagner orchestral programme, brought an audience of 8,000 to Madison Square Garden last night for the seventh symphony concert by the Civic Orchestral Society. Several hundred were turned away. An ovation greeted the soprano, who seemed to feel the inspiration of the large audience. She sang superbly.

For her first selection she gave the "Dichtheure Halle," from "Tannhauser," and

All the artificial mumbo-jumbo of the stage carpenter which so often weighs down the sublime music of the ring had taken flight, and it veritably seemed as if at last we had a true wedding of the arts. Wagner had received the scene painter of his dreams and his work was present in the gray canopy of the sky enveloping robes of night. The music drama had burst the walls of its theatrical prison house and emerged epic in power and pregnant with a strange impersonal meaning. Too often nowadays are Sieglinde and Siegmund healthy puppets of the stage manager. Last night they were in truth children of fate.

It would be, of course, absurd to argue that Wagnerian opera should thus straightway hie itself from the Metropolitan Opera House to the Yale Bowl. Needless to say, the huge spaces of the Bowl buried the personality of the artist, even that of the conductor. It was not a drama as much as an epic sacrifice.

The effect was tremendous, yet somehow it did not reach our hearts. It was too impersonal, too far removed from actual experience. There was in it the serene tragedy of the Greek Sophocles rather than the suffering hesitancy of the modern Richard Wagner.

The performance was an admirable one. Mr. Sembach as Siegmund, Mr. Whitehill as Wotan, and Miss Kurt as Sieglinde, bore off the honors both historically and vocally, but Mr. Braun was a sinistral hounding, and Mme. Schumann-Henk, though her voice is no longer that of recent years, knows her Fricka. Mme. Gadski was in far from good voice. Her tones sounded worn and tired, and she had difficulty in reaching her upper notes. Historically, her Brunnhilde was what it always has been, painstaking and unheroic. Mr. Bodansky led the orchestra most admirably, with delicacy, yet with power. This was the cast:

Brunnhilde	.....	Johanna Gadski
Sieglinde	.....	Melanie Kurt
Fricka	.....	Schumann-Henk
Siegmund	.....	Johannes Sembach
Wotan	.....	Clarence Whitehill
Hunding	.....	Carl Braun
The Valkyries:	.....	Leonora Sparks, Van Dyck, Vera Curtis, Rita Ferial, Florence Mulford, Schumann-Henke, Maria Matfield and Lila Robeson.
Conductor,	.....	Arthur Bodansky.

## "WALKUERE" IN YALE BOWL.

20,000 Plainly Hear Opera with Metropolitan Stars.

Special to The New York Times.

NEW HAVEN, Conn., June 6.—Although threatening weather curtailed the attendance at the open-air production of Wagner's "Die Walkure" in the Yale bowl tonight to only about 20,000 people, the success of the experiments in acoustics and adapting electrical effects to open-air performances of the kind was so pronounced that the idea will be speedily developed.

S. Kronberg, who brought the Metropolitan opera singers here, tonight said that he now regarded the innovation as past the experimental stage and he will duplicate the acoustic and electrical effects used tonight in his tour of the Middle West with the same company of soloists beginning Thursday night in Pittsburgh. Had cloudless skies prevailed tonight an audience of 30,000 was promised, but the expense of \$35,000 incurred in the production was covered and there will be a slight surplus for the Yale School of Music, under whose auspices the company visited this city. The management issued a denial that one cent of the profits would go to the German army fund.

The principals were cordially received, but the applause was clearly aimed at recognition of artistic cleverness rather than at individual popularity. The stage was pitched on the football grid-iron, fifty yards from the grandstand seats, yet the words of the opera were easily distinguishable in the distant seats on the parapet of the bowl. The wild outdoor settings and the brilliant electrical effects combined to give a glamor to the scene which seemed peculiarly fitting to "Die Walkure," and the production was an artistic success.

The principal roles were sung by Mme. Johanna Gadski, Mme. Melanie Kurt, Mme. Schumann-Henk, Johannes Sembach, Clarence Whitehill, and Carl Braun. Arthur Bodansky conducted the Metropolitan Opera House orchestra of 103 pieces.

## MANY AT MALL CONCERT.

Weather Forces Community Singers to Go Indoors.

Lovers of music heard yesterday the second of a series of concerts under auspices of the Park Department at the Mall in Central Park, while at the same time the New York Community Chorus opened to the public the doors of the De Witt Clinton High School auditorium, where several hundred assembled to sing to the accompaniment of an orchestra led by Harry H. Bankhart. It was originally intended to have the Community singers give their songfest at the Mall also, but unfavorable weather conditions forced them to go indoors at the last moment.

Frank Kaltenborn and his orchestra rendered a varied musical programme in Central Park and in spite of the inclement weather many were on hand. These orchestral concerts have been made possible through the generosity of Elkan Naumburg. The next one will be held on Sunday, June 25.

In the high school auditorium the Community Chorus sang old songs. The organization's object is to pave the way for all who desire to sing for the pure joy of singing, regardless of their expert knowledge of music.

This modest announcement will be of special interest in army circles and to a wide circle of friends in other walks of life when it is known that "Miss Irwin" in private life is Mrs. Julius C. Gregory, wife of Captain Gregory, United States Army Medical corps, at present attached to Fort Slocum, near New Rochelle, one of the forts guarding the approach to New York by way of the Sound.

Mrs. Gregory sings under her maiden name. She is the daughter of Dr. Fairfax Irwin, of Washington. Her husband formerly was stationed in Hong Kong and she sang there in amateur entertainments for charity. She also sang in San Francisco. The idea of appearing professionally occurred to her this spring, as a life of idleness did not appeal to her. Her husband approved, and the present engagement is her start in a serious way on the stage. Mrs. Gregory has a good voice and uses it well. She was very well received yesterday. Several of her friends were in the audience to encourage her with applause.

## BOWL AT YALE FINE OPERA STAGE

Twenty Thousand Hear "Die Walkure" Given in Open Air.

## NO INTERRUPTION OFFERED GADSKI

Applause and Some Hisses for Her Work—Performance Is One of Success.

By GRENVILLE VERNON.

New Haven, June 6.—The performance of Wagner's "Die Walkure," postponed from Monday night because of rain, was given this evening at the Yale Bowl before almost twenty thousand people. Although Mme. Johanna Gadski sang Brunnhilde no rocks were thrown. Dutch Carter's protest against the propriety of allowing the appearance of a singer who stated that she would gladly go about our land blowing up ammunition works appeared to have fallen upon deaf ears. In fact, Mme. Gadski, at the conclusion of her Valkyr Cry, received even a moderate ripple of applause, interspersed by only a few hisses. Evidently New Haven, unlike Paris, Berlin or Milan, believes that music has no relation to daily life and that a singer may talk as she likes provided she sings on the key, which is a way of looking at things which surely may be defended.

But to turn from the ridiculous to the sublime, from a prima donna's politics to Richard Wagner, let it be stated at once that last night's performance was one of extraordinary interest and of extraordinary poetic power. It was not the "Walkure" of the theatre, not the "Walkure" of Bayreuth; but it was a "Walkure" which contained some things undreamt of in Frau Cosimas philosophy.

Recent open air experiments have given us somewhat a horror of histrionic and musical art as practised close to nature. We have had, for instance, the wretched acoustics of the City College Stadium and of the Polo Grounds surrounded by corset advertisements and elevated railroads, but somehow neither Mr. MacKaye nor Mr. Koemmerich was able to cause the spirits of Shakespeare and Verdi to brood happily of these restricted spaces, and we, who went to worship, came away cynical believers in the efficacy of grease paint, four walls and a painted ceiling. God's green earth and pure air may be a fit abode for art—only at the City College Stadium the earth is not green nor the air pure. But at the Yale Bowl it was far different. With the stage set down many yards beneath the earth, the huge amphitheatre rising about it like some evocation from a Roman past, a sky heavy with clouds and surrounding all the black curtain of the night, the ring drama received a setting of sombre power such as no opera house could give.

As the Bowl is in the country, absolute stillness reigned, and the acoustics were absolutely perfect. While the great spaces caused the music and the singing to sound as from a distance, not a tone of voice or of strings was lost. The very remoteness of the music was an asset.

On the stage heroic figures, no longer German sopranos or tenors of conventional gestures and awkward, lumbering movements, moved about as if impelled by fate. The scenery, good enough of its kind, no doubt, was forgotten. It seemed so utterly trivial and incidental.

When Louis Koemmerich, who directed a performance, began to beat time for the first few measures of the work the sound from the orchestra was inaudible, but when, as the music progressed, it came louder and louder the effect was beautiful. When the great climax of the opera came with trumpets blowing obbligato on either side of the chorus the effect was tremendous.

Miss Laurence's Debut Here.

The soloists were Miss Lucile Laurence, an American soprano who has attained prominence in opera in Italy and who had her first appearance here yesterday. Mme. Maria Gay, contralto, and Giovanni Senaello, tenor, of the Boston Opera Company, and Leon Rothier, bass, of the Metropolitan Opera Company. All of the voices carried well and could be heard almost with most of the time. To give an estimate of Miss Laurence's vocal attainments from an outdoor hearing at a distance of fifty yards would be hardly fair. It may be said, however, that she has a powerful voice and that its quality is a most admirable. She has a dramatic style of delivery and put feeling into her singing.

The best solo work was done by Mr. Senaello. His voice, even his words, carried remarkably well. The high tones came out as clear as a bell and the low tones were beautiful. The first real enthusiasm from the audience came after his singing of the "Ingenisco." Before that he had worn his hat when singing, but he sang the "Ingenisco" bareheaded under the glaring sun. Mme. Gay and Mr. Rothier both gave excellent performances.

The singing of the chorus, which was made up from members of the Oratorio Society and other well known choral organizations, was sonorous and full. The orchestra, particularly the string section, would have sounded better at closer range. The orchestral score of the "Requiem" is one of the most colorful and well wrought which Verdi wrote, but in an outdoor presentation much of its effectiveness is lost. However, the choral part of an outdoor performance must necessarily overshadow the orchestral side, as a first venture in outdoor choral singing on a large scale yesterday's performance was notable. It demonstrated that the Polo Ground can have an artistic as well as an athletic usefulness. If prepared and staged for an audience of not more than fifteen thousand persons, a choral production there of the character of that of yesterday could be made highly effective.

## Army Surgeon's Wife Makes Stage Debut



MRS. JULIUS C. GREGORY.

On the programme at Proctor's Twenty-third Street Theatre yesterday appeared the name "Miss E. Irwin" and the

**"DER FREISCHUTZ" IS PLAYED.**

h. 3 Sun Aug 9. 1916

Weber Overture is a Feature at

Civic Orchestra Concert.

had to repeat it after receiving a bouquet of American Beauties and a huge basket of gladioli, the latter the gift of Edward Stedie and the boys of the Metropolitan Opera House. Later Mme. Gadske sang Isolde's "Narrative," from "Tristan and Isolde," with dramatic fervor. When the audience refused to let her go Walter Henry Rothwell, the conductor, broke the rules with an encore and Mme. Gadske sang twice the "Call of the Valkyrie," thereby stealing a little of the conductor's thunder as he had chosen the "Ride of the Valkyrie" for his closing piece.

Beginning with the orchestra playing of the prelude of "Die Meistersinger," it was a stirring performance throughout. Mr. Rothwell led his men with precision. In the "Parsifal" "Good Friday Spell" and the prelude and and Liebestod from "Tristan and Isolde" the sweet quality of the strings was manifest, and the "Ride of the Valkyrie" was played with ample coloring and nuance.

Mme. Gadske's generosity with her songs added grace to the gift of her services to the performance, which she made because of her interest in the work of the Civic Orchestral Society.

## ORCHESTRAL SOCIETY HEARS MME. GADSKI

Prima Donna Gives Her Services  
for Madison Square Garden Civic Concert.

WELCOME BY GREAT THROG

Program Arranged by Conductor  
Rothwell Consists of Many  
Wagner Favorites.

One of the largest audiences that have attended a musical event in New York in recent years filled Madison Square Garden last night for the concert of the Civic Orchestral Society, the special attraction being a Wagner program with Mme. Johanna Gadske of the Metropolitan Opera House donating her services as soloist. When the concert began at 8:30, delayed fifteen minutes beyond scheduled time by the crowd, there were lines of applicants for tickets stretching up and down Madison Avenue from the main entrance and turning the corners. When the last ticket was sold it left probably a thousand persons unable to get into the hall.

Perhaps there was about the evening something of the element of welcoming back Mme. Gadske in her first appearance after the end of the legal proceedings in which her husband, Captain Tauscher, has been concerned, which have brought forth some criticisms of her appearing on the stage. At any rate, the audience made a special point of applauding her heartily. She was literally forced to repeat her first number and to add an encore to the second.

Perhaps, on the other hand, the sentiment of the evening was more accurately summed up by the whispered word of Oscar Hammerstein as he left the hall: "Mark my word, the greatest bargain hunter in the world is the American music lover."

At any rate, it was one of the largest concerts held in the city in a long time, and proved that even in the summer time there are thousands of people here who want to hear good music well done at moderate prices.

The program devised by Mr. Rothwell was strictly of the "old favorite" variety. Its numbers were the prelude to the "Meistersinger," the "Good Friday Spell" from "Parsifal," the "Tannhäuser" overture, the prelude and "Love Death" from "Tristan and Isolde," and "The Ride of the Valkyries." Mme. Gadske sang "Dich Theure Halle" from "Tannhäuser," and Isolde's narrative from Act 1 of "Tristan and Isolde."

With the exception of the Good Friday music and the "Ride of the Valkyries," the orchestral numbers had already been heard at previous concerts of the series. They were all done excellently last night, the "Meistersinger" overture and the "Tristan and Isolde" number especially so, and the "Tannhäuser" overture less so. Mr. Rothwell has an unusually good sense for vividness in atmospheric effect, and his playing of the Good Friday music brought this again to the foreground, for he succeeded in enveloping the number in poetic suggestion.

Mme. Gadske was in excellent voice, whose volume was quite capable of coping with the huge spaces of the Garden. She has not recently sung "Dich Theure Halle" better than she did last night. Isolde's measures, given as the second number, do not take so gratefully to concert use, especially in so large an auditorium.

Weber's "Der Freischütz" overture, a symphonic poem by Smetana, and the "Coppella" suite of Delibes, were features of the programme given by the Civic Orchestral Society at its concert in Madison Square Garden last night. Walter Henry Rothwell, conductor, also led the orchestra in the march from "Tannhäuser" and the prelude to the first act and introduction to the second act of "Lohengrin."

Antoine De Vally, tenor of the Brussels Royal Opera and a director general of the Belgian Red Cross, was the soloist, singing an aria from "Sigurd" by Reyser. Another good sized audience was present.

## BELGIAN TENOR WINS CIVIC CONCERT HONOR

Aug 9-1916 h. 3. Tel.  
Antoine De Vally Soloist on Popular Summer Music Program at Madison Square Garden.

Antoine De Vally, the famous Belgian tenor who for many months was in charge of a Red Cross corps on the battlefields of Belgium, was the feature attraction of the Civic Concert at Madison Square Garden last night. It was his first performance in America, and his singing of the aria from "Sigurd" by Reyser, won an ovation from one of the largest audiences of the Summer series.

The overture of Weber's "Der Freischütz," Smetana's symphonic poem "Vltava" (Moldan River), the prelude of the first act and the introduction to the third act of "Lohengrin" and the march from "Tannhäuser," both in response to the growing demand of these audiences for Wagnerian compositions, and the "Coppella" suite by Delibes, made up the orchestral program under the direction of Conductor Rothwell.

## Belgian Tenor Makes Debut with Civic Orchestra

h. 3. H. 3. Tel. Aug 9. 1916  
Antoine de Wally Wins Recognition from Audience at Concert at Madison Square Garden.

Antoine de Wally, a Belgian tenor of the French school, was introduced to America last night at Madison Square Garden by the Civic Orchestral Society, which had another of its summer concerts there, under the direction of Walter Henry Rothwell.

Not only was the singer new, but his first selection, an aria from Ernest Reyser's "Sigurd," was a novelty, and it even was said that it never had been sung before in the country. Dramatic and difficult as the music is, Mr. de Wally won immediate recognition with it. For an encore he sang an aria from Meyerbeer's "L'Africaine."

Mr. de Wally has been in this country three months, and last night he said he expected to remain here until his country was free. He has sung in various cities in Europe, and originated the tenor rôle in Reyser's "Salammbô," produced in Antwerp in 1890, an opera for which the composer was made a member of the Legion of Honor by France. His voice is powerful, his phrasing is good, his enunciation is distinct, and he has the expressiveness of a lieder singer.

Mr. Rothwell's conducting throughout the programme was interesting as usual. The programme included the overture to Weber's "Der Freischütz," Smetana's "Vltava," Delibes' "Coppella" suite and selections from Wagner's "Lohengrin" and "Tannhäuser."

## CONCERT IN CENTRAL PARK.

h. 3. W. 3. Tel. Aug 14-16  
Orchestra of Sixty Led by Arthur Claassen, Now of San Antonio, Tex.

An orchestra of sixty pieces playing in Central Park drew a large crowd yesterday. The entertainment was made possible through the generosity of several citizens and the desire of Arthur Claassen, conductor of the Symphony Orchestra of San Antonio, Tex., to please many of his friends in this city, where he is well known as a musical director. He was formerly conductor of the Liederkranz Society and the Arion of Brooklyn.

The programme included Dvorak's symphony from the "New World," which was played in the open for the first time. Mme. Ardini of the Boston Opera Company and Courtney Kastler were the soloists.

**CROWD AT CIVIC CONCERT.**

h. 3. Sun Aug 9. 1916

Mary Galley, the Violinist, the Soloist in an Interesting Program.

There was a large audience last night for the concert of the Civic Orchestral Society at Madison Square Garden. The program comprised Mendelssohn's "Fingal's Cave" Overture, the Allegretto from Beethoven's Symphony No. 4, Dukas's "The Sorcerer's Apprentice," the dream music from Humperduck's "Hansel and Gretel" and Strauss's "Emperor" waltz. Mary Galley, violinist, as soloist, played Bruch's Concerto in G minor.

This was an interesting program as Mr. Rothwell has yet devised, and it had the power to hold the audience from beginning to end, especially since it was well done. Miss Galley is new to New York, as many of the soloists at these concerts have been. Her playing has agreeable attributes, especially as to the quality of tone, but she scarcely succeeded in establishing a strong individuality as an artist.

The conductor has apparently acquired the habit of ending his evening with a Strauss waltz, and last night's showed no exception to the care and spirit with which he presents them.

**ORCHESTRA PLAYS IN PARK.**

h. 3. Sun Aug 14-16  
Arthur Claassen Conducts a Concert With Sixty Pieces.

A philharmonic orchestra concert under the direction of Arthur Claassen was given in Central Park yesterday afternoon. The orchestra comprised sixty of the best musicians in the city. The concert was arranged by citizens who provided the necessary funds. Mr. Claassen, who conducted, was formerly musical director of the Mozart Society, of the Liederkranz Society and of the Arion Singing Society of Brooklyn. He now is conductor of the Symphony Society of San Antonio, Tex.

**CIVIC CONCERT PROGRAMME.**

h. 3. Sun Aug 15-16  
Paolo Gallico, Pianist, Soloist in the Garden To-night.

Schubert, Liszt, Wagner, Bizet and Strauss constitute the programme for the civic orchestral concert in Madison Square Garden to-night. Paolo Gallico, a young New York city pianist, will be the soloist, playing a Hungarian fantasy by Liszt.

Walter Henry Rothwell, conductor, will lead the orchestra in a Hungarian march, Liszt's symphonic poem from "Orpheus," Wagner's overture to "The Flying Dutchman," a suite from Bizet's "Carmen" and Strauss's waltz from "The Gypsy Baron." Next week it is announced that Helen Stanley will be the soloist.

**Civic Orchestral Society's Concert.**

Liszt's symphonic poem "Orpheus," a Hungarian march by the same composer, a suite from Bizet's "Carmen" and a Strauss waltz were features of the Civic Orchestral Society's concert in Madison Square Garden last night. Paolo Gallico, pianist, was the soloist, playing a Hungarian fantasy by Liszt. Walter Henry Rothwell also conducted the orchestra in Wagner's overture to "The Flying Dutchman."

**Civic Concert Programme.**

Miss Mary Jordan, contralto, will be the soloist to-night at the civic concert in the Madison Square Garden. She will sing an aria from "Samson and Delilah," among other numbers. The orchestra will play the "Iphigenia in Aulis" overture, Glazounow's "Scenes de Ballet" suite, Tschalkowsky's "Italian Capriccio," and among other things a novelty, the introduction to the third act of the opera "Hilarquin." Robert Ehrane, cellist, and Gustave Langenus, clarinetist, will be other soloists.

**MISS STANLEY IN CONCERT.**

Aug 23-1916 h. 3. H. 3. Tel.  
Such is the interest in the symphony concerts of the Civic Orchestral Society at Madison Square Garden that a large audience attended heard last night's programme notwithstanding the heat.

Miss Helen Stanley, soprano, gave her services as soloist. She sang an aria from Charpentier's "Louise." She received two enormous bouquets and so insistent was the demand for another selection that she sang "Down in the Forest," that had been especially orchestrated for her. After intermission she again appeared and sang an aria from "Madame Butterfly."

Under the direction of Walter Henry Rothwell the orchestra played Tschalkowsky's symphony No. 4 in F minor, two of Kramer's orchestral sketches, "Chant Negre" and "Valse Triste" and the Coronation March from "The Prophet." The Tschalkowsky selections, which took up almost the first half of the concert, were received with great applause and after the finale Mr. Rothwell was recalled several times.

Mme. Margarete Matzenauer, dramatic soprano of the Metropolitan, will be the soloist at Friday's concert.

**8,000 CHEER CIVIC CONCERT**

Orchestral Society Ends Its Season  
—Melanie Kurt Soloist.

The Civic Orchestral Society ended its season at Madison Square Garden last night in a blaze of glory. The audience was the largest which has yet attended any of the series, for although at the

there were persons turned away after the 8,000 seating capacity of the hall had been exhausted, they allowed standees to the number of several hundred last night after all the tickets had been sold. The audience was as enthusiastic as it was large, and all through the evening the applause was of the "demonstration" variety, as if the auditors wished to sum up its approval of the entire series on the final night.

The program was devoted to Wagner and Liszt, and Mme. Melanie Kurt, soprano of the Metropolitan Opera Company, was the soloist. Mr. Rothwell's instrumental numbers comprised the Overture to "Rienzi" by Wagner, Liszt's symphonic poem, "Les Preludes"; introduction to Act III of "Lohengrin," Liszt's Hungarian Rhapsody, No. 2, and the Overture to "Tannhäuser." Mme. Kurt sang Senta's ballad from "The Flying Dutchman" and the Liebestod from "Tristan and Isolde," which was preceded by the Prelude, while she gas as encores "Dich Theure Halle" from "Tannhäuser" and "The Cry of the Valkyries," which latter she was forced to repeat.

The orchestra was in fine form last night, and Walter Henry Rothwell never put more vitality and force into his conducting than he did on this occasion. The audience caught the contagion and was deeply attentive from the first trumpet tone of the "Rienzi" Overture to the last note of the concluding number.

Mme. Kurt was in good vocal condition, and the rich, fresh timbre of her voice was grateful to the ear, although she suffered some lapses from the pitch and a little restriction in the high range which are not characteristic of her work at the opera house and may well be laid to mid-Summer and the difficulties of the hall. The orchestra reached its highest level in "Les Preludes" and "Tristan Prelude," and a word must be said in recognition of the accompaniments Mr. Rothwell provided.

At the end of the concert a large part of the audience defied the home-going rush and remained to applaud the orchestra. It was fitting recognition of what has been provided for the public during the series, the most important the city has had in the Summer-time during the time of the present generation of concert-goers.

## 8,000 Hear Mme. Kurt at Civic Concert

Series at Madison Square Garden

Ends with Applause and  
Congratulations.

Walter Henry Rothwell, conductor; the four score men in the Orchestral Society; Mme. Melanie Kurt, operatic prima donna, and some eight thousand men and women, residents of New York who love music, conspired last night to make memorable the society's last concert of the season in Madison Square Garden. It was the fifteenth concert, and Mr. Rothwell's electrical control of his men never was more evident nor more effective.

It was a Liszt-Wagner programme, and it delighted the big audience, both the orchestral and the vocal numbers. There was a noisy welcome for Mr. Rothwell when he first appeared and another for Mme. Kurt, and hands, feet and throats were used to applaud them after their numbers. The orchestra also shared in the praise, Mr. Rothwell calling the men to their feet to acknowledge it with him.

Mme. Kurt sang Senta's ballad from "The Flying Dutchman" and Isolde's "Love Death" from "Tristan and Isolde," and after each of them she was called to the platform time and again and loaded with huge bouquets. After her second number she sang the "Valkyr Cry," and seldom has the old garden heard such an ovation as was given to her. The applause was continued until she repeated the call.

The orchestral numbers were the "Rienzi" overture, the introduction to the third act of "Lohengrin" and the "Tannhäuser" overture, representing Wagner and Liszt's symphonic poem No. 3 and second Hungarian rhapsody.

For a large number of persons the concert seemed to be a big family party at which everybody was happy. At the intermission Miss Martha Maynard, secretary of the society and one of its prime movers, held a reception in one of the enclosures for tables at the rear of the hall, and after the last number both she and Mr. Rothwell received congratulations from hundreds of those who had attended the series of concerts.

## THE PARK CONCERT.

Mrs. Simpson the Soloist at Community Chorus Festival.

Mrs. Alma Simpson furnished the main attraction at the Mall in Central Park yesterday afternoon at the regular song festival of the Community Chorus. She sang Elizabeth's Prayer from "Tannhäuser." The band concert which followed was furnished by Naham Franko and his band. The program was as follows: *Times Sept. 4-16*

"Star-Spangled Banner," march, "Flor-entine," Fuzick; overture, "Egmont," Beethoven; ballet suite, "The Seasons," Glazounow; trombone solo by Gardelle Simons; grand fantasy from "Die Walküre," Wagner; overture, "1812," Tchaikowsky; excerpts from "Faust," Gounod; waltz, "Vienna Beauties," Ziehrer; sextet from "Lucia," Donizetti; "Rakoszy March," Berlioz.

There will be a concert on the Mall at 8 o'clock tonight, given by Elkan Naumburg, Franz Kaltenborn and his orchestra will play.

It was erroneously reported last week that Mrs. Simpson had been the soloist of the afternoon. Miss Courtney Rossi-Diehl sang a week ago.

## EAST SIDE BEGINS ITS OPERA SEASON

*Sept. 5-16*  
Gives Vociferous Welcome to "Aida" at Houston Street and Second Avenue—Theatre Crowded.

Amid great enthusiasm a new operatic organization, the Royal Grand Opera Company, started a season of Italian and French opera at the National Theatre, at Houston street and Second Avenue, last night. *N. Y. Herald*

Several hundred men and women were unable to obtain seats so great was the demand upon the box office, and a whole army stood, filling the rear of the house, and the stairway leading to the balcony and keeping the rest of the audience amused during the pauses in the music by hissing, applauding and whistling. The hisses were not intended for the performers, but were an attempt to still excessive applause and talking. The audience, however, was in holiday spirits, and the disturbers frequently refused to be subdued.

As popular priced operatic performances go last night's presentation—the opera was Verdi's time worn "Aida"—was satisfactory. It began a little weakly except for the singing of the aria Celeste Aida which comes in the first few minutes of action, by José Alvarez, and which was one of the best examples of dramatic singing heard in the course of the evening. When the opera had progressed through two acts there was marked improvement and the scenes of the triumphal entrance into Thebes was really impressive.

Miss Maria Christiani in the title role showed more skill as an actress than as a singer. Pietro de Biasi as the High Priest and David Silvani as the King had sonorous voices. Miss Beatrice Cardona was a pleasing Amneris. On a sign in front of the theatre it was announced that there were "thirty-five singers and a chorus of fifty," to say nothing of a ballet.

The enthusiasm of the audience caused many pauses in the performance, and the conductor, Carlo Peroni, had to stop the orchestra several times, waiting for the applause and hisses to die out.

## OPERA IN STADIUM

APPLAUDED BY 8,000

*N. Y. Times Sept. 20, 1916*  
Wagner's "Die Walküre" Given,

with Nature Supplying Effects of Scenic Artist.

## SINGING PERFECTLY HEARD

Siegmund and Mmes. Kurt and Matzenauer in Chief Roles in a Notable Performance.

Siegmund's Love Song from "Die Walküre" has been heard often enough in New York before, but never with the setting it had last night, when they gave the first open-air opera in the City College Stadium. As the music came forth the task of picturing the moonlit landscape that is generally left entirely to the scene painter received its touch of

of sky that the spectators saw swallowing up the little stage, and the slight moving of evening breezes that Wagner put into the orchestral voices was actually there and to be felt on the faces of those that listened, while the silence that also fits into the picture was so perfect that when church chimes sounded from a few blocks away they almost seemed disturbing.

It was this unusual setting that made the whole performance what it was, something to add a new chapter to the annals of music in the city.

There was a great crowd, as large as the Stadium would hold, even with the use of its standing-room facilities. It numbered about 8,000. With this manifestation of public interest, there were to be added the other feature of success to the performance that it was especially worthy, from an artistic standpoint, in all respects.

In the first place, everything could be heard perfectly. The voices of the singers and their words lost nothing, and every note of the orchestra was plainly audible, so that Artur Bodanzky in the conductor's chair could avail himself of the complete range of dynamics from a pianissimo to a double forte. The members of the cast were all singers whose voices lent themselves without effort to outdoor singing.

These questions of mechanics out of the way, it remains to be said that the outdoor setting lent an atmosphere to the whole production that was unique and appropriate and had a value of its own. Those who heard "Die Walküre" last night will probably never be willing to admit that others who have heard it only within the walls of an opera house have got as much out of the work as they.

The audience was deeply impressed. Its silence gave ample testimony to that, a dithis silence was a striking thing in itself. To look up from the field over the far-stretching rows of hearers, all in darkness, and above them the fringe of figures at the edge, thrown into relief by the lights behind the heroic oval of Doric columns, was to see an inspiring sight, whose impressiveness was added to by the fact that the great crowd was as silent during the opera as if the performers were playing to empty benches.

The singers were members of the Metropolitan Opera Company and they had given their services without pay so that all the proceeds might go to the fund of the Civic Orchestral Society to help it repeat next summer the concerts that were given in Madison Square Garden during the weeks just passed.

## 8,500 Hear Opera Sung First Time

*Sept. 20, 1916 N. Y. Herald*  
Wagner's "Die Walküre" Presented

at the Lewisohn Stadium by Singers of the Metropolitan Company.

Eight thousand five hundred persons gathered last night to hear Wagner's "Die Walküre" sung in the Lewisohn Stadium of the College of the City of New York. It was the first outdoor operatic performance ever presented in this city, but judging from the success of the experiment, both artistically and financially, it hardly will be the last.

The cast was taken from singers of the Metropolitan Opera Company, the most distinguished available, and Arthur Bodanzky, the best Wagnerian conductor that the Metropolitan has had in years, was the musical director. The entertainment was for the benefit of the Civic Orchestral Society, which gave a series of popular priced concerts in Madison Square Garden this summer. The production had been postponed from Monday because of rain.

At half-past seven o'clock sharp the orchestra started the overture. The stadium was one mass of faces. About two thousand persons had to stand, so great was the demand for seats. And when the curtains were drawn in the dim starlight of the centre of the semi-circle formed by the concrete structure of the stadium the characters on the stage looked almost like puppets in the distance. So well was the acoustic problem solved, however, that every tone of the singers could be heard in the most distant parts of the audience.

While the opera was written for indoor performance, and it loses its original character in the open, it gained something of a magical impressiveness in the starlit outdoor theatre last night. Strange to relate, even the orchestra, obviously an indoor organization sounded remarkably well, though in numbers it was no greater than the regular Metropolitan requirements. Except for the toot of occasional automobile horns in Morningside Drive, and for the noise of boys selling straw chairs in the audience, there were few

disturbing sounds. It was an ideal outdoor performance.

Mme. Melanie Kurt was Siegmünde. She was to have sung the part of Brunnhilde for the first time in her career, but Miss Maude Fay, who was billed to appear as Siegmünde, was indisposed and changes were necessitated. Mme. Margaret Matzenauer was Brunnhilde, Mme. Lila Robeson, Fricka; Johannes Sembach, Siegmund; Carl Braun, Wotan; Basil Ruysdael, Hunding, and Mmes. Mulford, Howard, Curtis, War-rum, Van Dyck, Nissen-Stone and Wake-field the Valkyries. All of the principal rôles were sung with distinction and all could be heard clearly. The whole cast had donated its services to the Civic Orchestral Society.

Behind the scenes the outdoor theatre had the aspect of a circus. Tentlike dressing rooms were arranged under the stage and a canvass enclosed space housed the spare scenery. While the settings were not new, in the distance they seemed to carry out the illusion which Wagner intended to convey.

In one of the boxes Mrs. Bodanzky, who recently arrived here from Austria, heard her husband conduct for the first time in America. Many of the singers of the Metropolitan were seen in the boxes.

The audience evidently liked the performance. There were many curtain calls between acts, and in spite of the chilly wind which blew across the field and which in the last act caught one of the stage trees in its wake and blew it up to the clouds and set it down unceremoniously on a mountain top every one remained for the finish.

All in all it was a notable undertaking. Every detail of staging and acoustics had been carefully worked out—a thing which has not characterized past outdoor musical events.

On Thursday evening "Cavalleria Rusticana" and "I Pagliacci" will be presented by other Metropolitan singers as the second outdoor operatic evening, and the proceeds, as at the first, will go to the Civic Orchestral Society.

## 'DIE WALKÜRE' HAS RECORD AUDIENCE

10,000 Hear Wagner's Opera Sung Last Night in City College Stadium.

## OUTDOOR ACOUSTICS GOOD

Civic Orchestra Project Gets an Impetus—Changes in the Cast.

The outdoor performance of Wagner's "Die Walküre," postponed from Monday night on account of rain, took place last evening in the stadium of the College of the City of New York. The seating capacity of the stadium is 8,500, and almost every seat was occupied.

The spaces between the columns at the rear of the great amphitheatre were filled with standees, who brought the number of auditors near to 10,000. So it may be assumed that the Civic Orchestra project, the beneficiary of the performance, was substantially aided. It is certain, too, that "Die Walküre" never had a larger audience.

It was impossible to avoid thinking of "Pagliacci" while viewing the stage from the upper ranges of the circuslike auditorium. The temporary stage occupied but a small portion of the space in the centre.

Two more stages of like size could have been placed, but three ring opera has not yet been contemplated. The orchestra sat on a square platform before the stage. The musicians were seven rows deep and Conductor Arthur Bodanzky at the rear was at least thirty feet from the footlights.

## See Show House Secrets.

Everything on the stage was sufficiently large, but all seemed small by force of comparison with the surroundings. Furthermore, those on the sides of the amphitheatre saw less of the scene than of the secrets of the show house, such as spot light, ladders and even under stage workers.

The acoustics were unexpectedly good. To be sure, they were far from ideal, for opera was not planned as an outdoor entertainment, and the modern orchestra, the product of a long series of experiments, was not conceived as an instrument to be heard without the reinforcement of walls and ceilings.

But the voices could be heard well in almost every part of the stadium and the orchestral effects suffered much less than they usually do in outdoor representations.

## Assembly's Character.

The audience was distinctly not characteristic of opera. The highest price, outside of that for boxes, was \$2.50 and the lowest 25 cents. That New York

would be glad to patronize the performances at the Metropolitan Opera House at such figures was plainly indicated by the popular character of last night's assembly. But the singers volunteered their services. That made the bridge over the otherwise impassable gulf.

The cast was considerably changed owing to the indisposition of Maude Fay, who was to have sung Siegmünde. With her out, Mme. Kurt transferred herself from Brunnhilde to Siegmünde, and Mme. Matzenauer from Fricka to Brunnhilde.

Lila Robeson assumed the rôle of the conquering spouse of Wotan, Carl Braun as the god, Johannes Sembach as Siegmund and Basil Ruysdael as Hunding were the other principals. The merits of the performance were those long familiar to patrons of the Metropolitan.

## "WALKÜRE" SUNG IN OPEN FOR FIRST TIME TO OVER 7,000

*Week Sept. 20, 1916*  
Metropolitan Opera Put On at

City College Stadium Is Rendered With Surprisingly Good Results.

More than 7,000 persons at the Lewisohn Stadium of the College of the City of New York last night heard grand opera given in New York in the open air for the first time. With practically the same cast as appears during the regular opera season at the Metropolitan, Wagner's "Die Walküre" was sung with surprisingly good results.

A lesson had been learned from the experience of the producers of "Cai-ban," "the Shakespearian masque. When "Cai-ban" was produced, advantage was taken of every available inch of ground in the field, with the result that at attendance of 18,000 was gained, but many had great difficulty in hearing. Last night the seats were limited to the concrete stands and a few boxes, and the stage was so arranged as to be within hearing radius of all.

Being able to see and hear well, the audience endured the somewhat chill autumnal air with fortitude. As many wraps were brought out as for a football game. During the acts there was no light except that from stage effects, but in the intermissions such powerful lights were thrown from the rear of the stadium that the crowd could read its programmes and librettos with ease.

## Effective for Opera.

Of course it is impossible for opera in natural surroundings to be so effective as opera given in the usual way, but in every possible respect the performance was fully up to Metropolitan standard. As Siegmund, Johannes Sembach was in very good voice. The rôle of Siegmünde was sung well by Melanie Kurt, who was to have been Brunnhilde except for the sudden illness of Miss Maude Fay, the American singer. Mme. Kurt was the only singer in New York available as Siegmünde. Margaret Matzenauer became the Brunnhilde and Miss Lila Robeson sang the rôle of Fricka. Carl Braun was in his favorite rôle, Wotan, and Basil Ruysdael sang Hunding. The Walküre ensemble consisted of Florence Mulford, Kathleen Howard, Henrietta Wakefield and others.

Artur Bodanzky conducted the complete Metropolitan orchestra, which, after the second act began, presented the unusual spectacle of playing with their hats on. The singers were unable to gain this protection from the cold.

## Double Bill To-Night.

Because the artists had given their services free, it was possible to give the opera at popular prices, which ranged from 25 cents to \$2.50. It was under the auspices of and for the benefit of the Civic Orchestral Society, and was under the direction of the Metropolitan Musical Bureau, which conducts the extra-operatic activities of the Metropolitan Opera Company. To make the affair possible, the opera company waived clause in its contracts with the artists, prohibiting volunteer singing.

To-morrow evening, beginning at 7.30 o'clock, the Metropolitan stage will sing a double bill, "Cavalleria Rusticana" and "Pagliacci," at the Stadium. Gadsby, Botta, Fittin and Amato will appear.

## "DIE WALKURE" SUNG IN COLLEGE STADIUM

*Sept. 20, 1916*  
*U. S. Times*  
Melanie Kurt Takes Role of Sieglinde With Moment's Notice.  
Production a Success.

In order to make the performance of "Die Walkure," at the City College Stadium, possible this evening, Mme. Melanie Kurt gave up the role of Brunhilde that she was announced to sing, and sang the role of Sieglinde, which Maude Fay was unable to sing owing to indisposition. Mme. Melanie Kurt was the only person in New York able to sing the role of Sieglinde, according to the Metropolitan Musical Bureau's announcement.

The readjustments necessitated by Miss Fay's illness were as follows: Margarete Matzenauer sang Brunhilde, Lila Robeson sang the role of Fricka. The others in the cast remained those announced. Johannes Sombach sang the leading role of Siegmund, Carl Braun sang his favorite role of Wotan, and Emil Ruysdael sang Hunding, while the "Walkure" ensemble consisted of Meses. Mulford, Howard, Curtis, Warrum, Van Dyck, Nissen-Stone, Wakefield and Robeson.

With an exceptional cast of singers, recruited from the foremost ranks of Metropolitan singers, and the complete Metropolitan orchestra, under the direction of Arthur Bodanzky, Wagner's opera, "Die Walkure," started promptly at half-past 7 o'clock. The entire cast had volunteered its services for this as well as the second performance, and in this way helped to make possible these events, and the continuance of the Civic Orchestra concerts next summer. It was the volunteering of these artists, too, that made possible a price schedule within the financial limits of all.

For the second performance on Thursday, the Metropolitan Musical Bureau has provided the double bill of "Cavalleria Rusticana" and "Pagliacci." This bill is a favorite at the Metropolitan Opera House. Here, too, the cast will be almost identical with that of the Metropolitan.

Pasquale Amato, baritone, famed for his interpretations of Tonio, will appear in that role in "Pagliacci." Anna Fitzu will be Nedda and Luca Botta, for the first time in America, will sing Canio. Audisio and Tegani will take the other male roles.

## OPERA IN OPEN AIR AGAIN DRAWS CROWD

*U. S. Times*  
*Sept. 22, 1916*  
'Cavalleria Rusticana' and 'Pagliacci' Heard with Delight in City College Stadium.

### WARMER NIGHT AN AID

Mme. Gadski, Anna Fitzu, Botta, and Amato Among Volunteer Singers for Civic Orchestra Fund.

They gave opera at the City College Stadium again last night, and the audience that turned out to hear "Cavalleria Rusticana" and "Pagliacci" was probably the largest that has attended an operatic performance here in recent years, for it must have been more than 2,000. The great seating capacity of the stadium and all its standing room was used up, and there were many turned away at the gate.

The setting of the evening was not inappropriate to the performance of "Pagliacci," with its tale of a strolling band of players who set up their stage wherever the prospects for audiences are good, and it was amusing to notice that when the curtain went up the proscenium of the strolling players in the piece was a duplicate in miniature of the stage the Metropolitan Musical Bureau had provided for the performance itself.

The singers who had volunteered their services for "Cavalleria Rusticana" were Meses. Johanna Gadski, Kathleen Howard, and Emma Bornigga, with Messrs. Luca Botta and Riccardo Tegani. Those who appeared in "Pagliacci" were Miss Anna Fitzu and Messrs. Luca Botta, Pasquale Amato, Pietro Audisio, and Riccardo Tegani. Arnoldi Conti conducted both performances. Giulio Setti was chorus master, and the assistant conductors were F. Romei, G. Fucito, and W. Tyroler, while Edward Siedle was in charge of the technical arrangements.

It was warmer last night than at the

performance of Tuesday evening, and the audience was, therefore, more comfortable and more inclined to make a social occasion of it. The operas were a shade less successful in general effect, for the opulence and vitality of a Wagner "Ring" score, and the more declamatory style were proved to have better carrying power in the open air than the less robust music of Mascagni and Leoncavallo heard last night.

However, the audience found a great deal to enjoy and to be enthusiastic over and the applause was liberal. There was a large extra audience which had paid no admission lining the iron fence all around the eastern side and the open ends of the stadium enclosure. In spite of the fact that all it saw was the rear of the stage and an excellent view of the crowd on the stadium seats, and could have heard little except occasional snatches of orchestral music, it stayed through to the end of the performance. Many of its members were those who had been unable to obtain admission to the grounds by paying.

The success of the venture started various rumors as to its resumption next year. One version was that the performances would in some way be continued next summer with the work of the Civic Orchestra. The benefit of whose guarantee fund the operatic performances were given. As the artists volunteered their services, it is expected the orchestral fund will profit considerably by the performances.

## 'PAGLIACCI' SUNG AS MOTOR HORNS TOOT

*U. S. Times*  
Men in Shirt Sleeves Peddle Cigarettes to Strains of "Cavalleria."

*Sept. 22, 1916*  
BIG CROWD AT STADIUM

### Outdoor Grand Opera Given Again to Aid Civic Orchestra Concerts.

"Cavalleria Rusticana" and "Pagliacci," the battle scarred "double bill" of grand opera, has had all sorts of experiences, and last evening found itself rudely exposed to the night air on the northern heights of Manhattan. The two one act operas were sung in the stadium of the College of the City of New York. It was the second of the two performances given to aid the Civic Orchestra concert scheme, and there was abundant evidence that comforting results had been attained.

It would not be precise to say that the house was full, because it was not a house. But the seats were nearly all taken and the standing room, at 25 cents a stand, was crowded with a most attentive crowd, which amused itself with characteristic comments on the proceedings. Meanwhile men in their shirt sleeves tramped around the corridor peddling cigarettes, candy and other delights, while others sold mat cushions to take the cruelty out of the stone seats.

Automobile horns intruded themselves into the score often, but the opera hearers, like their fellows down town, were not to be disturbed by false notes. The tragedies of *Santuzza* and *Nedda* were properly observed, although the latter was reduced to small dimensions on the tiny stage. Johanna Gadski was the *Santuzza* and Anna Fitzu the *Nedda*. Luca Botta was both *Turiddu* and *Canio*, and Kathleen Howard was the *Lola*. The popular star of the evening was undoubtedly Mr. Amato as *Tonio*, and when he sang the prologue joy was unconfined. Arnaldo Conti conducted.

## Thousands Hear Two Operas Sung Under the Stars

*U. S. Times*  
*Sept. 22, 1916*  
More Than 8,000 in Stadium and 2,000 Outside When "Cavalleria" and "Pagliacci" Are Presented.

"Cavalleria Rusticana" and "Pagliacci," most popular of all half length grand operas, were sung outdoors for the first time in New York last night at the Lewisohn Stadium of the College of the City of New York, and their presentation was as impressive as was that of "Die Walkure" on Tuesday evening.

With a cast made up from the ranks of the Metropolitan Opera Company both operas were sung with almost the same finesse that would have marked them indoors.

More impressive than the doings on the

stage, however, was the sight of the audience. Eighty-five hundred persons filled the stadium to overflowing. Crowded five deep, rows stood above the remainder of the audience, straining to hear the music, and outside the fence which surrounds the athletic field fully two thousand additional lovers of music gathered to catch what they could of the music.

The weather was ideal, mild and calm, although occasionally a passing breeze caused ripples to run up and down the flimsy scenery.

In "I Pagliacci" the sight of an outdoor theatre within an outdoor theatre was novel. The whole stadium stage looked very much like a gigantic "Pagliacci" stage, and the effect was unique. Miss Anna Fitzu appeared as Nedda for the first time, and Luca Botta also was heard here for the first time in Enrico Caruso's favorite rôle, that of Canio. Pasquale Amato's robust voice was heard as Tonio. Pietro Audisio and Riccardo Tegani sang the remainder parts. All of the voices could be heard distinctly in the furthest corners of the stadium, so well had the acoustic problems been solved by Edward Siedle, the artistic director.

Mme. Johanna Gadski was heard as Santuzza in "Cavalleria Rusticana," and Miss Kathleen Howard, newly engaged by the Metropolitan, appeared for the first time with the Metropolitan singers, taking the rôle of Lola. Mr. Botta was Turiddu, Mr. Tegani, Alfio, and Mme. Emma Bornigga, Lucia. Arnaldo Conti conducted.

Both operas with their outdoor settings, in spite of the light orchestration, seemed admirably adapted to stardist presentation. The audience continually interrupted the action on the stage with timely and occasionally untimely—applause. Mr. Amato's prologue to "Pagliacci" called forth rounds of plaudits.

All of the singers donated their services for last night's performance, as those who sang on Tuesday night had done. The proceeds of the evenings will go to the Civic Orchestra Society.

Up to the time of these performances outdoor opera was thought to be impractical, but they have produced conclusive proof that opera can be heard and enjoyed in the open. In fact, a certain impressive charm is added by the process of turning indoor opera outdoors, and in addition an almost unlimited number of auditors can be accommodated.

## OPERA IN OPEN AIR AGAIN A BIG SUCCESS

*U. S. Times*  
*Sept. 22, 1916*  
Ten Thousand Hear Gadski and Amato in "Pagliacci" and "Cavalleria."

Any doubts which may have existed after Tuesday night's performance of "Die Walkure" in the Lewisohn Stadium of the College of the City of New York that grand opera could be given in the open air successfully was dispelled by last evening's programme at the Stadium. There was an attendance of almost 10,000, which was much greater than at the German opera, and the programme—the favorite double bill, "Cavalleria Rusticana" and "Pagliacci"—was immeasurably more enjoyed.

In each opera the cast was practically the same as that in the Metropolitan performances, the singers having volunteered their services. Mme. Gadski sang Santuzza and Miss Kathleen Howard sang Lola in "Cavalleria." It was Miss Howard's "unofficial Metropolitan debut," and she, as well as Mme. Gadski, was greeted with great applause. Turiddu was sung with spirit by Luca Botta, Alfio by Riccardo Tegani and Lucia by Emma Bornigga.

Pasquale Amato drew the greatest volume of applause when he sang the prologue to "Pagliacci." Miss Anna Fitzu was Nedda, Botta was Canio, Audisio was Beppo and Tegani was Silvio. It was the first time Botta has sung Canio in America.

The regular Metropolitan orchestra was used and was conducted by Arnaldo Conti.

Sounding boards and a better distribution of the attendance in relation to the stage improved conditions so that even the several rows of standees at the top of the stadium could hear well.

## EXCELLENT MUSIC IN NEW ORATORIO

Adriano Ariani's "St. Francis" Sung Again at Religious Anniversary.

"Saint Francis," a new oratorio by Adriano Ariani, was sung last night at Carnegie Hall in connection with the fifteenth anniversary of the founding of St. Anthony's Church in New York by the Italian Franciscan fathers. The oratorio

had its first presentation in Monday night.

Mr. Ariani is an Italian who has been living in New York five years. This is his first oratorio. The music is exceptionally interesting. It is modern, yet it seldom sounds forced or inordinately dissonant. It is melodious, but not reminiscent. Above all, it can be sung.

Like most Italian oratorios "Saint Francis" contains descriptive music. At times it borders on the theatrical, but there is so much that is beautiful and effective, and so much that discloses talent that an unwieldy orchestra accompaniment can be overlooked. It is remarkable that an unknown composer should put forth a work showing so much skill in writing and so much spontaneity. His technical proficiency is well demonstrated in an exceptionally well made fugue, which appears in the choral ending of the third part of the work. Probably the most beautiful music comes earlier in the third section. It is a duet for tenor and soprano between St. Francis and St. Clare.

The soloists last night were Mme. Francis Alda, soprano; Luca Botta, tenor; Adamo Didur, bass, and Mario Laurenti, baritone. The composer conducted the performers. A large and well trained chorus and an orchestra collected from various local symphonic organizations completed the list of performers. A moderately large audience listened to the performance and showed its approval with liberal applause, mingled with numerous shouts of "bravo."

## GADSKI STIRS BIG THROG AT CONCERT

*U. S. Times*  
*Oct. 9, 1916*  
Singer Wins Applause in First Recital of Season at Carnegie Hall.

Mme. Gadski, soprano of the Metropolitan Opera House company, gave her first song recital of this season yesterday afternoon in Carnegie Hall. She had announced that the prices would be of the type described as "popular" and the programme of a similar nature. The audience was accordingly of good size.

The entertainment reproduced scenes long familiar at Gadski recitals. There was the usual display of foliage in the decoration of the stage and of originality in the garb of the singer. There were large and elaborate "floral offerings," which found themselves deposited on the piano after the first group of songs.

There was sustained enthusiasm about the singer's doings, whether they were of her best, as in "Es hat die Rose sich beklagt" and "Im Herbst," or her least admirable, as in Dvorak's "Songs my mother taught me," or the old time ballad of Crouch, "Kathleen Mavourneen." Applause followed singing of the key just as it pursued genuine beauty of tone and finish of style. Like the gentle dew of heaven it fell equally upon the just and the unjust.

Mme. Gadski was "in good voice." Let us hope she will remain so till she begins her labors at the opera. She wove about the audience the spell of her familiar moods of peace and comfort. Hers is a restful art, potent to still tumultuous passions and fill the soul with blest repose. What a pity she does not sing to her countrymen—those at home, of course.

## SONG RECITAL GIVEN BY EVAN WILLIAMS

*U. S. Times*  
*Oct. 9, 1916*  
He Commands Respect and Admiration for Much That Is of Sterling Worth.

Evan Williams, tenor, gave a song recital yesterday afternoon in Aeolian Hall. Mr. Williams is an old favorite, but he is heard oftener in other places than in New York. He is not now in the first flush of his vocal powers, but he is a singer who commands respect and admiration for much that is of sterling worth.

He sings always in English and with an enunciation which makes his songs intelligible to all hearers. This adds greatly to the enjoyment of all listeners who are not specially trained for song recital.

Furthermore, Mr. Williams has dramatic qualities in his delivery which make fine effects in such things as the prefatory recitative to "Lend Me Your Aid" from Gounod's "Queen of Sheba" the final number of his programme. In ballads, too, he shows sensitive feeling and a knowledge of style. Altogether, despite shortcomings which are regrettable but which belong to the state of the voice rather than to the singer, Mr. Williams continues to be an interesting recitalist.

**Helen Stanley and Eddy Brown**  
Manhattan Opera Soloists.

Helen Stanley, young American soprano of the Chicago Opera Company, and Eddy Brown, violinist, pupil of Leopold Auer, were the soloists at the Sunday night concert at the Manhattan Opera House last night. The orchestra was conducted by Oscar Spirese. The programme follows:

Overture, "Richard"..... Wagner  
Aria, "Louise"..... Charpentier  
HELEN STANLEY.  
Impressions "D'italie," symphonic suite, Charpentier  
Opertoire, "Phedre"..... Massenet  
Concerto, E minor for the violin Mendelssohn  
Introduction, "Secret of Suzanne" Wolf-Ferrari  
Aria, "Carmen"..... Bizet  
HELEN STANLEY.  
Polonaise in E minor..... Liszt

**FRANCES NASH GIVES FIRST PIANO RECITAL**

**S.**  
Young Player Is Charming in Manner and Pictorial

**Oct. 11-1916** Quality.

Frances Nash, pianist, gave her first recital to local hearers yesterday afternoon in Aeolian Hall. She spared her audience the inexorable sonata, and ushered herself into public notice by a delicate exploration of the content of Sebastian Bach's "Chromatic Fantasia and Fugue."

Having sufficiently exercised her fingers with this, she proceeded to the second item of her programme, a group of Chopin compositions, including the A flat ballade.

The anaclets out of the way, Rachmaninov, Cyril Scott, Sapelnikov, Dvorak and the perennially young Saint-Saens were paraded in the dim light of the stage. Liszt concluded the series.

Miss Nash proved to be a prepossessing young person, who made a delightful picture seated at a piano. Her first number, as already hinted, was approached with maidenly modesty.

Some pianists have found the ternal fires of immortal thoughts in Bach's "Chromatic Fantasia and Fugue," but Miss Nash seemed to have no desire to harrow up the feelings of her hearers. Elegant sentiments gushed from her dainty fingers and decorum of temperament pervaded the room.

With the Chopin numbers sentiment mounted to still higher levels of conquest, while piano playing committed itself once and for all to the smoothest and politest manner of the drawing room. Of the almost unutterable things which we have been told are contained in Chopin's music there was not even an index.

Many young ladies like to play the piano. Many even wish to play in public. To few is it given to demonstrate an incontestable right to this privilege. Miss Nash was charming in manner and pictorial quality; but she did not deliver any special message of art.

**Louis Shenk's Song Recital.**

Mr. Louis Shenk secured an early place among the hitherto unknown applicants for the favor of the New York musical public by giving a song recital in Aeolian Hall last evening. He is a baritone, with a voice of prepossessing natural quality though limited power, which he has not yet learned to use to the best advantage, and, indeed, his qualifications for interpreting such a program as he offered last evening are not large. His style tends toward monotony and toward lugubrious expression, and this tendency was accentuated by the prevailing mood of his songs, especially in the first groups of the program. A large portion of it was given to songs in English, in which Mr. Shenk's enunciation was commendable in its clearness. One of them was by himself, "A Song of the Cruise." There was also Ciampi's "Tre giorni son cie Nina," which still masquerades as a composition of Pergolesi's.

**LOUIS SHENK SINGS IN SOMBRE MANNER**

**S.** **Oct. 10 1916**  
Barytone With Some Merits  
Marred by Sustained Air of Melancholy.

Louis Shenk, barytone, gave a recital of songs last evening in Aeolian Hall. His programme was composed chiefly of songs not too often heard, but it was none the less wanting in variety of moods. Possibly this was partly because the singer himself seemed addicted to sombre feeling and sobriety of style. Mr. Shenk's voice is one of heavy and somewhat dry quality and this naturally militated against any expression of gaiety or even satisfaction.

considerable freedom in its enunciation. He was skill in the delivery of head tones. Mr. Shenk phrased well, and his enunciation had the merit of general distinctness. Accurate intonation was another merit of his delivery, a quality which should be always present in some ital, but which is much too often absent.

But with a dry and heavy voice and a temperament apparently prone to solemnity, the singer was not able to impart emotional warmth to his numbers. He seemed to be happiest in "Der Doppelgänger," though the song is often given with a more moving accent of dramatic power.

**MISS ANNA CASE'S RECITAL**  
**Oct. 12, 1916** Time  
First Appearance as a Song Singer of a Metropolitan Soprano.

Miss Anna Case, who has been heard in New York hitherto at the Metropolitan Opera House in operas and in the Sunday night concerts, appeared here last evening in Carnegie Hall for the first time in a song recital. The occasion was made festive by an elaborate decoration of the platform with palms, by the bestowal of many flowers, and by the presence of a large audience of the friendliest disposition, eager to applaud. Nor was occasion for applause lacking. Miss Case's voice is one of the most beautiful of its kind that has been heard in the opera house for a long time, and the fact that she is an American and of American training has naturally created a sympathetic feeling in her listeners that found renewed expression last evening. Her voice is not of a sort that is most appropriately surrounded or most congenially employed in the Metropolitan Opera House, nor, indeed, in Carnegie Hall, on account of their size. It is a light soprano of the most lyric quality, of delightful freshness and transparent purity when it is heard at its best; a voice that is not adapted for dramatic expression nor for the utterance of deep emotions, but yet capable within its limits of a variety of color and manifold charming effects. It is perhaps needless to say that it is not heard at its best when it is forced in order to make it something other than it is, and Miss Case is wisest when she shuns the temptation to do so.

She was not often so tempted last evening. Her program was chosen with a judicious regard to what she is best capable of doing, and also with a sense of musical contrast that spoke of a real musical feeling.

She sang the eloquent "Lament" from Monteverde's "Arianna," with fitting simplicity; perhaps a little more of such simplicity would have been better in the air "Angels ever bright and fair" from Handel's "Theodora." There was grace in her delivery of Pergolesi's "Se tu m'am!" and in Dr. Arne's English air, "Lovely Celia," which she added to the group. Miss Case showed sympathy and understanding of German Lieder by Schubert, Schumann and Brahms. She added Schubert's "Ave Maria" to the printed list. And yet there were occasions when the quality of her sustained tones in Schumann's "Röslein" and "Mandnacht" was not maintained with purity and evenness. An interesting feature of her program were Swedish songs by Södermann and Kjerulf, a Swedish folk dance (which she had to repeat) and a Norwegian folk song sung with an exception in the Scandinavian tongues and with a fully characteristic expression, though she did not always succeed in preserving the beauty of her tone in unperturbed vigor and brilliancy to the "Dolpolska." The program also included a group of French songs and songs by Americans—Alexander Russell, Charles Fonteyn Manney, Fay Foster, MacDowell, and Charles Gilbert Spross. Mr. Spross was her accompanist and played with much skill.

**ANNA CASE SINGS WITH MUCH SUCCESS**

**S.** **Oct. 12 1916**  
Her Beautiful Voice and Technique Give Pleasure in Song Programme.

**AIRS COVER WIDE RANGE**

Tonal Shading Especially Notable in Some Swedish and Norwegian Numbers.

Anna Case, a Metropolitan Opera House soprano, rarely heard in opera, gave a song recital in Carnegie Hall last evening. Her entertainment had merits of a high order, if not of a wide range. Miss Case is young, extremely comely and possesses a voice of great beauty. By honest study she has acquired a good command of this voice and she uses it with uncommon technical skill. It is a delight to hear such pure, liquid tones, so clearly attacked, so firmly sustained and dynamically graded with such delicacy. The singer's phrasing showed large control of breath as well as artistic sensibility. Her enunciation was admirable in the several lan-

guages which she used. She was at her best in the lyrics which permitted a display of her mastery of tonal effects and least happy in her attempts at the expression of emotion. Hers is an exquisitely finished but not dramatic style. In the arrangement of her programme she showed judgment in the selection of pleasing songs well suited to the display of her best powers.

Her singing of Handel's "Angels ever bright and fair" was an artistic achievement of very high order. She sang Rubinstein's "Es blinkt der Thau" with understanding, sentiment and beauty, but without reaching its furthest depths. The same description would fit her delivery of Schumann's "Die Mondnacht."

In some Swedish and Norwegian songs Miss Case shone to great advantage, for in these her treatment of tonal shading and the velvety smoothness of her style were exhibited brilliantly. There was much winsome charm too in her singing of the "Vergebliches Ständchen" of Brahms.

It is a pleasure to say so much that is commendatory about the art of a young American whose whole schooling and career have been at home. Within her field she is a welcome addition to the list of platform vocalists and should have a successful future.

**MR. GARDNER'S RECITAL.**  
**Oct. 12, 1916** Time  
Excellent Playing of Program by a Young American Violinist.

Mr. Samuel Gardner's name has had a good sound in New York concert programs for some years, though he is still a young man; and his violin recital yesterday afternoon in Aeolian Hall will enhance it. An American, his training has been all in New York; he has had the advantage of playing with the Kniesel Quartet as its temporary second violin when Mr. Letz was detained in Germany by the fortunes of war, and on other occasions when assistance has been needed. More recently he has played with the Chicago Orchestra in the honorable post of second concertmaster and as a soloist with that organization. His performance yesterday was admirable in many ways and affirmed his place as a serious and accomplished artist, a master of the technique of his instrument as well as of the higher attributes of a ripe and finished style. His is unquestionably a deeply musical intelligence; and, while he is not lacking in ardor and imagination, he has arrived at a maturity in which the "fire of Spring" is checked from ravaging the beauty and symmetry of what he plays, and in which repose and power are manifested. His tone is round and full; but there were times yesterday when some would have welcomed more sensuous charm.

His program contained interesting matter. Such was a concerto in A minor by Vivaldi, arranged by Nachiez, with accompaniment of organ, and piano, a work of real nobility and expression, in the first movement of which, especially, might be observed a certain foreshadowing of Bach. Mr. Gardner played it not as a piece of cold formalism, but as something imbued with a contained passion and the suggestion of poetical feeling. There was charm in his playing of a Siciliano and rigaudon by Francaeur and a brilliant rondo by Mozart. Tchaikowsky's concerto, so well played as it was by Mr. Emil Newman, is not exactly for edification; but Mr. Gardner's performance was robust and finished, and conveyed something of the significance of its underlying morbidezza.

Among his shorter numbers were several of fresh and varied interest—a capital humoresque by Victor Kolar, who has already made his mark here as an orchestral composer; a piece in an American idiom by Mr. Gardner himself, "From the Clambake," showing genuine fancy; another, "Negro Air et Danse," by the Englishman Cyril Scott.

**YOUNG AMERICAN IN VIOLIN RECITAL**

**Tr.** **Oct. 12 1916**  
Samuel Gardner at Carnegie Hall—Scotch Music from the Canebrakes.

Samuel Gardner gave a concert of violin music in Aeolian Hall yesterday afternoon. He is a young artist, who has been under the instruction of Mr. Franz Kniesel for half a dozen years or more, but in no wise is he a novice. Two seasons ago he introduced himself pleasantly to a local audience at a recital in Rumford Hall and during last season he filled the position of assistant concert master with the Chicago Orchestra and demonstrated his quality as solo performer in several Western cities.

It was owing to this, probably, that he thought it necessary yesterday to play the Tchaikowsky concerto, which exacts technical skill of the highest type, but which, of all the current concertos for the violin, is least adapted to performance at a recital with piano-

forte accompaniment. He played it like a veteran and in it disclosed all the volume of tone and technical proficiency essential to its successful performance; but his musicianship showed itself in the less pretentious numbers of his programme. A beautiful concerto in A minor, by Vivaldi, arranged by Nachiez with pianoforte and organ accompaniment, was much more to the purpose, and so was the Rondo from the "Haffner" Serenade by Mozart.

But in these pieces, as well as another of the classical type (a Siciliano and Rigaudon by Francaeur), he showed an impetuosity, natural to youth, which disturbed the reposeful symmetry of the music. His solid accomplishments were most apparent in his second group of pieces, in which the folksong spirit prevailed, consisting of a capital "Humoresque" by Kolar, a local composer; Grainger's somewhat overworked but always captivating transcription of an Irish reel, "Molly on the Shore"; Dvorak's second Slavonic Dance, arranged by Kreisler, and a composition entitled "From the Canebrake," in which an attempt at characteristic American idiom was made.

It was a pleasant bit of music, but there is a good deal more in the folksong of our former black slaves than the Scots' snap, which has degenerated into ragtime. There is more of the Scotch Highlands in Mr. Gardner's melody than of the canebrake or cotton-field of our South. H. E. K.

**EXCELLENT RECITAL BY YOUNG VIOLINIST**

**S.** **Oct. 12, 1916**  
Samuel Gardner's Art Already Shows an Abundance of Promise.

Samuel Gardner, violinist, gave a recital yesterday afternoon in Aeolian Hall. Mr. Gardner is not unknown here. He studied his art in this city and has been heard here in recital. He also played second violin in the Kniesel Quartet during the period when Hans Letz was detained in Germany by war conditions. He has had numerous hearings in other cities, appearing as soloist with the Chicago Orchestra and other important organizations.

His programme yesterday contained the Vivaldi concerto in A minor, the Tchaikowsky concerto, a rondo of Mozart, a humoresque by Victor Kolar, the violinist's own "From the Canebrake" and other short compositions. Mr. Gardner played on a Guadagnoli violin of very fine quality, from which his skill evoked a very beautiful tone.

He is one of the most promising of the younger violinists who have recently come before this public. His playing is distinguished by great smoothness and finish in legato passages and by a technical facility equal to the demands of rapid and complicated passages.

Other notable traits are its elegance of style and its clearly marked rhythm. In some of the swifter parts of the Tchaikowsky music there was perhaps a little too much haste, but the reading of the concerto was generally excellent. Even more admirable, however, was his performance of the Vivaldi composition, in which polish, repose and musical taste of a high order were disclosed. Mr. Gardner bids fair to take a leading position among violinists.

**DUTCH AND BELGIAN MUSICIANS HEARD**

**S.**  
Michael Penha and Theo Henrion Give Recitals  
**Oct. at Aeolian Hall.**

**13-1916**  
Two recitals of no grave import invited the attention of visitors to Aeolian Hall yesterday. In the afternoon Michael Penha, a violoncellist from Holland, was heard. He played a sonata by Jean Baptiste Bréval, a professor in the Paris Conservatoire at the end of the eighteenth century; the prelude of Bach's C minor suite (unaccompanied), one movement of a Klengel concerto, Boellmann's "Symphonic Variations" and shorter numbers.

He proved to be a performer with a large, robust and somewhat rude tone, and a style most advantageously heard in sentimental, slow music. In the swifter flights of the allegri his technique was far from faultless and his intonation uncertain. But he showed himself to be serious in his attitude toward his art and received kindly consideration from the audience.

evening Theo Henrion, a B. I. pianist, was heard. He played here in February, 1915, at which time he was a professor in the Canadian Conservatory at Montreal. His chief numbers were Beethoven's sonata, opus 81A, Brahms's Paganini variations and Liszt's B minor ballade. There were also some Chopin and Schumann numbers.

Mr. Henrion had little of high value to offer. His tone was hard and his finger-work by no means smooth. His playing had a very small amount of color or warmth and for the most part lacked even the academic merit of correctness.

## DEBUT OF DUTCH VIOLONCELLIST

Michael Penha Displays His Skill at Aeolian Hall

Michael Penha, who gave his first American concert in Aeolian Hall yesterday afternoon, is a young Dutch violoncellist whose style of play gives strong contradiction to the popular notion of the temperament of his people. There is nothing phlegmatic about the young artist. On the contrary, he is spirited to a degree, so mettlesome, indeed, that he will have to put a curb on himself before he will satisfy the requirements of staid and sober-minded musical judges.

In nearly all of his playing yesterday he showed so great a fondness for dash, such exuberant delight in his ability to overcome the technical difficulties of his instrument that his playing degenerated into a flippancy which was disrespectful to the music and sometimes subversive of the serious mood of his listeners. Many a rush up the fingerboard ended in disaster to intonation, tonal quality and structure of phrase, and caused amazement of a kind which was the opposite of that aimed at.

His remarkable fleetness of finger and facility in manipulation of the bow would have won him great admiration had they been paired with greater continence of style.

He played a sonata by Jean Baptist Bravay, a French musician whose activities bridge over the eighteenth and nineteenth centuries, and were pretty evenly divided between the violin and the violoncello, the prelude to Bach's unaccompanied suite in C minor, the first movement of a concerto by Klenz and a number of show pieces.

H. E. K.

## THEO HENRION HEARD IN PIANO RECITAL

New Yorkers Find Him an Artist of Promise

Theo Henrion, a young pianist unknown to New York, gave a recital last night in Aeolian Hall before a moderate sized audience. Mr. Henrion proved himself to be an artist of evident musicianly instincts, who possesses a good technique. In addition he showed some feeling and not a little delicacy of mood.

It would be too much as yet to state further than this. Mr. Henrion has youth and the foundations for an admirable pianist, and with careful study ought to be able to make a place for himself upon the concert stage. On his programme last night was the Beethoven Sonata, op. 81a, a group of Schumann and of Chopins, the Liszt Ruinor Ballade, and two compositions by Gretry translated by Mr. Henrion himself.

### Beryl Rubinstein's Recital.

Beryl Rubinstein, a young pianist new to New York, played yesterday in Aeolian Hall before an audience of large size, and obviously to its satisfaction. He has qualifications that help toward a successful pianoforte recital, especially a very well developed technical facility that neither halts nor stumbles in the exacting problems of pianoforte music but goes boldly and resolutely through them. He has power and an abundance of tone. He was not enabled yesterday to disclose much of what he can do in the way of variety of color and in all the subtle effects that are possible in quality and dynamic range. In Liszt's arrangement of Bach's G minor organ fugue his technical certainly stood him in good stead in gaining a very clear articulation of the contrapuntal structure. Nor was there the slightest doubt about what Brahms had written in his B flat rhapsody, nor Chopin, nor Liszt, nor Lisztounow in their pieces on his program; and the fact that he undertook Mr. Godowsky's complication of Strauss's "Kunstler-leben" waltz affirmed his complete confidence in his technical powers. But in reaching the inner poetry, the real significance beneath the exterior of most of this

music Mr. Rubinstein's gift of feeling is so certain. His feet keep close to the floor and he is a pedestrian. He is also young. It may be that persistence and reflection will give him glimpses of something beyond.

## MR. GANZ'S RECITAL.

### An Unconventional Program of Pianoforte Music in Aeolian Hall.

Mr. Rudolph Ganz is not at all satisfied with the usual things in the way of a pianoforte recital, and the program of the one he gave yesterday afternoon in Aeolian Hall contained some unusual things. Schumann's "Faschingsschwank aus Wien" does not often get itself played in public, though it contains brilliant and original music, characteristic of the composer. Unknown to concert audiences hereabouts is Rachmaninoff's second pianoforte sonata. It is in three long movements, and is an astonishing production for the author of the orchestral works and the pianoforte concertos, that have been heard here. There is the material in it; but the composer has piled it up in enormous and generally thick and opaque masses, and has been prolix and lacking in consecutiveness in his development of it; so that the result is a burden and a bewilderment to the listening ear long before the end is reached. Mr. Ganz played it with unfaltering power and sustained enthusiasm.

The six preludes of Debussy that followed, likewise unfamiliar to many, are matter of a very different sort, but quite as far from the conventionalities of a pianoforte recital. Those entitled "Voiles" and "Ondine" have many familiar touches of Debussy's hand. They are both pretty thin. The "Homage to S. Pickwick, Esq." and the "General Lavine," the latter being marked "eccentric," display a vein of grotesque and willful humor. Mr. Pickwick is greeted at the outset with a strange version of "God Save the King," and later with what seems like a snatch of an Irish reel. The piece is amusing and not without the suggestion of a portrait sketch. In "Foux d'Artifice" Debussy has obtained some remarkable tonal effects that seem to be really novel upon the pianoforte. Of course, the whole piece is pure impressionism, for the mind's eye and not in the least for the sense of musical enjoyment. Mr. Ganz realized these visual suggestions with great cleverness and brilliancy; and in "La Fille aux cheveux de lin" he set forth still another sort of Debussy with charm. His program ended with two nocturnes by Chopin and Liszt's "Harmonies du Soir" and "Mazepa." Mr. Ganz is unfortunately tempted too often to a too great expenditure of power; and in certain passages his tone is thereby apt to become hard and unyielding. It is a pity, in a player who has so much musical endowment, whose playing is generally so fine, whose outlook is so unconventional and original.

## NEW TENOR AT CONCERT.

Theo Karle Has Voice of Fine Quality, with Thrilling High Notes.

At last night's Sunday concert at the Manhattan Opera House a large audience gathered to hear two soloists and the usual orchestral numbers. Theo. Karle, a tenor from the Pacific Coast, was heard for the first time here in arias from "Aida" and "Pagliacci." He has a voice of beautiful quality, with some thrilling high notes, and when he has polished his vocal method and his style of singing, no doubt he will be an excellent concert singer. His debut was somewhat overshadowed by the other soloist, Mme. Ethel Leginska, one of the most interesting of pianists. She played numbers by Chopin, Schubert and Liszt in her usual stirring style. At the close of her Liszt selection, the Hungarian Rhapsody No. 8, the audience called her to the stage eight times before she could be induced to add an encore.

Part of the honors of the evening went to the conductor, Oscar Spresen, who gave spirited readings of one of Chopin's Roumanian rhapsodies and other works of Glazounow, Svendsen and Brahms.

## EDDY BROWN'S RECITAL.

New Editions of Old Masters Enliven Programme in Carnegie Hall.

Eddy Brown, violinist, gave a recital yesterday afternoon in Carnegie Hall. He played Rode's B flat concerto as rearranged by Sam Franko, and also Beethoven's "Kreutzer" sonata. Mr. Brown has edited one of Senaille's sarrabandes and pastorales and he played this too. Senaille died in Paris in 1750. He left numerous volumes of sonatas for violin and bass in imitation of the Corelli style. It is important that Mr. Brown should edit him.

He also played his edition of a Paganini caprice. Yet Paganini was a considerable violinist. However, Mr. Brown is quite young. He may outgrow the hazardous desire to restore antiques. For the rest it may be said that he is a very clever young violinist and apparently people like to hear him.

## Fritz Kreisler and Others.

Although the Cossacks near Lemberg, two years ago, came near finishing Fritz Kreisler, he has no personal grudge against the Russians who, before the war, acclaimed him as the world's greatest violinist. That he harbors no ill-feeling was shown by the inclusion, in his Carnegie Hall programme on Saturday afternoon, of a concerto by Jules Conus. Hearing, some months ago, that said Conus had been killed at the front, Mr. Kreisler promptly decided to play one of his pieces; so the concerto in E minor was brought forward. It cannot be said that it is an inspired piece, but the violinist played it so charmingly that the audience was stirred to much applause.

It is needless to say that in size as well as in enthusiasm this was a real "Kreisler audience," although the manager, busy with operatic projects, had not taken special pains to let the public know, through the usual channels, what the programme was to be. After all, it makes little difference what he plays, for he is master of all styles, even the flashy one, which he avoids; and the public knows that whatever he chooses to play will be good and well done. To true music-lovers it is a cause for congratulation that Kreisler draws the largest audiences without indulging in fiddlers' tricks and setting off tonal fireworks in the style of Paganini.

He was in particularly good form, not only in the matter of purity of intonation and beauty of tone, but in mood and temperament. The emotional climax of the afternoon was his own splendid Romance in E flat, which he played in a languorous, Tristanesque manner that took the audience by storm. His personal touch was also most agreeably manifested in his versions of three of Dvorak's Slavonic Dances, which ended the programme but by no means the recital, for it is needless to say the audience refused to let him go until he had added a number of extras, among them the delicious Rondo of Beethoven, which he has adapted for the violin; an old Viennese folk-valse, and one of the Musical Moments of Schubert, with a sample of whose "Rosamunde" ballet music he had previously enchanted the audience.

"Tit-bits." Yes, but there is more genius in one of these "tremendous trifles" than in many a long sonata. And Kreisler can make even a Bach concerto as agreeable to the multitude as these tit-bits, as he showed again on Saturday. It is needless to say that he had a group of the Italian and French archaic gems which he has so cleverly reset for modern audiences. There is more of Kreisler in these than the public knows—and that's one reason why it likes them so much.

## FINE SONG RECITAL BY MERLIN DAVIES

Welsh Canadian Tenor Makes Pleasing First Impression Oct. 17 in New York.

Merlin Davies, a young Welsh Canadian tenor, made his first appearance in New York at Aeolian Hall last evening. There was a good sized audience which nearly filled the house and took every opportunity to show approval. Mr. Davies has a well trained voice of a kind which it is a pleasure to hear. He is to be commended especially for recognizing his own deficiencies and limiting his selection of numbers accordingly. From the first number it was apparent the singer must depend for his effects chiefly upon quality and modulation, and there was but one time during the entire programme that one could have wished for anything other than the piece chosen.

The recital opened with a series of charming songs by Chadwick, Coombs, Whempley and Tipton. All of them were of the moderately difficult type which prove the ruin of many amateurs, but which, in the hands of a singer of Merlin Davies's ability, demonstrate again the fact that simplicity is, after all, one of the best means of securing artistic excellence.

The one opera air in the second part of the programme, the "Cielo e Mar" from Ponchielli's "La Gioconda," did not prove the artist's Waterloo, but it might have been omitted without inflicting much pain to the audience. Mr. Davies seemed to feel the weight of his undertaking and paid too close attention to his score.

He remained in the hall, and the audience voted to more songs. The most interesting and appealing offering of the evening was the "Man al Baban," a Welsh lullaby of unknown origin. Again simplicity and directness proved deciding factors in the success of the offering, which was immediate.

Unquestionably Mr. Davies would be a more important artist if he were more versatile, but it is a real satisfaction to listen to a singer who knows what he can do and attempts nothing else. The accompaniments of George F. Bauer left little to be desired, being unobtrusively effective throughout the evening.

## MISCHA LEVITZKI APPEARS. First Recital of a Young New York Pianist in Aeolian Hall.

The name of Mischa Levitzki probably means little or nothing to most music-lovers in New York. Those who went to his recital in Aeolian Hall yesterday afternoon found that it signifies a genuine talent in pianoforte playing, and belongs to a musician whose first public appearance in New York furnished an agreeable surprise, and gave much pleasure of a sort none too common in the performances of new and untried artists. Mr. Levitzki is a young man of Russian origin, who has spent most of his life in New York, where he was a pupil of Mr. Stojowski. Later he studied with Ernst Dohnanyi in Germany. It is evident that he has studied to the best advantage; still more important, it is evident that he possesses what no amount of instruction could give him, the innate sense of the artist, the power that enables him confidently to go his own way toward a goal of his own choice. This is not to say that Mr. Levitzki has already reached the fullness of maturity that is likely to be his with ripper years and experience in life and art. But he has an unusual individuality, and achieves an unusual realization of it in his performance.

There is no need to speak of Mr. Levitzki's technical equipment. All who have passed on to the standing of an artist in these days possess one. His is highly developed, very certain, and would be "brilliant" if he sought brilliancy as an end in itself. But he is as little of a virtuoso as can well be imagined, and technical proficiency is to him but a means to an end. His style is, indeed, uncommonly intimate in a manner that is intensely musical. He played Liszt's arrangement of Bach's sonata was, with full and sonorous proportion, with remarkable clearness and incisiveness, and with a firm and vital rhythmic feeling that characterized most of what he did. His treatment of Beethoven's Waldstein sonata was not robustly passionate or rhetorical; it was poetic, intimate in its feeling, not a proclamation for the market place, hardly even for the concert hall. And there was an allurements, a persuasive charm in this exposition that beguiled his listeners into unquestioned acceptance of it.

There was an abundance of imagination, sentiment, and passion in his playing of some of Schumann's "Fantaisies-trois," Chopin's A flat ballade, a minor nocturne, E minor waltz, and there was always a dominating sense of their beauty, their musical quality, as in the gavotte of Gluck's arranged by Brahms, and the "Turkish March" from Mozart's A major sonata there were a pellucid clearness of line and grace and symmetry of phrase.

It is likely that under more favorable circumstances Mr. Levitzki could accomplish more in coloring and variety, and in depth and power of tone. His unassuming modesty before his audience, his self-absorption made a favorable impression, and were, indeed, a part of his artistic personality as embodied in his playing. It seems likely that more will be heard of Mr. Levitzki in New York for he has wares to offer that are none too common in the artistic market.

## CONCERT OF INDIAN MUSIC. Charles Wakefield Cadman and Princess Tsianina Make a Demonstration

A concert to explain and illustrate Indian music in its native state and as utilized by American composers, particularly by Charles Wakefield Cadman, was given by Mr. Cadman last evening in Aeolian Hall. Mr. Cadman is known as the composer of several "best sellers" in songs, and his audience was consequently large. Among it were Indians and students of Indian music. He had the assistance of Princess Tsianina, of the Creek Indian tribe, who sang, and of Messrs. Artady Bourstin, violin, and Paulo Gruppe, cello.

Mr. Cadman spoke first of the Indian music as a natural expression of the sentiments and feelings of the Indian singers, and maintained that in listening to it, music lovers ordinarily spoken of as civilized should put out of their minds the crudities of the performance and the instruments used in it and think of its emotional expressiveness. To illustrate this point, which he did not elaborate, he had the Princess sing first, "The Old Man's Love Song," an Omaha melody, without harmony, as the Indians sing it, and then as harmonized by Arthur Farwell, also the Omaha tribal prayer, a Gregorian chant, and what was called an ancient Egyptian chant. He spoke of the involvement of the Indian; and this was illustrated with the drum—though the drum illustrated seemed not at all to be those who have listened to it.

## RECITALS OF SONG BY TWO CONTRALTOS

*Oct. 16* S.  
Rosalie Wirthlin and Florence  
Mulford Succeed in Pleasing  
Their Audiences.

Aeolian Hall was occupied yesterday by two song recitals, both by contraltos. In the afternoon Rosalie Wirthlin was the singer, and in the evening Florence Mulford. Both followed the time honored custom of beginning with Italian airs, but while Miss Wirthlin went to the golden treasury of Handel for her first one, Miss Mulford was modern to the extent of selecting from the works of Horatio Parker, professor of music at Yale and composer of two prize operas.

Both singers disclosed merits. Miss Wirthlin's voice showed some evidences of service and at times was heavy in quality and somewhat hard. Her chief merit was understanding. She satisfied her hearers that she had not failed to grasp the spirit of her songs, though she was not always technically able to realize her own ideals, and too often she wandered from the pitch. Her enunciation aided her in making some of her good effects.

Miss Mulford sang with considerable beauty of tone and with a smoothness of delivery which gave some pleasure. Her phrasing was at times short, but her taste prevented her from doing violence to the melodic lines of her lyrics. Her style was wanting in variety and in lightness of touch, but since she sang in tune and with some real technical excellence she obtained approval. Her programme was far from the conventional lines. One of her good songs was by Maestro Albert Imboni.

**Martha Phillips's Recital.** *Times*  
Martha Phillips, a Swedish soprano, though at present a resident of New York, gave a song recital in Aeolian Hall last evening, in which she had little or no occasion to employ the "coloratura" which she was credited by the program with possessing. The most interesting songs on her list were those by Grieg, Hannikainen, and Slogren, which she sang in Norwegian, Finnish, and Swedish, and the Scandinavian folksongs at the end, in their native tongue. In the beginning there were Italian patriotic airs by Pergolesi and Gluck, and Haydn's "Mermaid's Song" in English. Later songs by French American La Forge and several by French composers. Miss Phillips's voice is a light soprano, unfortunately not wholly under her control, though the development of the necessary technical resources, one result of which is a frequent deviation from the pitch downward. Mr. Epstein's accompaniments were charmingly played. *Oct. 21-1916*

### JOHN POWELL'S RECITAL.

Bach, Beethoven, and Brahms on the Piano in Aeolian Hall.

John Powell, the American pianist, who has been heard in New York for several seasons, gave a pianoforte recital yesterday afternoon that interested and engrossed an audience of considerable numbers. It was announced as the first of a series of four.

Mr. Powell has made himself felt as an artist of a strongly marked personality, a distinct musical individuality, with a style and a point of view that are truly his own, poetic and often introspective. He has a peculiarly warm tone and a feeling for variety and color in its production that give a seductive lambent glow to his playing. *Times Oct. 21-16*

His program yesterday was made up of Liszt's arrangement of Bach's A minor organ prelude and fugue, Beethoven's Appassionata sonata, Brahms's Intermezzo in A flat and Rhapsodie in E flat, and the variations and fugue and theme by Handel. It may be said that his performance of all these illustrated the characteristic beauties and also some of the characteristic defects of his playing. The music of Bach and Beethoven he played in a manner often intimate; he dwelt upon the poetic aspects of it, and especially of the sonata, which he delivered as a personal disclosure of something finely and truly felt, rather than as a grandiose proclamation. Some may have thought the tempo of the first movement singularly deliberate. There were great beauty and fullness of sentiment in many of the variations by Brahms, and the fugue was presented as a really artistic expression growing out of the preceding pages, not as an elaborate exhibit of contrapuntal tours de force, violently applied to modern musical ideas.

But Mr. Powell is too fond of the tempo rubato, which in his hands is of universal application. The prelude to the fugue suffered from it, and it may be said that the hurrying of the tempo in the fugue itself before the cadenza lessened rather than enforced the effect of climax. Brahms's intermezzo was seriously disturbed by this same overplus of effect, and so were some of the variations. Spiritually allied herewith is the dissection of full

choords by an "arabesque" style of performance, which is likewise of frequent application in his performance. The result of both together is a disturbance of the underlying rhythm of the music, and they cause the effect of sentiment sometimes to rush unpleasantly near to sentimentality. These are some of the things that give pause to the admirers of this extremely talented young American's performance. In many respects of such truly musical beauty, Mr. Powell may well take counsel with himself as to whether these idiosyncrasies of his style are not growing into mannerisms, whether they do not damage the results he aspires to, whether in attempting to give more in sentiment, in depth and warmth of feeling, he is not really giving less.

## JOHN POWELL PLAYS WITH MUCH SKILL

*Oct. 21-16* S.  
American Pianist Gives Recital  
Disclosing High Qualities  
of Interpretation.

John Powell, pianist, gave the first in a series of four recitals yesterday afternoon in Aeolian Hall. Mr. Powell was first heard here in the spring of 1915 and again last season in two recitals and as soloist with the Symphony Orchestra. At each of these hearings his playing gave pleasure and demonstrated him to be an artist not only of much promise but one of unusual attainment in his field. And it is not only as a pianist that Mr. Powell has won esteem. As a composer he enjoys favorable recognition, one of his chief works, a concerto for violin, having been played here a few years ago by Efrem Zimbalist.

That Mr. Powell has already quickly won an enviable position for himself with music lovers was made evident by the audience at his recital yesterday and moreover by the uncommon interest it gave to his performance throughout.

The programme was of dignified character and while it was so designed as to make strong appeal to an intellectual musical taste, careful attention in selection had been given in order to furnish a variety of styles. It comprised Bach's A minor prelude and fugue, as arranged by Liszt; Beethoven's sonata called the "Appassionata"; the intermezzo in A flat and the E flat rhapsody of Brahms, and the same composer's variations and a fugue on a theme by Handel. His readings showed that he is an interpreter of keen musical intelligence and fine taste, a possessor of excellent technical skill and a musician of warm but tempered emotional resources. His general understanding found him competent to grasp the individual mood of a composer and well marked was his ability to discriminate in a finer appreciation of clarity of phrase and rhythmic value or in the drawing of melodic lines.

The more poetical portions of the music he played from each composer displayed a lovely feeling for color and nuance and much finesse in style. If Mr. Powell's work lacks it is on the side of dramatic freedom and because he indulges in exaggeration of the serious part of his art. But these are minor shortcomings. Wherever he plays Mr. Powell is bound to be heard always with much pleasure.

## MARTHA PHILLIPS

### S. IN SONG RECITAL

Swedish Soprano Gives Much  
Pleasure in Programme of  
*Oct. Unique Type.*  
*21-1916*

Martha Phillips, soprano, gave a recital last evening in Aeolian Hall. Mrs. Phillips is a Swede and a native of Stockholm, where she was for several seasons coloratura soprano at the opera. For some time past she has lived in this city, as she is the wife of J. Campbell Phillips, the portrait painter. Her recital proved to be one of the pleasing incidents of the early season.

Mrs. Phillips's voice is one of uncommon natural beauty. It combines the airy quality needed in coloratura singing with something of the larger fullness of the lyric soprano. It is produced for the most part with freedom and smoothness, albeit some of the tones at times lean toward throatiness and there is an occasional departure from the pitch.

But that Mrs. Phillips is an artist of sound training, of valuable experience and of healthy tendencies was proved by her entertainment. She showed above all things a dash and authority of style which went far toward capturing her audience. But better than this was her variety in interpretation, with which was coupled a temperamental manner.

## SOPHISTICATED ABORIGINAL SONG

*Oct. 18, 1916*  
Cadman and Indian Princess Give a Pleasant  
Entertainment

The most significant feature about the concert which Mr. Charles Wakefield Cadman gave in Aeolian Hall last night was the audience—its size and its obvious interest in the subject presented. This subject was the music of what are historically the aborigines of America, the Red Indians.

Comment has often been made in these columns on the growing interest in folk music. That interest is a perfectly natural expression of a feeling which to a larger extent than is generally recognized is responsible for the European war—a vast curative process which nature seems to have planned to restore racial virility. In music its purpose is to provide material by which composers can restore the element of characteristic content to the art which seemed to have exhausted itself on the purely technical and sensuous side.

It is natural and proper that musicians in America should have been led by the universal movement to direct their thoughts to the elements which are at the bottom of the music which is indigenous here, and, so far as affairs like that of last night premeditate that purpose, Mr. Cadman's recital, partly a lecture, partly a concert, was highly commendable. It remains a pity, nevertheless, that the good metal in it was so greatly mixed with alloy and that so little of its appeal was based on sound, scientific presentation of fact.

Very little of the Indian music sung and played was brought forward either in the manner or the form in which it exists among the red men, and the attempt to demonstrate that it was as perfect an emotional expression as that of the folk music of other races was pitifully weak. The only thing which it proved (if it proved anything) was that there are phrases in Indian song which by artistic treatment (which means by sophistication through a large infusion of elements developed by the art of the white man) can be made agreeable to the ear and taste. Nothing was done to demonstrate the artistic aptitude of the American aborigines.

## MISCHA LEVITZKI MAKES FINE DEBUT

Young Pianist at First Recital  
Charms Hearers by Musical Qualities.

Mischa Levitski, a young pianist of this city, was heard in his first recital yesterday afternoon in Aeolian Hall. It will probably not be his last, for this youth disclosed a sound and interesting talent already far advanced in artistic development. He studied here under Sigismund Stojowski and later in Europe under Ernst Dohnanyi, who will be recalled as one of the most satisfying of numerous visitors from abroad. Although of Russian parentage, Mr. Levitski was born in this city, and it may possibly be his good fortune to win quickly the usually sluggish recognition of his countrymen.

He has sufficient technic to equip a virtuoso, but it was apparent from the beginning of his recital that he had no

direction of a force of brilliancy, color, tonal power or any of the tricks of a keyboard wizard. He convinced thoughtful hearers that he meant to find his mission in the preaching of pure musical beauty, and to this end the resources of his delicately sensitive touch and easy dexterity were devoted.

This young man played with extremely rich and well varied tone, with sunny clarity, with well marked rhythm and with an exquisite sensitiveness in the balance of voice parts. His first and foremost trait seemed to be an unerring instinct for the melodic phrase, for it never escaped him in any passage, however seemingly that passage was pure ornament. In short Mr. Levitski convinced his hearers that he was one of the most delightfully musical pianists that have come before this public in recent years.

His playing of the A minor organ prelude and fugue of Bach was conspicuous for the clearness of its polyphony and the blending of its parts. The texture was always firm and warm in tint, yet the weaving of the threads was never obscured. The Brahms arrangement of a Gluck gavotte disclosed still more fully the lyric qualities of the young man's art. So beautifully was the thing sung that the audience was aroused to enthusiasm.

Beethoven's "Waldstein" sonata brought out the pianist's repose and dignity of style and revealed his maturity of conception. It was an excellent exposition of Beethoven's thought and would have done credit to a player of more years and experience.

Four pieces of Schumann, three of Chopin and Liszt's sixth rhapsody constituted the other numbers. The A flat ballade in particular was played with continence, but with lovely feeling and a normal piano tone of extraordinary richness. In the Liszt composition Mr. Levitski showed what he might do if he chose to transform himself into a mere virtuoso.

Altogether this was a thoroughly successful debut by a young man of whom practically nothing was known before yesterday's recital. But he has commanding qualities which are happily united with a most engaging modesty of demeanor and absence of mannerisms. He should have a future of honest artistic success.

### MRS. W. J. GAYNOR SINGS.

*Oct. 19-16*  
Tremendous applause greeted the appearance last night of Mrs. William J. Gaynor, widow of Mayor Gaynor, in the concert hall of Madison Square Garden, when she sang "Killarney" and an air from "Joan D'Arc." The hall was crowded to capacity, even the galleries being jammed. The second feature of the programme was the recital of Miss Herma Menth, a Viennese pianist.

### Miss Hoffman's Recital.

Miss Lora Hoffman, a young American soprano, made her first appearance in America at a song recital in Aeolian Hall yesterday afternoon. She sang German Lieder, French songs by Louis Aubert, and the heroine's principal air from Charpentier's "Louise," and American songs in English by Lang, Whippley, Rummel, Kramer Branscombe, and Frank Ribb, her excellent accompanist. Miss Hoffman's voice has power and range; and when it is heard at its best, its quality is admirable. Her present technical equipment, however, does not always permit it to be heard at its best. Her production of tone is often laborious and strained, and the voice is not always well placed. With all its power she is apt to force it unnecessarily, with an unavoidable loss of quality. It generally sounded best yesterday when she sang with only moderate power, and especially when she let her tones come forth freely and spontaneously. Miss Hoffman sang with sincerity, without affectation, but she has not yet learned to differentiate and express in her interpretations variety of mood and emotional significance. In common with most young singers, she needs to think, to feel, to learn that music is emotional expression, and to find her way toward its expression. *Times Oct. 19-16*

### MME. WIRTHLIN HEARD ON CONCERT STAGE

*Oct. 20*  
Aeolian Hall Audience Enthusiastic Over Her Songs

Mme. Rosalie Wirthlin, who appeared once in New York at a concert of the Schola Cantorum, gave a song recital yesterday afternoon at Aeolian Hall.

Mme. Wirthlin deserved a larger audience than the one that attended, for she is a singer of considerable technical excellence and possessed of a rich contralto voice of unusual range. Her singing of Purcell's "Passing By" and Robert Jones's "Sweet Kate" was delightfully clear as to diction and equally finely phrased. In Handel's "Ah, in cor" she also accomplished some admirable singing, though, perhaps from nervousness, she seemed slightly troubled with her breathing.

Following these songs came a group in German, which included Hugo Wolf's "Gesang Weyla's" and Richard Strauss's "Ruhe meine Seele," and Heimliche Aufforderung. Her French songs were by Tristesot, Debussy, Rabey, Chausson and Staub. Though the audience was small it was most enthusiastic.

Her coloratura did not appear to be of the first order, but was serviceable. Her taste was generally good and her enunciation fair. Her programme was unique, and it may be added that her personality had pronounced charm. The accompaniments were admirably played by that sterling artist, Richard Epstein.

#### John Powell's Teutonic Programme

The American pianist, John Powell, has been heard here in judiciously made-up programmes. It cannot be said that the one arranged for his Aeolian Hall recital yesterday afternoon showed equally good judgment. To add Brahms to Beethoven and to Bach in his serious mood, is like making up a dinner of three courses of roast meat with nothing between. It all comes, of course, from that foolish notion about the Three B's in Music. Poor Brahms! He ranked himself only with the now forgotten Cherubini, knowing very well that he was not an immortal, like Bach and Beethoven.

The Bach prelude and fugue in A minor, arranged by Liszt, was not only the most interesting number on the programme, but it was also the one which elicited the pianist's deepest sympathy. If one may judge by his poetical exposition of this work, especially of the fugue. He has not the physical power to build the mighty climaxes of which some other pianists are capable, but he has the delicate insight necessary to the poetry of Bach, and the clarity of touch to render all the voices of the intricate fugues so that he who runs may read. He made the first movement of Beethoven's "Sonata Appassionata" more interesting than does the average pianist by his strong feeling for poignant accent, and the end was built to a fine and dramatic climax. To the Brahms numbers Mr. Powell brought enthusiasm and gave his audience the best that lies in these more or less empty works. Three more recitals are announced, which promise interesting matter, that on November 18 being devoted to Liszt and Schumann, the other two to modern music and Mr. Powell's own compositions.

#### A VIOLINISTS' DAY.

Effrem Zimbalist Plays and Isolde Menges Makes Her Debut Here.

Effrem Zimbalist should have had a much larger audience at his first recital yesterday afternoon in Carnegie Hall. He has attained an incontestable place among the first violinists of the day. Like all great artists he has a very definite and well marked style of his own. It is, perhaps, in its repose and reserve, its apparent simplicity, its perfect ease, its command of the art that conceals art, one that does not make a widely popular appeal. But his playing is of the highest quality in its penetration and depth, its authority, as well as in the wholly remarkable technical qualities, so unobtrusively manifested in it. A tone so full and warm, and on occasion so truly grandiose, vitalized by bowing so vigorous and elastic, nor an intonation so nearly flawless in the execution of transcendent difficulties, are not often heard.

This art was not exercised always on music worthy of it in the program that Mr. Zimbalist proffered yesterday. In the prelude to Bach's E major solo suite (with a pianoforte accompaniment, apparently Schumann's) there was material fit for him, as in Beethoven's Romance in G. In the prelude his tone was not at its best and seemed a little forced, to the prejudice of its smoothness. But he immediately recovered its quality and maintained it in the Romance and thereafter. Paganini's concerto in D major is not an unalloyed joy to the lover of music, nor do its difficulties any longer bewilder the listener, but Mr. Zimbalist played it with apparent conviction. There is more matter for bewilderment, but even less for edification, in Ernst's variations on "The Last Rose of Summer," for violin unaccompanied, which he played with imposing skill and precision, a great technical achievement, especially in his treatment of the perfunctory passages in harmonics. But even Mr. Zimbalist's magic could not exorcise the feeling that the piece itself is one of the most tasteless specimens of its class.

The last group of his program, according to the accepted prescription, was composed of short and popular pieces: Gólowky's "Wienerisch"; "Berceuse Slav" by the New York composer, Henry Holden Huss; Kreisler's arrangement of a mazurka by Chopin; Hubay's "Zephyr." Mr. Sam Chotzloff played the accompaniments suitably.

In the evening another violinist appeared for the first time in New York in Aeolian Hall, Miss Isolde Menges. She is a young woman who comes to her country from England, whence good reports of her abilities had preceded her. Her concert was of an ambitious scope; she had the assistance of an organization called the Maud Allan Sym-

phony, and with its accompaniment she played Brahms's violin concerto and Liszt's "Symphonie Espagnole." She also included Beethoven's overture "Leonore," No. 3, and a composition by Mr. Bloch, "I'lliver-Printemps." Miss Menges is highly gifted and an accomplished violinist in many ways. She has a tone of great power, of emotional warmth and searching expressiveness that is eloquent of a glowing and ardent temperament. An admirable technical equipment, energy and elasticity of bowing, a precision upon the fingerboard that maintains the accuracy of her intonation even through her most tempestuous outbursts. For the most striking quality of her playing, established in the listener's ken before she had progressed through many measures, is an intensity that borders upon and sometimes reaches the point of violence. She attempted to storm the Olympian heights of Brahms's great masterpiece with a tumultuous rush. Her style, so far as it was disclosed last evening, knows little restraint and little artistic reserve. It is one of dashing impetuosity that is often stirring and contagious, but that takes little heed of the material upon which it is expended and is often inappropriate and disturbing.

It is evident that not thus is the true significance of Brahms's concerto to be laid hold of by its interpreter. Notwithstanding much that was admirable in it, her performance did violence to varying measure to the balance and proportion of the first and last movements. The serenity and tranquil beauty of the slow movement had a restraining influence upon her playing, and in this her finest qualities were disclosed—a truly beautiful cantabile of frequently poignant expressiveness, breadth and nobility of melodic line. The orchestra made very little contribution to the beauty and finish of the performance, to which it should contribute so much. It was a small and yet noisy body, in which the wand winds used by Brahms with such a magical plenty were especially rancous. It was hardly to be expected that Mr. Bloch should have found the right adjustment in the right measure of restraint for even a small orchestra in Aeolian Hall, and the accompaniment only accentuated the points in which the violinist fell short of the ideal in her performance.

The excellent features of Miss Menges's playing were immediately and cordially recognized by a large audience that began its applause vigorously after the first movement of the concerto and continued it thereafter.

## NEW YORK HEARS A NEW SOPRANO

Miss Clara Loring Surprises and Pleases Concert Audience

A very large audience attended the seventh of the Sunday night popular concerts at the Manhattan Opera House last night. It is evident that the public has finally become interested in this very laudable musical venture and has decided to attend.

The two solo artists last night were Percy Grainger and an eighteen-year-old coloratura soprano, Miss Clara Loring. Mr. Grainger played the Saint-Saëns concerto in G minor and several of his own arrangements with his accustomed skill.

Mr. Oscar Hammerstein evidently will vote for Wilson. He has composed a "Shadow Lawn Waltz," and this was played by the orchestra last night to much applause. Mr. Hammerstein was to have conducted it, but at the last moment he was unable to do so, and Mr. Spiescu took his place. He made at its close, however, a characteristic speech, in which he declared that in three years more he would give opera again at the Manhattan.

The appearance of Miss Loring was entirely unexpected, as Miss Sylvia Amazar was taken ill at the last moment and Miss Loring, who never before had sung in public, took her place. Her success with the public was instantaneous, and, what is more to the point, she deserved it. She sang "Oh, fors e lui," and disclosed a voice of great purity and warmth, which in mezza voce was especially delightful, though her tones were not always uniform, and in the upper ranges they were at times hard and not always true to the pitch. Her coloratura, if not brilliant, was neat, and in her singing she showed throughout a marked sense of rhythm.

Miss Loring is a singer who has many things yet to learn, but whose voice and whose musical sense are unquestioned. With proper guidance she ought to go far.

libraries. He has on more than one occasion brought joy to music lovers and he added yesterday to our burden of gratitude. The first of the two pieces was the orchestral symphony to the cantata "Am Sonntage Quasimodogeniti" and the introductory arioso of a later cantata, "Ich steil mit einem Fuss im Grabe."

## PEOPLE'S SYMPHONY BEGINS ITS SEASON

Sun Oct. 23 Society Starts Campaign to Raise Million Dollar Endowment Fund.

The People's Symphony Society, Franz X. Arens conductor, opened its seventeenth season with the first of a series of three concerts yesterday afternoon at Carnegie Hall. The orchestral numbers offered were Massenet's "Phedre" overture and the "Meditation" from the same composer's opera, "Thais"; Schubert's unfinished symphony, Liszt's "Les Preludes" and his Hungarian rhapsody No. 3, with a cimbalom obligato, played by M. Gross.

Christine Miller was the soloist. Her numbers were the aria "Mon cœur s'ouvre à ta voix," from Saint-Saëns's "Samson and Delilah," and a group of songs that consisted of Brahms's "Ständchen" and "Der Schmied," the old Irish melody "Bendemeer's Stream" and the "A Rondel of Spring," by Frank Bibb, who accompanied the contralto in her songs at the piano.

When Mr. Arens organized these People's Symphony concerts in 1900 he thus stated his purpose: "I want to make it possible for every music lover in New York to hear the works of the masters." To accomplish this purpose and so allow students and persons of most limited incomes to attend its concerts the society, from the time it began work in Cooper Union Hall, has given each year a series of orchestral entertainments at prices ranging even as low as 10 cents.

The programme arrangements of these entertainments has always been one of broad, systematic progression, and Mr. Arens has, through explanatory remarks made at the concerts or by printed notes, sought to give his audience an idea of the plan, harmonic structure and musical significance of the compositions as they were presented.

The coming season, it seems, is to be one of crucial moments for the society, according to an announcement it has recently issued. Mr. Arens has always contended that music for the people must be endowed, or else the attempt to make any project such as a popular orchestra one of permanent educational force will only terminate in financial or artistic disaster. With this contention in mind the society is now attempting to raise a million dollar endowment fund and the task that looms up ahead for it during the coming season lies in the fact that certain conditions prevail whereby the first \$100,000 of the fund must be raised by April 1.

## SYMPHONY SOCIETY IN FIRST CONCERT

Buried Music by Old Masters Gives Pleasure to Modern Ears.

## FRANKO UNEARTHS BACH Damrosch Discovers Mozart's Haffner Symphony and Its Sounds Quite New.

The first concert of the Symphony Society of New York, Walter Damrosch conductor, took place yesterday afternoon in Aeolian Hall. The programme consisted of Mozart's symphony in D major, No. 385 in the Koechel catalogue; two orchestral symphonies from Bach cantatas, arranged by Sam Franko, and Beethoven's "Pastoral" symphony.

It was a concert in which pure musical beauty reigned supreme, and in which, since there was no glorification of a soloist, every element of personal sensationalism was happily absent. Mr. Damrosch deserves the gratitude of music lovers for beginning his season with such a concert, and for resurrecting lovely thoughts long buried.

How many present day concertgoers have heard Mozart's "Haffner" symphony? The Sun's reviewer cannot recall having listened to it before yesterday. It ought to be heard often and often. Mozart wrote it in 1782 for a festival of the Haffner family in Salzburg. It was composed quickly, but rapidly of production never ruffled the spirit of Mozart. His music is all spontaneous and this succinct symphony is radiant with verve and buoyant melody. Sam Franko loves to rummage among the pages of the old masters and unearth treasures long buried in the dust of

in the former. He is very close to the original, merely writing out the organ continuo, adding expression marks, and slightly altering the relation of the parts. But the style of Bach is preserved and the classic beauty of the music unimpaired.

The other piece was originally for oboe. Mr. Franko has arranged it for strings, giving the melody first to cellos and afterward to violins. As Mr. Mason in his always helpful programme notes judiciously has said, this arrangement has provided us with a companion piece to the familiar "Air" so often played.

Both these compositions are beautiful and they doubtless will be heard many times in the future. Perhaps their emergence may encourage conductors to explore the catacombs in search of novelties. Such music as this is worth many tons of the vapid new stuff which is too often brought to us with loud prefatory proclamations of its importance.

It remains only to say that the orchestra played admirably throughout the concert. The balance and transparency of its performance were generally most commendable, though the trombones might at times have been more restrained. But it is not essential to raise nice questions where so much was good.

## EDNA DE LIMA'S RECITAL. An American Singer's First Appearance in Aeolian Hall.

Edna de Lima, an American soprano singer new to New York, who is said to have sung with success in the opera houses of European capitals, gave a song recital yesterday afternoon, in which she disclosed fine qualities as an artist mingled with others that were not so fine. Her voice is of pleasing though not extraordinary quality, more powerful and brilliant, though less sympathetic, in its upper ranges than in its lower; nor has it great capacity of dramatic expression or emotional coloring. It is unfortunate that her intonation was not infrequently at fault. Her style shows in many respects much finish, and certain admirable traits of her singing yesterday disclosed results of her study with Mme. Sembrich. Thus, in certain of her first group of old songs there were the suavity and breadth, the finished legato that they demand. Scarlatti's "Se Florendo e felice" she sang with spirit, and the extraordinary beauty of Caccini's "Amarilli" with the subtle dramatic expression it conveys by some of the simplest means, she presented in large measure. Handel's "O Sleep, why dost thou leave me?" offers difficulties of the most exacting sort in the maintenance of a sustained legato and purity of tone; and Miss de Lima's success in it was unmistakable. On the other hand, the buoyancy and finished grace that are needed in Mozart's air, "Non so più cosa son," she did not wholly succeed in capturing. There are times, indeed, when her technical resources are not wholly adequate.

Her singing of German Lieder and French songs was praiseworthy. She reached the most satisfactory results in finding the note of pointedly characteristic expression in Wagner's "Schmerzen." Two songs by Franz in the spirit of folk music were interesting members of this group. In Strauss's "Heimliche Aufforderung," which is difficult to "compose" and present convincingly, her results were less satisfactory. She added his "Traum durch die Dämmerung." Songs by Debussy and Vidal and a "musette" of the seventeenth century were admirably sung; Debussy's "Fantoche" she was called upon to repeat. She closed with a group of songs in English by La Forge, Scott, and Rummel. Miss de Lima was much applauded by an interested and friendly audience.

## LESTER DONAHUE PLAYS.

A Young American Pianist Reappears in Recital.

Lester Donahue, a young American pianist, American trained, who won favorable opinion of his playing when he first appeared here a year ago, gave a recital last evening in Aeolian Hall. As at his former recital, Mr. Donahue showed that he is not in the iron bonds of tradition in the making of his programs, and presented an unusual succession of pieces. For this he earned gratitude; yet it should be said that the succession was not altogether fortunate, for it lacked something in contrast and relief of mood. The making of a program is more than a matter of assembling fine and interesting pieces.

Mr. Donahue again gained the sympathy of his listeners by his accomplished playing, the obvious devotion he put into it, his earnest and unaffected style. He communicated his own enthusiasm and conviction to his audience. D'Albert's arrangement of Bach's organ passacaglia gave an opportunity for all Mr. Donahue's range of dynamics, which is great, and a succession of wounding the quality of tone. Here and in some of the other pieces there was not a trace of the virtuosity of finger technique that he played two of Brahms's early pieces, Schumann's "Toccata," Chopin's "Prelude" and Tarentelle, or whose last is seldom heard partly because it is not really deserving of a first hearing.

His finest achievement was in the MacDowell's "Sonata," in which he gave an account of the piece, generous in its interpretation, and finished in detail.

Donahue's playing is not full maturity and authority in most things. It is a most interesting study of a young pianist's technique. He is a position of his own.

#### AMERICAN SOPRANO'S DEBUT.

Edna de Lima Heard in Recital at Aeolian Hall.

Edna de Lima, who is a North American soprano despite the Pennsylvanian origin of her name, made her debut in a recital of songs in Aeolian Hall yesterday afternoon. She was heard by an uncommonly friendly audience, which was very liberal in its encouragement and from which was forthcoming a prodigious display of "floral offerings."

Miss de Lima's programme was made according to the traditions, a group of classic airs, one of German lieder, one of songs in French and one of songs in English. Nature was bountiful in bestowing upon Miss de Lima a voice of rare beauty and a temperament neither too aggressive nor too contained. Her singing showed some good qualities of style and interpretation, though these were not present in all her songs.

Unfortunately the young woman's vocal technique is yet in a state of unripeness. Her tone placing is uncertain to such an extent that the quality of her voice exhibits too many changes and there is a tendency to depart widely from the pitch. It would be wise for Miss de Lima to devote some more years to the technique of singing before assuming the difficult task of giving a song recital.

### DONAHUE'S PLAYING WINS ADMIRATION

Young American Pianist, Who Promises to Take a Commanding Position.

Lester Donahue, a young Californian pianist, who first played in New York last season, gave a recital in Aeolian Hall last evening. At his debut Mr. Donahue achieved pronounced success. As a player he not only showed that he was in command of a finely schooled technique but that, in spite of his youthful age, he was already an artist possessed of keenly developed sensibilities which were backed by rare understanding and poetic imagination.

Last night he brought forward a list of compositions more conventional in outline than that of his first recital, yet of much interest and again making exacting demands upon his powers as an interpreter. It contained Bach's passacaglia arranged by D'Albert; two ballads of Brahms, the toccata of Schumann; Chopin's berceuse and a tarantelle; MacDowell's "Sonata Tragica"; two pieces in manuscript of John A. Carpenter, "Little Nigger" and "Little Indian," and Liszt's arrangement of Mendelssohn's "Wedding March."

Of Mr. Donahue's performance much might be said. Indeed it would be a pleasure to dwell at some length upon the different numbers he offered, so much individuality and interest did he impart to each. His playing was not always of even merit, by any means; sometimes as, hand in hand with undue haste, a forcing of tone, or a slip in note, there went a rare and lovely tonal tinting, brilliance in technique and a fine showing in judgment and feeling.

In most respects Mr. Donahue's playing last night emphasized the admirable qualities it had disclosed before. His gain seemed chiefly to be in his general style. It has broadened, and with it his tone, which in spite of momentary hardness has greatly gained in sonority.

### A NEWCOMER HEARD IN THE SONG FIELD

Mme. de Lima Makes Pleasant Impression at Recital

Mme. Edna de Lima, as she chooses to call herself for stage purposes, gave a song recital in Aeolian Hall yesterday afternoon. She came to us practically unheralded, one of the hundred or more singers whom we are likely to hear before the musical season will reach its welcome end next May. When she had brought her entertainment to an end she had written her name in the record among those who the discriminating admirers of good singing will be glad to see in the lists again.

Mme. de Lima has pursued high ideals and lowly in her studies. She is not a novice, but she has not yet got so far from the influence of her last teacher as to think that it is her privilege to abandon the principles of pure song and plunge along the road which leads so many ambitious or opinionated "interpreters" to artistic destruction. Like Mme. Sembrich, she

shows a singing consistency in giving music as such the honor that is its due, and by its aid sweetening and intensifying the meaning of the words. So she husbands her tonal material carefully and strives to wed its beauty with the beauty and significance of the poetic line.

In this Mme. de Lima is wise. Her voice, naturally small in volume, would not endure prodigious expenditure or extravagantly passionate expression. Even with her discreet economy she occasionally emptied the cup yesterday and made her knowing hearers (she had many such in an audience that was not numerous) wish that her material resonances were more spontaneously and freely responsive to her obvious intentions. In such airs as Caccini's "Amarilli" and Handel's "O, Sleep," she put both her voice and her art to a high test, and both endured it, if not triumphantly, at least admirably; but the mechanical wheels would creak a little. And her performance of that exuberant outburst of a philandering boy, "Non so piu coza son," from "Le Nozze di Figaro," disclosed too much labor to be set down as the utterance of Mozart's budding, indiscriminating, lovable little voluptuary, Cherubino.

Mme. de Lima's second group of songs were German, and here she produced the finest results with Franz's "Lieber Schatz, sel wieder gut" and disclosed her greatest shortcomings in the Strauss songs, "Heimliche Anforderung," which soars into regions of passionate ecstasy into which her bodily powers could not follow the spiritual, and "Traum durch die Dämmerung" (which she sang on a recall), to which she failed to give adequate tone. The fine natural quality of her voice, sympathetic and ingratiating, when not forced in the higher register, was exhibited in the French songs, especially Debussy's "Les Cloches," "Pantoches" was less admirable, though it was redempted, a compliment which Mr. Epstein's delightful accompaniment at least deserved.

English songs by La Forge, Scott and Walter Rummel brought the programme to an end. H. E. K.

#### LESTER DONAHUE PLAYS WELL

American Pianist Gives Interesting Recital at Aeolian Hall.

At his recital last night at Aeolian Hall Lester Donahue, a young Californian pianist, again made a favorable impression upon those who know what good pianoforte playing is.

His unconventional programme at once excited the interest of the audience. He was most successful in bringing out the quiet beauty of the lovely old "Passacaglia" of Bach. A slight nervousness at first hampered his fluency, but this soon passed away and his wrist and finger work were equal to the demands made by the composition. He played Brahms' Ballades with conviction. He is much in earnest in his explorations of the intellectual domain of Brahms. The loveliness of his tone and his clear sustained thought aroused the audience to enthusiasm. He was unusually brilliant in Schumann's "Toccata." He brought out the tenderness of Chopin's "Berceuse" with a delicacy of feeling that never bordered on the mawkish. His excellent phrasing and his straight forward manliness made a strong appeal to the audience. He made a strong many times.

His choice of the great MacDowell "Sonata Tragica" was fortunate. He played it superbly, an eloquent tribute from one American to another. John Alden Carpenter's two pieces for piano, "Little Nigger" and "Little Indian," was another evidence of Mr. Donahue's Americanism. It is good to find an American writing such music, melodious and full of vigorous rhythm. The audience found both compositions delightful.

In Liszt's arrangement of the Mendelssohn Wedding March he showed astonishing ease of technique. All the girls listened with rapturous expression, while the women beamed in pleasant reminiscence. The wisdom of such a climax was apparent. Every one went home happy.

#### A CHAMBER CONCERT.

Miss Carolyn Beebe's Organization Appears in Aeolian Hall.

The New York Chamber Music Society, organized and directed by Miss Carolyn Beebe, has made a creditable record in the last few years by its performances of music for various combinations of wind and string instruments, with and without the pianoforte. It began its season last evening with a concert in Aeolian Hall that gave a hearing to four works not familiar to most concert goers. First came Spohr's quintet in C minor for pianoforte and wind, Op. 52, full of the delicious traits that made him music very popular three-quarters of a century ago, but which seem now somewhat faded. It was played with befitting grace and fluency by Miss Beebe and her companions, and was pleasant to hear.

D'Indy's "Suite in the Ancient Style" has for the most part only the outward form of antiquity, for much of the spirit of the music is of the modern French. There might have been a little more rhythmic incisiveness in certain of the movements, but the performance was otherwise excellent. The program contained also Charles Martin Loeffler's rhapsody, "La Cornemuse," for pianoforte, oboe, and viola, and Zdenko Fibich's quintet in D, Op. 42,

two of which, the rhapsody, "La Cornemuse," and the quintet, represent the dramatic of the bagpipe. It is somewhat less dramatic than the poem by Gustave Kahn, upon which it is based. The playing of all these numbers pleasantly affirmed the high aims of the organization, and the program suggested the intelligence with which the literature of variegated chamber music is laid under contribution.

#### RICHARD BUHLIG'S RECITAL.

An American Pianist Reappears After an Absence of Eight Years.

Richard Buhlig, an American pianist who has been more active in London and elsewhere in Europe than in his native land, gave a recital yesterday afternoon in Aeolian Hall. Mr. Buhlig played in New York eight years ago as a soloist at a concert of the Philadelphia Orchestra, and then in recitals. He has unquestionably grown and advanced as an artist since then. His style has acquired a more masculine vigor, a greater decision and energy. The scale on which he played everything yesterday was large. His interpretations showed an individual conception, carried out resolutely, with no concessions, with a somewhat heavy hand. Mr. Buhlig's playing, indeed, showed more weight and power than sensitiveness to the subtler poetic qualities of the music he undertakes. His technical equipment is trustworthy and did not fail him yesterday; his tone was large and generally fine in quality, but there was little feeling for color and the finer nuances of dynamics. There were often excellent effects produced by his manner of pedaling.

His performance of Cesar Franck's "Prelude, Chorale, and Fugue" was grandiose and imposing; but Mr. Buhlig did not apprehend all the composer's mystic vision. Brahms's passionate and fiery Rhapsody in G minor, Op. 79, No. 2, disclosed many of its superb qualities under his hands, but not all its subtler ones; the Rhapsody, Op. 119, No. 4, was delivered with a somewhat too uncompromising vigor, and the insinuating grace of the Intermezzo in G, Op. 119, No. 3, was not manifested.

The same qualities were displayed in Beethoven's C minor sonata, Op. 111; the grandeur and vehemence of the first movement appealed to the pianist much more than the soaring ecstasy of the Arietta, which was quite missed. He followed the sonata with a group of pieces by Chopin. Mr. Buhlig is a musician of fine quality in many respects; it may be questioned whether he has not gone too far in the cultivation of an energetic style.

### MAUD POWELL PLAYS WITH FINISHED ART

Distinguished Violinist Heard in Admirable Recital at Cort Theatre.

Maud Powell, the distinguished violinist, gave a recital yesterday afternoon in the Cort Theatre. Her programme comprised the A minor concerto of Arensky, Saint-Saens's sonata in D minor for piano and violin, Beethoven's romanza in G, which has been quite busy of late; the rondo from Mozart's Haffner suite, arranged by Fritz Kreisler, and some other numbers.

Miss Powell has not now to make an appeal for a recognition of her gifts and her high achievements. She has long enjoyed a position in the forefront of her profession and has given delight to thousands of auditors. Her playing yesterday was noteworthy for its masculine vigor, its technical brilliancy, its finish of style and its warm interpretative qualities.

The Arensky concerto was, of course, played with piano accompaniment, and a programme note conveyed the artist's opinion that it was better thus than with the orchestra. Miss Powell is probably right, for the composition courts intimacy for the communication and asks for delicacy of treatment. The Saint-Saens sonata is a specimen of the French master's best manner and it contains some admirable writing. It was particularly well played. In it Miss Powell received adequate assistance from Arthur Loesser, the pianist of the afternoon, who showed finish of technique and beauty of style.

#### MAUD POWELL'S RECITAL.

Her Violin Playing at Cort Theatre Shows Taste and Excellence.

Maud Powell gave her first violin recital of the present season at the Cort Theatre yesterday afternoon. Her program comprised a Concerto in A minor by Arensky, Saint-Saens's Sonata in D minor, Beethoven's Romance in G, a rondo by Mozart, and pieces by Martini, Powell, Bazzini, Dvorak-Powell, and Vieuxtemps. This program was off the beaten track, and showed the care in arrangement and selection which are characteristic of Miss Powell's programs. Arensky's agreeable concerto is unfamiliar, and violinists do not often play

the sonata of Saint-Saens, to which she gave a place. T. 64.25/6

The violinist in her playing again manifested those qualities of taste and excellence which are associated with her work. The larger numbers were played with a breadth of line which is rare in a feminine artist's performance, and in the lighter moments there was all the charm and grace that could be wished.

Perhaps she was a trifle more concerned with adapting a traditional style in Beethoven's Romance in G than she was with warmth of expression, but this composition presents some existing problems of viewpoint for any artist, and maybe her way of solving them was as valid as those which go as far in too other direction. Her fluency in Mozart's unfamiliar Rondo and the expressiveness with which she made the muted strings speak in Martin's "Pleisir d'Amour," which she had arranged herself, were other points to be noticed. Arthur Loesser assisted very capably at the piano.

### LOUIS GRAVEURE SINGS.

Baritone Repeats His Last Season's Success in Recital.

Louis Graveure, baritone, established himself in one season as one of the most artistic and interesting singers of songs to be heard in New York. His recital yesterday afternoon in Aeolian Hall went to confirm this opinion. He contrives a fine program of matter not hackneyed, among which are sure to be several songs of merit quite unknown to many concertgoers. Among such in his list yesterday were Jensen's poetical "Schlaf nur ein," Saint-Saens's exquisite and graceful "Petite Main," and among others known, hit not well known, might be put Schumann's "Gedächtniss" and Schubert's "Dass sie hier gewesen." Mr. Graveure's program contained two groups of German Lieder, one of French songs, one of American, and a long work by Bainbridge Crist called a "Symphonic Poem." This is a setting of a mystic or metaphysical poem, "The Parting," of a pessimistic character, with certain rather long pianoforte interludes. It is a "symphonic poem," there will be necessary a new definition of that well-accepted musical term. But the musical, to say nothing of the poetic, value of the piece will hardly make that necessary.

Mr. Graveure not only feels and enters deeply into the spirit, the emotional and musical significance of his songs, but he has in very full measure the power of expressing them, of giving them a definite and tangible embodiment. The technical resources which he directs to this end are of unusual excellence; a voice of fine quality and variety of color, excellent phrasing, a carefully finished diction. Mr. Graveure, strangely enough, pronounces best in English and next best in German. His French pronunciation has improved somewhat since last season, but still shows frequent solecisms that denote a misconception of some fundamental principles. It would be highly advisable for him to master these principles.

His singing was much appreciated yesterday afternoon by an audience of considerable size. Mr. Frank Bibb played his accompaniments artistically, and was also the composer of one of his songs, "A Rondo of Spring," in the American section of the program.

### GRAVEURE RECITAL

AN ARTISTIC TREAT S.

Belgian Barytone Gives Much Pleasure in Well Varied Programme.

Louis Graveure, barytone, gave a song recital yesterday afternoon in Aeolian Hall. This singer is well known to local concertgoers, who have had much pleasure from his art. His audience yesterday was of good size and its applause was of the kind which is unmistakably sincere. According to his custom, Mr. Graveure presented a programme in which novelty and variety were effectively displayed.

What appeared to be the principal offering was Bainbridge Crist's "The Parting," which the composer calls a symphonic poem. Hitherto this name has been applied to compositions for orchestra, and the adjective "symphonic" seems as little related as possible to vocal music. However, it is well to be original in nomenclature if nowhere else.

The text used by the composer is a turgid expression of farewell agonies and its literary style is not too well adapted to the needs of song. It has been set in a rambling declamation which arrives nowhere and leaves an impression of futility. But perhaps it is beyond the understanding of THE SUN's reviewer.

Mr. Graveure sang it with admirable skill and with every semblance of dramatic feeling. But it cannot be said to have moved the audience visibly. Much more applause followed Saint-Saens's "La Petite Main," a song rich

sentiment and dainty music. Duparc's "L'Invitation au Voyage" was another well chosen lyric. But Mr. Graveure's French indicated that he must have been born in a part of Belgium still devoted to the use of Flemish.

He was, however, happy in his singing, which again exhibited those qualities of voice and technique calling for the praise of students of song. Above these must be ranked the singer's admirable powers of interpretation. He is a singer who goes far below the surface of his numbers and grasps the inner spirit. He knows well how to communicate this to his hearers, and to this he owes the unflinching level of interest and sympathy on which he maintains his recitals. An uncommonly fine artist is Mr. Graveure, and his success with the public is a matter for congratulation.

#### Isolde Menges Plays Well.

A few years ago, when a young English girl played the Brahms violin concerto with a local orchestra, the remark was made that she had bitten off more than she could chew. The same could not be said of another young English girl who was heard in a recital at Aeolian Hall last Saturday evening, Isolde Menges. Judging by her first name, her parents were ardent Wagnerites, and true Wagnerites do not as a rule take much interest in the undramatic and unemotional Brahms. This girl, however, evidently loves Brahms. Without real enthusiasm she could not have mastered the difficulties of this work so thoroughly—difficulties which at first staggered even Joachim. But, besides mastering these difficulties, she enters into the spirit of this work as perhaps no other violinist except Kreisler does. **Oct 23 1916**

The poor girl had a hard time struggling with an inadequate orchestra in the last movement. The second was smooth sailing; but it was in the first that Miss Menges most eloquently revealed her artistry. Here her agreeable warm tone, her subtle gift of interpretation, and genuine musical feeling, combined to make a most agreeable impression.

Miss Menges is with Maud Allan and her company of dancers. Audiences at dancing entertainments do not usually listen to the music. To Isolde Menges they will listen; and if she remains in this country she will be sure to be heard with the leading orchestras.

#### **Oct 23 1916** Zimbalist's First Recital.

Efrem Zimbalist, the well-known violinist, was heard in recital on Saturday afternoon by a large audience at Carnegie Hall. Had his programme been on the artistic level of his playing nothing would have been left for his admirers to desire, but, unfortunately, it was not. He evidently forgot in making up his list that this is not some far-away Western town, where he might think it wise to astonish the natives by violinistic fireworks. It is not necessary at this time in Mr. Zimbalist's career to prove that he can do double pizzicati and other violin "stunts" with the best of them. Moreover, the number to which he gave the place of honor on his programme, Ernst's wretched variations on the "Last Rose of Summer," is not half so showy as some of Paganini's caprices, for instance.

Mr. Zimbalist's programme, on the other hand, had the merit of brevity, and there were good things, admirably performed, in the list, among these being a Bach prelude and a Beethoven Romance, also Kreisler's arrangement of a Chopin Mazurka. In the last group he played an attractive "Berceuse Slav," by H. H. Huss, one of the best of our American composers. Godowsky's over-elaborate "Wienerlsch" was also on the printed list, and Hubay's well-known "Zephyr," in which Mr. Zimbalist played wonderful harmonics. One of the most enjoyable numbers was César Cui's "Orientale," added as an encore. Indeed, Mr. Zimbalist, like many other artists, found himself after his official programme had ended.

#### Recital by Graveure.

One of the best singers now appearing in public, Louis Graveure, gave a recital yesterday afternoon before a large and enthusiastic audience. It is a keen artistic pleasure to listen to such an excellent voice, and to such beautiful phrasing, and to note the ease with which Mr. Graveure commands the technique of singing as a foundation for the higher

functions of feeling and artistic expression. L. Schneider about fifty years ago. This introduced Mozart himself at the period of the composition of "Die Zauberflöte."

Mr. Krehbiel so largely modified even this version that his is practically a new one. A very good and theatrically practicable one it is too, quite suited to present day representation in a small auditorium, preserving the spirit and humor of the original and retaining the best of the numbers of Mozart's score, while also making one or two additions from his other music.

#### Shows His Genius at 12.

Yesterday's entertainment was delightful in most respects and also filled with interest for those to whom the name of Mozart has long meant joy and beauty. The music of "Bastien and Bastienne," for instance, showed those who perhaps had not studied the early works of Mozart that his fame as a prodigy was justified, for such music would be acclaimed with delight in our day even though coming from a maturer pen than that of a twelve-year-old child.

The libretto, old fashioned and speaking the thought of a bygone period, proved to possess a primitive charm of its own. The little work was well done by Mabel Garrison as *Bastien*, Mr. Reiss as *Bastien*, and David Bispham, ebulliently humorous, as *Colas*, the quick physician of the idyl.

With the new version of "Der Schauspieler" the case was even better. Its references to the airs of prima donnas, the difficulties of managers and the general oppression of composers, were enjoyable even to those to whom the theatre is more or less terra incognita, while some of them brought shouts of laughter from the initiated. Even the operatic artists in the audience laughed when Schikaneder (Bispham) said, "An unengaged singer is never so engaging as when she is not engaged in singing."

#### Melodious, Delicate, Sincere.

The music disclosed the maturity of Mozart's powers in brilliant contrast to that of the other little work. The overture was played well and most of the vocal numbers were effectively sung. The trio for Mozart, Schikaneder and Mme. Hofer called forth much applause, while that for the composer and the two sopranos, in which the singers vied with each other in reaching for high notes, brought down the house.

The music throughout disclosed the true Mozartian character, melodious, elegant, delicate, yet sincere in feeling, and without the product of an unerring taste. The thoughtful listeners must have felt that Mr. Reiss's experiment justified itself in the restoration of this genial creation to our acquaintance.

The performance was excellent in nearly all respects. Mr. Bispham again showed himself a good actor as Schikaneder, while Mabel Garrison as Mme. Hofer and Lucy Gates as *Fraulein Utrich*, the other soprano, discharged their duties with credit. Mr. Reiss acted Mozart well, but there was room for hope that the famous composer sang better.

There was a competent orchestra and the musical direction was in the hands of Sam Franko, who is always happy when he is bringing buried musical treasures to light and whose concerts of old music used to be of sustained interest.

#### HAROLD BAUER'S RECITAL.

#### A Program from "Famous Composers of Bygone Times."

Harold Bauer is one of the boldest explorers and experimenters in the field of pianoforte playing, if not in the whole field of modern music. He has before now shown that he is far from content to travel in the conventional round of recital programs beginning with Bach's organ fugues transcribed by Liszt and ending with Hungarian rhapsodies assembled by Liszt. The program that he gave at his first recital this season at Aeolian Hall yesterday afternoon was not quite unique. It was made up of the music of "famous composers of bygone times." It was not intended as a historical exposition of the development of harpsichord and pianoforte, but was meant to show how vital and living today is much of the work of pre-classical composers known by little more than their names, even to well-informed amateurs of today. The arrangement was not strictly chronological, but rather musical. It was not Mr. Bauer's purpose to reanimate mummies or to exhibit dry bones, but to present old music in a manner to give a deep and genuine musical pleasure to music lovers.

Mr. Bauer apparently succeeded. His audience was not so large as he has often had before, but if its size was diminished by the faint-heartedness of some when confronted by musical titles and composers' signatures unknown to them, those who braved these terrors found themselves very well rewarded, and expressed themselves in the warmest kind of applause. It was indeed a delightful and deeply engrossing performance. Probably not every pianist could have made it seem so, or to the same degree, whatever the value of the music that was played. Mr. Bauer not only entered deeply into its spirit, he reproduced it with a glowing vitality, an atmosphere charged with emotion, poetry, vivid expressiveness, and with a magic of tonal resource that he has perhaps not often before equaled. The opportunity in this last respect was most valuable and desirable, to reproduce the effect of the harpsichord, for which most of these pieces were written or for the use of which the composers' intentions gave at least an alternative choice.

How he did this was an acquaintance with the various stops of the harpsichord fully to appreciate, but without in the least changing the literal shape of the music he added octaves, emphasizing or shadowing one or the other extreme, suggesting the octave couplings of the elder instrument, and by the marvelous variety of his tone and dynamics bringing to mind the effect of the plectra of different material. These were some of the ways in which he gained effects that, whatever their purpose, impressed his hearers as of kaleidoscopic variety and ever changing beauty. **Oct 27 1916**

Mr. Bauer's program contained fifteen pieces. They reached in point of time from Claudio Monteverdi, organist of St. Mark's, Venice, in the sixteenth century, to Steibelt, Hummel and Field, contemporaries of Beethoven in the first third of the eighteenth. By the first named there was a toccata, archaic but of recognizable musical significance. Freccobaldi was represented by a capriccio utilizing the cuckoo's note not only ingeniously, but beautifully. One of the most interesting numbers was Johann Kuhnau's sonata, representing the combat between David and Goliath, an early, but not one of the first, attempts at program music, full of unmistakable characterization and description, at the same time musical, and by no means always naïf. There was impressiveness in the opening movement of Galuppi's sonata in C minor—him whose "toccata" was a subject for Browning. The two famous Frenchmen, Rameau and Couperin, neither of whom is forgotten or overlooked, contributed each a graceful piece. Kitzel showed himself the pupil of Bach in a "Nachspiel" that had vigor and strength of his own. There was various and characteristic interest in the pieces by Muffat, Mattheson and Marcello that followed, and an altogether exceptional charm in the "Menuetto and Allegro" by Johann Schobert, a friend of the boy Mozart who had much influence upon him. Not altogether worthy of this remarkable program were the pieces with which it was ended, by Steibelt, Hummel and Field. They are in the somewhat conventional style of the early nineteenth century, yet it was not impossible to imagine how the rather pale flicker of Field's nocturnes set Chopin's richer torch ablaze. These, as well as all the rest, Mr. Bauer played with great gusto and complete devotion, with an altogether remarkable insight into their essential character and infinite resource in elucidating it. Schobert's "Allegro" he was induced to repeat.

#### STRAUSS'S NEW WORK.

#### **Oct 27 1916** "Alpine Symphony at First Concert of the Philharmonic Society.

The Philharmonic Society, having weathered seventy-four years, which have mingled storm and stress with prosperity, entered upon its seventy-fifth year last evening, when it gave its first concert of the season in Carnegie Hall. The audience was large; and the orchestra, among which new faces were to be seen, was also large, having been augmented for the first performance of the new composition by Strauss, the principle number of the first program. Mr. Stransky, when he came upon the stage, was greeted with great cordiality by the audience in a long round of applause, and the members of the orchestra rose to receive him. After the performance of Strauss's new piece, a large wreath was presented to him, which called out further demonstrations of enthusiasm.

The new piece was Richard Strauss's "Alpine Symphony," his latest composition, which was announced for performance by the Philharmonic Society last season. Its production then had to be postponed because of the impossibility of getting the music from Germany in time; for which reason the first American performance was given at the May Festival in Cincinnati, under Dr. Kunwald, where it was hurriedly prepared at almost the last moment. The result showed that as much of honor as was implied in the priority of production had been yielded to Cincinnati without any great detriment to the prestige of the Philharmonic Society, and that subsequent ages will now look back upon the society's history.

The "Alpine Symphony" is, of course, an elaborate piece of program music depicting something more than a day upon the Alps, from night to sunrise, and thence onward to sunset and night again, in twenty-two scenes or episodes. A number of these are things that have occupied descriptive musicians from time immemorial and are among the most conventional of subjects: the sunrise, the forest, the brook, the waterfall, the Alpine horn and the cowbell, the thunderstorm, the sunset. Others are less conventional. The ascent is depicted. There is an "apparition," a bad quarter of an hour "lost in the thickets and bush"; the glacier, with glacial dangers; the view from the summit, "a vision," the rising of mists and the hiding of the sun; an elegy and the descent.

For putting all this into music Strauss needs a very large orchestra augmented in many departments. The musical material that he has devoted to it shows the preoccupation of his later years with themes that lend themselves to plastic working and to various devices and combinations, rather than with musical ideas of specifically musical value, pregnancy, beauty, and expressiveness. The piece is, not to put too fine a point upon it, a mass of conglomerates of commonplace; much of it is extremely flat, tedious, and so far as musical significance is concerned, there is, naturally, much that is in the orchestration; there are a few striking effects that are a credit to the composer, both in beauty of color and in crassness. Hummel well points out in his notes to the program, the music is simply the self compared with many things of the other of the other symphonic poems in "Elektra." He might have added "Der Rosenkavalier" and there are echoes of "Der Rosenkavalier" in some of the orchestral effects, though there is little of the musical value of that work.

There is a theme to denote the fit of the mountain by a prodigious inversion of this theme, notes the descent, and all is made pal to the earnest listener. This is shown by a descending theme, this seems at first contrary to the rules of the game, until subtle consideration shows that the mountain tops are first lit by the sun's rays, which reach deeper and deeper till the valleys are suffused with light. Hunting horns announce, as they have for centuries, the entrance into the forest. There is a marvelously realistic depiction of cowbells—by perfectly good real cowbells, another realistic depiction of the whistling of the wind in a "wind machine." Every instrument in the orchestra cracks itself in the storm; but the result is but noise, with nothing of the subtle suggestion of the reaction of the forces of nature upon the human sensibilities such as Beethoven attains in the "Pastoral Symphony." When Strauss attempts to represent a spiritual effect upon the mind of the Alpine climber, as he has in the section marked "Elegy," he gropes vainly after real expression. And this is an epitome of the musical value of the "Alpine Symphony."

The work is long, shambling in structure, vague in its impression. The ending is intolerably long drawn out. It is not an achievement that will add lustre to the composer's reputation. It is, on the contrary one that will increase the force of the description of Strauss as "a man who was once a genius." The performance under Mr. Stransky's direction was a fine one and had evidently been carefully prepared.

Besides the symphony the prelude to the second act of Strauss's music drama, "Guntram," was played; and the prelude to "Lohengrin," the funeral march from "Götterdämmerung" and the "Ride of the Valkyries."

## ALPINE NOISES AT PHILHARMONIC Tribute Oct. 27 Strauss's Much-Heralded Symphony Much Ado About Nothing 1916

Richard Strauss's "Alpine Symphony" ("Eine Alpensymphonie") was the central feature of the first concert of the season by the Philharmonic Society in Carnegie Hall last night. It was a somewhat belated explosion, pouf! but it was all over in half an hour. The reverberation of its thunderstorm lingered in the minds of the hearers a few minutes after the performance, and then its memory was wiped out by the better music of Strauss and Wagner, to which the rest of the concert was devoted.

The society is entering upon its seventy-fifth year, and efforts will be made to make it a year of jubilee, as it ought to be. It has pursued a noble aim for a long time and generally has pursued it successfully and well. If it succeeds in teaching some of the loud-mouthed demagogues who are proclaiming that music did not begin in America until they appeared upon the field to champion it, it will do more for artistic culture than all their shouting and immeasurably more than a dozen productions like that of last night.

From a strictly musical point of view the "Alpine symphony" is little else than "sound and fury signifying nothing." Aesthetically it is a reversion to programme music in its earliest and lowest estate—the type which is based upon imitation of nature's noises. It has its moments of striving after higher ideals, and in these it is a triumphant exhibition of what mastery of the technical elements of composition can accomplish with simple melodic material, more particularly of what a master of orchestration can do with instrumental color.

Its large appeal, however, is made to the degree of intelligence and taste which had its exemplification in the popular love for Kozwarra's "Battle of Prague." Those who found their sensibilities most deeply stirred by it would have perceived its beauties still more clearly if it had been accompanied by moving pictures. It is, indeed, a splendid piece of cinematographic music, but little else. In its pastoral scene cowbells tinkled most ingratiatingly, but they were no more musical material than as many cows would have been had they been driven across the platform. The sun rose out of the depths of Wagner's Rhine; the scintillant waters of the Alpine cataract had the silvery shimmer of the bridal rose in the "Rosenkavalier"; the thunders rolled and the winds whistled exactly as they have rolled and whistled in our theatres for decades, and generations, and centuries.

The noises were not new, and no more musical than they were when first we heard them in the theatre; but they were mixed with musical elements of most ingenious contrivance. In that circumstance, perhaps, will lie their future justification. But in the still, small voice of Beethoven's "Pastoral" symphony there is more of the spirit which rides upon the tempest than in all of Strauss's turmoil.

expected the audience to be delighted with the childish exhibition, but it was not. It remained staid, and calmly and respectfully applauded the novelty. The other and better music was the prelude to "Lohengrin," the festival music from "Guntram," the death march from "Götterdämmerung" and the "Ride of the Valkyries," from "Die Walküre."

## MOZART'S HUMOR A REAL DELIGHT First English Presentation of Two of His Works a Triumph

"Bastien and Bastienne," lyric pastoral in one act; music by Mozart; English adaptation by A. Mattulath.

THE CAST  
Bastien ..... Miss Mabel Garrison  
Bastienne ..... Albert Reiss  
Colas ..... David Bispham

"The Impresario," comedy opera in one act; music by Mozart; English adaptation by Henry E. Krehbiel.

THE CAST  
Emanuel Schikaneder ..... David Bispham  
Philip, his nephew ..... John Sainpola  
Wolfgang Amadeus Mozart ..... Albert Reiss  
Madame Hofer, Mozart's sister-in-law ..... Miss Mabel Garrison  
Demoiselle Uhllich ..... Miss Lucy Gates

The special matinee may or may not be an occasion for rejoicing. Too often it is dedicated to the muse of faddism, is presided over by the Goddess of Dulness, and then we yawn and try to smile and struggle to look wise. On these occasions we are in the clutches of the uplifters.

But there are other special matinees, though they are not many, when we drink deep at the spring of happiness. Such a matinee was that of yesterday at the Empire Theatre, when Albert Reiss presented for the first time in English two little works by Mozart—"Bastien and Bastienne" and "The Impresario." It was a performance which will surely be repeated, one of the few genuine artistic triumphs of the last few years, and a triumph which the audience appreciated to its utmost.

"Bastien and Bastienne," which opened the programme, is a lyric pastoral, in one act, which Mozart wrote at twelve years of age to a version of the original pastoral of Jean Jacques Rousseau. The story is quaint, naïf and preposterously artificial, yet informed with that sense of beauty and infinite justness of taste which in art mitigated the heartless cruelty of the French court of the *ancien régime*. And in retrospect there is surely a note of tragedy in these shepherds and shepherdesses philandering amorously under the ever approaching shadow of the guillotine.

**Man in the Boy**  
In the music of the boy Mozart there are many phrases suggestive of the man, while the immaturity of the subject found a ready response in the soul of the child. Humor the score possesses, and melodic freshness, and plastic flowing beauty, the scene of the incantation being especially delightful. The English adaptation by A. Mattulath was graceful, and kept much of the spirit of the original.

The performance was admirable. Mr. Reiss, as the Bastien, gave one of his unique portrayals of youthful simplicity, a French counterpart to his David. His diction was wonderfully clear, a virtue shared in by both his companions. Mr. Bispham was Colas, the old shepherd, who, by pretending to be a magician, brings together the lovers. His impersonation was excellent, extravagant without becoming preposterous. Miss Mabel Garrison, while by no means equalling her later performance in "The Impresario," sang the music sweetly and acted with becoming simplicity.

But the real joy of the afternoon was "The Impresario." This one-act comedy opera was adapted by Henry Edward Krehbiel from the libretto made in 1845 by Louis Schneider. Only four of the numbers were written by Mozart for the work itself, it being originally a play with incidental music; the remaining numbers were introduced from other of Mozart's compositions.

**Mr. Krehbiel's Libretto**  
Mr. Krehbiel, while following Schneider as to the main outlines of the story, has written an original libretto, which proved unusually witty and finely fitted for the theatre. The audience was kept throughout in a running stream of laughter, and the sallies of the dialogue made one wish that our so-called librettists could have been there to see and hear how a light opera book can be made both humorous and intelligent.

The story tells how Emanuel Schikaneder, director of the Freilhaus Theatre and Mozart's librettist, is hoodwinked into engaging Demoiselle

Uhllich as a member of his company. Demoiselle Uhllich is beloved by the director's nephew, but the director refuses to have a niece in his company. So Demoiselle Uhllich pretends to be an Italian singer named Cavaliere, and is engaged in a delightful scene of comedy with Mme. Hofer, the director's *prima donna assoluta*. In this scene the two singers go through a contest in song and in jealousy in a manner as funny as it is subtle. Mozart himself permeates the action more through his buoyancy of spirit than by any absolute effect he has upon the plot.

The music shows Mozart at his best and maturest. It is instinct with melody, fun and gay philosophy. In it runs the wine and light and love of old Vienna. Its clarity of utterance, its aristocratic elegance, its grace of line, its play of color are Mozart and only Mozart. And when Schikaneder says to Mozart, "You are a poet, but you have no humor," the audience shouted with delight at Mozart's answer, running throughout his score.

**Cast Worthy of Music.**

Mr. Reiss made of Mozart a vital, outstanding figure, debonnaire, light-hearted, the master of a sane and almost Latin philosophy. Mr. Bispham was a delight as the practical-minded Schikaneder, who knew that "what the public wants is tunes" and intended to give them to it.

Perhaps the finest piece of acting, however, was done by Miss Garrison in her scene of *prima donna* jealousy with her rival. It was acting of rare subtlety, incisive and humorous, without the slightest trace of exaggeration, such acting as is rarely seen upon the American stage. In addition, she sang her difficult music exceedingly well and in clear, sweet tones. The Metropolitan Opera Company ought to give such talent as Miss Garrison's a greater opportunity than it has done in the past.

Miss Lucy Gates was a most attractive Demoiselle Uhllich, and she sang most of her music very prettily, with admirable legato and sense of phrase. Mr. Sam Franko led the orchestra in both works with fine taste and sympathy.

## IDELE PATERSON'S RECITAL.

Idelle Patterson, soprano, a singer who is not well known to concert audiences, gave a recital at Aeolian Hall last night. Her program contained songs in French and German by foreign composers, with a liberal infusion of coloratura airs like "Charmant Oiseau" of David, Ophelia's scene and aria from Thomas's "Hamlet" and the aria of the "Queen of the Night" from "The Magic Flute." There was also a group of children's songs by Messrs. Kernochan and Milligan, and a group of American songs.

In this program Miss Patterson showed better promise than performance. Her voice is of good quality, its high range especially, and she apparently has feeling and force and an instinct for style. But she is not yet a fully developed singer. She was not equal to singing the coloratura music fluently and surely, and not all of her work in the more serious songs was that of a practiced artist. The accompaniments were played by A. Russ Patterson and Carlisle Stanzone played a flute obligato.

## MR. LARRIEU'S RECITAL.

French Poet and Composer Will Recite Some of His Own Poems.

Albert Larrieu, French poet and composer, will give his first recital in this city to-night in Aeolian Hall under the auspices of the Alliance Française. The programme will consist of the singing of his ballads by Miss Lecomte and the recital of his poems by Miss France Ariel. Mr. Larrieu himself will accompany the singer, and will also recite in person.

Mr. Larrieu, who came to this city with letters of introduction from leading men in France, expects to tour the United States, giving recitals in every large city and bringing the American people in closer touch with French folk songs and ballads.

## ALPINE SYMPHONY PROVES IMPOSING

Newest Composition of Richard Strauss Opens Philharmonic Society's Season.

SCORE IS BRILLIANT

Musical Ideas Not Equal to the Skill Shown in Their Exposition.

The first concert of the seven: fifth season of the Philharmonic Society took place last evening at Carnegie Hall. The programme comprised the prelude to "Lohengrin," the "Alpine" symphony of

Richard Strauss, the festival music from the same composer's "Guntram," the funeral march from "Götterdämmerung," and the "Ride of the Valkyries." The symphony was heard for the first time here. Mr. Stransky intended to produce it last season, but the parts failed to arrive and so the Cincinnati Orchestra had the record of the first performance in this country.

The composition is perhaps what is generally known as a symphonic poem rather than a symphony, for its chief themes figure throughout and it has no intermissions. Yet it would not be difficult, if it were profitable, to mark the divisions of distinct movements, albeit a description rather than an exclusively musical effect seems to be designed.

## Musical Ascent and Descent.

Like a famous soldier Mr. Strauss marched up a mountain and then down again. The programme of his excursion begins and ends with night. We proceed from sunrise to the ascent, entrance into a forest, wandering beside a brook, at a waterfall, "apparition" (not clearly defined) on flowery meadows, on the Alm (a stream), lost in thickets, on a glacier, danger, on the summit, the view therefrom, its obscuration by mists, which for some reason evokes an elegy, calm, storm with much thunder, the descent, sunset.

Here is sufficient material for a descriptive piece of music and a rich field for novelty, for it has all been done before. Let us confess instantly that no one, not either Beethoven or Rossini, has done it in the same way as Strauss, though there are echoes of both of these justly celebrated masters.

But the composer of to-day has means at his disposal quite unknown to them. They knew not heckelphones, celestas nor wind machines. They lacked tenor tubas and were short of horns and trumpets. Still they managed to invent certain melodies which still have their day and thunderstorms which command respect if they do not provoke terror.

## The Composer's Weakness.

Mr. Strauss betrays in this latest composition that weakness of thematic invention detected in all his later music. He harmonizes and scores commonplace superbly and imposes upon the senses by magnificent masses of tone. His instrumental palette flames with gorgeous colors and his skill in the polyphonic interweaving of his themes is worthy of high admiration, though it might seriously suffer by comparison with that of Richard the Greater, paired with him on last night's programme.

There is much of ingenious tone painting in this symphony, but little of emotional eloquence. Once more the arch realist of Germany proves that he has fallen to composing too much objectively and not enough subjectively, that he is not always piously obedient to the law of musical utterance, "Look into thy soul and write." That there is no other composer who could have created the "Alpine" symphony may or may not be true. It is splendidly characteristic of its maker, but the question will persist: "Was it worth all that effort and all that mechanism?"

## Excellently Performed.

These indeed are impressions gained at a first hearing and they may not be lasting. If the work is finer than it seemed last night it will improve with repeated hearings, and commentators who do not glorify it this morning will be covered with confusion. This is something which commentators have learned to bear with equanimity. Good music is always good and forever welcome, no matter who likes it or dislikes it. But the "Alpine" symphony sounded much like a tremendous parade of small ideas last night and it is likely to sound more so as time goes on.

It had been well prepared by Josef Stransky, the conductor, and was excellently performed. Mr. Stransky's reading had temperamental qualities and at the same time it preserved the balance and splendor of Strauss's orchestration. We shall doubtless hear this diary of a mountain ascent again and further opportunity to study it should be welcomed.

## ZIMBALIST PLAYS

## STOCK'S CONCERTO

Chicago Conductor Has First

Hearing Here at Sym-

phony Concert.

The first Friday subscription concert of the Symphony Society took place yesterday afternoon in Aeolian Hall. The programme comprised the E minor symphony, No. 4, of Brahms, Frederick Stock's concerto for violin and orchestra and Ravel's "Valses Nobles et Sentimentales." The solo violinist was Efrem Zimbalist.

Ravel's waltzes were written for piano in 1910 and two years later arranged for orchestra. They were heard yesterday for the first time at a Symphony Society concert. Possibly they will be heard again, for there are in them many seductions of instrumental color and rhythmic device. But they are not at all likely to become popular, for they belong to that type of art which appeals chiefly to artists.

Mr. Stock, whose concerto was heard for the first time here yesterday, is the conductor of the Chicago Orchestra and a composer of distinction. This work was written for the Norfolk festival and first performed in the "Music Shed" (as it is called) on June 1, 1915. Mr. Zimbalist was the player and according to the Norfolk custom the composer conducted.

The first allegro and the slow movement are joined, as in the Bruch G minor concerto, and both are well made. The composition is profoundly serious in these movements and the dignified though not perfectly plastic themes are developed with technical mastery, if not with inspiration. The slow movement contains the highest flight of genuine beauty in the entire composition.

The finale is built on dance ideas, leaning toward Spain in their character. There is a great variety of rhythmic interest in this movement and there is instrumentation strikingly uncommon in works of the concerto type. Throughout the piece the solo violin is hard at work and it has formidable difficulties to overcome. These are not matters of alarming nature to Mr. Zimbalist, whose technical resource is seemingly inexhaustible. He played the concerto brilliantly and with manifest affection. But when the work was concluded there was left an impression of deep earnestness and artistic devotion rather than of triumph.

The largest pleasure of the afternoon was provided by Brahms. It is not true of composers, as some one declared of Indians, that the only good ones are dead ones, because Ravel has done some lovely things with the piano and Stock with the orchestra. But in the utterance of Brahms the spirit recognizes the proclamation of a great master. The symphony was played with much temperament by the orchestra and Mr. Damrosch gave a sympathetic reading.

#### PLAYS NEW VIOLIN CONCERTO.

Symphony Society Presents Work by Frederick Stock, Chicago Conductor. Featuring a composition by the conductor of another orchestra, the Symphony Society, under the direction of Walter Damrosch, presented for the first time a violin concerto by Frederick Stock, director of the Chicago Symphony Orchestra, at its second concert of the season at Aeolian Hall yesterday afternoon.

The work is not absorbingly interesting, though it has its good points, but it was played exceptionally well by Efrem Zimbalist. The finale of the concerto contains some difficult passages, and Mr. Zimbalist played them cleanly and with fine, full tone. He seems to have improved his technique in the last year, which he has spent in rest away from the concert stage, and the musical qualities of his playing have not suffered.

But, as at his recital last Saturday, he might have selected more interesting music. There are times when the melodies of the concerto flow smoothly and beautifully and others when they seem to lose themselves in chromatic chords. In the finale Mr. Stock has written some catchy, original rhythms.

Another work, Ravel's valse nobles et sentimentales, had its first performance at these concerts. It is a little suite of seven waltzes, written, in part at least, in Ravel's most charming style. He is a master of soft dissonance and a skilled orchestrator. The waltzes are not important, but in their delicate way they have a charm. They were very well played by Mr. Damrosch and his men. The only old music, and by far the most important work to be played, was Brahms' symphony No. 4, with which the programme opened.

**"America" and  
"Marseillaise"  
at This Concert**  
Oct. 28, 1916  
Albert Larrieu, French Composer and  
Poet, Appears and Audience Joins  
in Patriotic Songs.

Under the auspices of the Alliance Française, of New York, Albert Larrieu, French composer and poet, gave a concert in Aeolian Hall last night at which many of his own works were presented. Mr. Larrieu, who has just been released from military duty in France, delivered a short

address preceding the concert in which he told of the many actors, singers and poets now serving in the French army and of the thousands who have given their lives for their country.

The most interesting part of the concert was the singing of a group of Mr. Larrieu's songs of Brittany by Mme. Lecomte, Mme. France Ariel and himself. "Dans Leur Petite Sabots," "Les Châtaignes de Redon" and "Le Chant de la Mer," charming little works, were sung with spirit, arousing laughter and applause.

Some of Mr. Larrieu's poems were read by Mme. Ariel and two groups of his songs were sung by Mme. Lecomte. His music is simple and melodious, resembling folk tunes. Another artist was Reber Johnson, violinist, who played several French pieces.

When the programme was finished "America" was sung by the artists on the stage. Following it Mme. Ariel, holding a large French flag, recited the first stanza of the "Marseillaise" and the whole audience rose and sang the chorus.

#### Mme. Carreno's Recital

It would be ungallant and even ungracious to say how many years ago it was that Teresa Carreno first played the pianoforte in New York. A recollection of the fact, however, if it existed in the minds of any of her hearers when she gave a recital in Carnegie Hall last night, must have served to heighten the admiration which her playing caused by reason of its technical excellence, its brilliancy and its vigor. Small wonder that some of its oldtime charm seemed to be lacking. She played Chopin's Sonata, Op. 58; Schumann's "Fantasia," the "Keltic" Sonata of her pupil, MacDowell, and three pieces by Liszt.

#### New York Symphony Orchestra.

Walter Damrosch has often been praised as a programme maker, but of late his hand seems to have lost some of its cunning in this direction, although it wields the baton more satisfactorily than formerly. Certainly yesterday's programme of the Symphony Society's first Friday concert had a vital defect. There ought to be at least one light, simple, tuneful piece in a two-hour entertainment. On this occasion the first hour was devoted to Brahms's drab and over-elaborate fourth symphony, the second to a violin concert by Frederick Stock, of Chicago, also over-elaborate and not over-inspired, and finally to a set of seven "Valse Nobles et Sentimentales" by Ravel, which the large audience had the good sense to damn with very faint applause.

Concerning the Brahms symphony nothing new is to be said at this date. Some persons like it; others don't. The new violin concerto by Frederick Stock, conductor of the Chicago Symphony Orchestra, was played by Mr. Zimbalist, who made the most of it, and was much applauded. It has some very ingratiating movements, but as a whole the thematic material is too slender to bear the frame of the concerto form. Condensed, it would make a pleasing short piece. It is written in the true idiom of the violin, of which Mr. Stock is a master.

If Mr. Damrosch had added to these elaborate works a Strauss waltz—by Johann, Josef, or even Eduard—the audience would have been much better pleased than it was by the Ravel novelty, which exemplifies the modern Parisian school at its worst. Surely in a waltz, at any rate, tunefulness and honeyed harmony are called for. But Ravel's idea of originality is to make everything "different," and his way of doing it in this set of valse is to pour a drop of sulphuric acid into every bar. Why encourage such silly perverseness? Perhaps he intended to be funny, for when he orchestrated these pieces for a dancer he called the set "Adelaide, or the Language of Flowers." What flowers? Skunkweed?

Oct. 27, 1916  
Strauss as Alpine Tone-Painter.

Mark Twain's books are all more or less autobiographic. So are Richard Strauss's tone-poems. In his "A Hero's Life," for instance, he cites a number of themes from his earlier works, thus indicating plainly that by said hero he means himself. He has entertained the public and the critics with pranks diverse. Like the hero in his "Till Eulenspiegel." In his "Symphonia Domestica," which had its first performance anywhere in this city on March 21, 1904, he depicted, confessedly, a day in his life at his country home in the Bavarian town of Garmisch. And in his latest tone-poem, the "Alpensymphonie," which the Philharmonic Orchestra gave its first performance in New York last night, in the same hall, he paints

in vivid colors a day in the life of a climber among the Alps. It is the most of his symphonic works that is concerned with nature, instead of with man, since 1886, when he composed his descriptive symphony, "From Italy," in which he recorded his impressions of Naples and other sights and sounds of the South.

That was thirty years ago, and in the meantime Strauss has excogitated many a trick for making music realistic. No wonder, therefore, that his "Alpine Symphony," after its first performance in Berlin just a year ago (October 28), was pronounced a marvellous specimen of programme music, excelling, in the opinion of some, everything previously done in this branch of the art. The Dresden orchestra had been brought to Berlin for this concert; Strauss himself conducted, and the enthusiasm at the close was so overwhelming that August Spanuth, who did not like the work, declared it seemed as if the applause had been "orchestrated by Strauss himself." The audience included scores of prominent musicians, among them conductors from all over Europe, who had come to imbibe the correct traditions.

They need not have worried. The "Alpensymphonie" presents no complicated riddles to the interpreter like its predecessors. One would naturally suppose that the "Domestic Symphony," the subjects of which confessedly are papa, mama, and baby, would be simplicity itself, while a description of the Alps would overtop even the philosophic "Zarathustra." Nothing of the sort. "A child could understand Strauss's latest work," said one of the Berlin critics. It is big, but clear, and the programme unfolds itself in the music so clearly that one needs few cues after having been informed that the scenes depicted successively by the orchestra are: Night—Sunrise—The Ascent—Entrance into the Forest—Wandering beside the Brook—At the Waterfall—Apparition—On Flowery Meadows—On the Alm (sloping pasture)—Lost in the Thicket and Brush—On the Glacier—Dangerous Moments—On the Summit—Vision—Mists Rise—The Sun is gradually hidden—Elegy—Calm before the Storm—Thunderstorm—The Descent—Sunset—Night.

In none of his other works has Strauss so frankly avowed his programme, the words just cited having been written (of course in German) in the score by himself. Wagner once said that he could not write a dozen bars worth listening to unless he had a poetic idea to fertilize his imagination. Strauss resembles him in that respect, but he has been in some cases foolishly coy in refusing to divulge the detailed poetic contents of his tone-poems, wherefore his friends were obliged to supply what journalists and audiences clamored for. If the composer is helped by having a poetic or pictorial programme in his mind (Berlioz and Liszt were thus helped, as were Mendelssohn, Beethoven, and even Haydn), why should the audience be kept in the dark as to the plot?

To be sure, even with an orchestra of more than a hundred players, a composer cannot actually depict scenes. As the greatest of all writers of programme music, Franz Liszt, wrote in 1839, "The merest tyro in landscape painting can with one stroke of his pencil produce a scene more faithfully than a consummate musician with all the resources of the cleverest orchestra." In the "Alpensymphonie" there are divisions, like the Night, Sunrise, The Ascent, Apparition, On Flowery Meadows, and, in fact, all the others except the Storm, which cannot be definitely suggested by the composer, all he can do is to write music appropriate to such scenes, and this Strauss certainly has done.

From the gloom of night the orchestra rises to a radiant outburst at the full sunrise. Mr. W. H. Humiston (who not only provided the programme notes, but played the celesta and organ and conducted the horns behind the scenes) cites Edgar Stillman Kelly's ingenious explanation of the curious fact that Strauss makes the sun rise with a descending theme: "this is because the mountain-tops are first lit by the sun's rays, which reach deeper and deeper until the valleys are suffused with light." This may well have been in Strauss's mind.

The Entrance into the Forest is easily indicated to the audience by the introduction of horns (in Berlin there were twenty at the premiere), in accordance with the time-honored formula, of which Weber

and Wagner have made such use in their operas.

Delightful to the ears is the Waterfall music, with its sliding sounds, bells, and triangle. It recalls rather vividly the cascades of jewels in the "Ariane et Barbe Bleue" of Dukas, which Strauss may have heard in Paris. If he has borrowed these modern Parisian sounds, then the "Alpensymphonie" is a recent work. It is officially admitted that it was composed five years ago. Other parts of it, however, indicate that it is much older, for there are distinct echoes of not only Wagner (especially "Rheingold" and "Walküre"), but even of Mendelssohn and Max Bruch, and Strauss has not been in the habit in recent years of borrowings from conservative sources. It is a curious fact, however, known to few, that before he printed his opus 1 he suppressed fully a hundred compositions which strongly betray the influence of the older classic as well as the then modern romantic masters. Is it not possible that the germs, at any rate, and some of the themes, of the "Alpine Symphony" originated at that time?

Whatever may be true regarding the themes and melodies of this score, which have little originality or charm as such, Strauss has given them the benefit of his ripest art, in developing them with his usual contrapuntal ingenuity and decking them out in the most brilliant and varied colors, intensified by the size of the orchestra. The climax is reached in the storm, which is of elemental power and makes one's flesh creep. When Mahler conducted Wagner's "Flying Dutchman" overture at a Philharmonic concert in Carnegie Hall, he doubled the piccolos whistling at the mastheads. For Strauss, piccolos are not shrill enough. He invented an electric machine which approximates the real sounds you hear during an Alpine storm, and for the thunder cannon balls merge their sounds with those of huge rattles.

After the storm there is a decided anticlimax. The Teutonic mania for length comes into play, and the work is made to last forty-five minutes, when twenty-five would have been better.

The performance by the Philharmonic was in every way admirable. There was much applause, and the orchestra rose to acknowledge its share. What the audience thinks of the conductor, Josef Stransky, was indicated at the opening of the concert, when he received three rounds of prolonged applause from an audience which completely filled the hall and which included many musical and other celebrities.

**MUSICAL POT  
BOILS MERRILY**  
Tri-une Oct. 30 '16  
Pianists and Singers Furnish Plenty of Fuel at Concerts

The musical pot boiled merrily yesterday. There was plenty of fuel. In the afternoon the Misses Suto gave a recital for two pianos to a large audience in Carnegie Hall. Recitals for two pianos are not overcommon, though the same artists have appeared here before.

The offering yesterday brought out two MSS. pieces by Pierre Maurice and a dull and empty sonata by Richard Doessler. The Misses Suto displayed a good deal of perfection of ensemble, but with a tone that was at times muddy. They evidently pleased the audience.

In the evening Max Sanders presented the first of a series of Sunday night musicals at the Harris Theatre. This concert was well worth a larger audience than the one which attended, and Mr. Sanders may be congratulated upon furnishing an unusually interesting programme. In the first place, the Barrere Ensemble, always an organization of high artistic merit, played Haydn's "Ottello" and MacDowell's "Woodland Sketches," and then Mr. Lester Donohue, one of the finest of our younger pianists, played with prodigious technical resource several short pieces, including Dohnanyi's Rhapsody in C major and Debussy's "Il pleut dans l'oeu."

Gustave Ferrari, a composer unknown to America, accompanied Mme. Pauline Donaldo in a group of his own songs, which proved unusually interesting and which struck a distinctly individual note. They lacked perhaps somewhat in variety of mood, but they ought to be a welcome addition to the songs of present day composers. Mme. Donaldo sang in addition a group of songs by A. Walter Kraus, some of

had been heard before. At Carnegie Hall the evening was devoted to a concert given by George Dorstal, tenor, assisted by Hans Kronald, cellist; Mary Warfed, harpist, and a string quartet. The hall was well filled. Dorstal, in some of his songs, had considerable trouble with the pitch, but he was warmly applauded.

## "LONESOME" TUNES MAKE FOLKS HAPPY

Oct. 30  
Sun. 1916

Lorraine Wyman and Howard Brockway in Concert at  
Cort Theatre.

### SONGS OF MOUNTAINEERS

Eighty Selections of Quaint  
Melodies Prove Most  
Delightful.

Lorraine Wyman and Howard Brockway, singer and composer, have been no the trail of the lonesome pine. Away down in the Pine Mountains of Kentucky they went on a hunt after tunes and they found them. For in the heart of the hills there are people of British ancestry who have lived in perfect seclusion all their lives, and their fathers and their fathers' fathers before them.

They have never seen railroads or newspapers or comic operas, and consequently they have never lost their simple ways nor their good manners. They have kept alive the old songs that have been sung through centuries in England. They do not sing them; they just howl and they admit it. But the songs are quaint and delightful in word and music. Some are "lonesome" (sad) tunes and some "fast" (merry).

Miss Wyman and Mr. Brockway have brought back eighty of them. Mr. Brockway has dressed up some of them in wonderful fancy costumes of Italian harmonies, but he has let others alone. And in the Cort Theatre last evening Miss Wyman and he gave an entertainment which proved to be one of the most delightful and uncommon concerts this tired old town has had in many moons.

Miss Wyman told the folk about the people in the mountains, imitated their way of singing and then sang songs with her own witching charm and in her own inimitable style that made every one happy. Some of the songs were well known, as in the case of "Billie Boy," and others were new to the most hardened antiquarians. The wise men will doubtless run them all to earth through all their variants and make ponderous histories of their birth, wanderings and contraction of bad habits.

But so long as Miss Wyman sings them as charmingly as she did last evening no one will care much how they arrived, but just be glad they are here. They are songs with character and they reveal the spirit of the people among whom they originated as well as of those who have kept them among the valleys of the mountains.

Mr. Brockway and Miss Wyman should have a busy winter. They have an entertainment of delicate and persuasive charm which should appeal to all sorts of people from a tired business man to a college professor or a sociologist.

## Miss Wyman's "Lon.

Oct. 30 Make a Cl  
Oct. 1916

Seldom has a more novel programme been presented at a song recital than that with which Miss Lorraine Wyman delighted a large audience last night at the Cort Theatre.

Miss Wyman, who has been heard little in public here, sang three groups of tuneful and amusing ballads which she found as folk songs of the mountaineers in Kentucky in the course of a sojourn there last spring. Most of these were "lonesome tunes," as the mountaineers call them, and Miss Wyman's singing so well suggested an atmosphere for them that one could imagine them being crooned in lonely cottages on the Cumberland mountainsides.

These songs, Miss Wyman explained, were those taken to Kentucky by the pioneers in the eighteenth century, and some of them still linger in England, Ireland and Scotland, whence came these early settlers. "Billie Boy," which is the most generally familiar, is fairly representative of the type, although some of the others were a trifle more piquant or more dramatic. Others of the "lonesome tunes" were "Pretty Polly," "The Nightingale," which was pretty; "Mary Golden Tree," "The Old Maid's Song," "Barnyard Song," a highly comic ballad, "The Sweetheart in the Army," a romantic South survival,

of the days of laughter. Uncouth as is the "book" of some of these songs, Miss Wyman phrases them exquisitely, and as a contrast she sang one or two as the mountaineers "howl" them. Her voice is small, but its quality and her enunciation are excellent. In addition to a charming personality she exhibited a sharp talent for comedy, and that with no apparent effort.

She also sang a group of her French ballads, of which "Le Cycle du Vin," a ditty of the eighteenth century, which is popular now in the French armies, evoked much enthusiasm.

Miss Wyman and her humor and her "lonesome tunes" are among the pretty things of life.

### FIRST OF "ELITE MUSICALES."

Oct. 30/16  
At the Harris Theatre last night the first of a series of "elite musicales," to use the title on the programme, was held.

The Barrere Ensemble, composed of players of wood wind instruments; Mme. Pauline Donald, soprano, once a member of Oscar Hammerstein's opera company at the Manhattan Opera House, and Lester Donahue, pianist, furnished the music. The whole entertainment had a delightfully intimate character.

Mme. Donald, presented songs of two talented resident composers, Gustav Ferrari and A. Walter Kramer. Mr. Donahue played music of Donnelly, Debussy and Liszt, and the Barrere Ensemble was heard in Haydn's "Otteto," Paul de Wailly's "Aubade," Christian Kriens' "Ronde de Lutins" and Edward MacDowell's "Woodland Sketches," orchestrated for wood wind instruments by George Barrere. A moderately large audience heard and applauded all of the artists liberally.

## RECITAL SINGERS IN TWO CONCERTS

Oct. 31/16  
Julia Claussen and Carl Schlegel Heard in Well Varied Programmes.

Two song recitals were given in Aeolian Hall yesterday. In the afternoon Julia Claussen, a contralto of the Chicago Opera Company, was the singer. "Lascia ch'lo pianga" from the Handel treasury served to open her programme, after which she moved at once to contemporaneous Richard Strauss. Massenet, Grieg and others also contributed to a fairly well made programme.

Mme. Claussen is a singer of experience and intelligence, but her voice yesterday lacked resonance and color. For this reason she was unable to infuse warmth into her numbers. Furthermore in some, as in "Traum durch die Daemernung," she showed a tendency to drag out the phrases unduly. Her accompaniments were well played by Marcel Charlier.

Carl Schlegel, a baritone of the Metropolitan Opera House, was heard in the evening. Mr. Schlegel deserves commendation for his programme, which contained a number of songs not too often heard and which had a pleasing variety of moods. The baritone's voice is somewhat dry and heavy for the demands of lyrics of lighter fancy, but he established a claim to be regarded with respect in the difficult field of the recital.

His singing showed fine appreciation of the content of his songs and his style was in general characterized by good interpretative qualities. Good diction added to the value of his delivery. Richard Epstein accompanied in his familiar manner, which always gives pleasure.

### OPERA SINGERS IN CONCERTS

Mmes. Claussen and Schumann-Heink, Schlegel, and Goritz.

There were three musical events in the concert halls yesterday, at all of which, by a coincidence, opera singers were the principal artists. Mme. Julia Claussen of the Chicago Opera Company and Carl Schlegel of the Metropolitan gave song recitals, and Mme. Schumann-Heink and Otto Goritz of the Metropolitan took part in a charity concert at Carnegie Hall.

Mme. Julia Claussen, who has been heard here before in song recitals, appeared yesterday afternoon in Aeolian Hall before an audience of good size. Mme. Claussen is one of the leading Wagnerian singers of the Chicago Opera Company, a mezzo soprano, whose voice is powerful, somewhat heavy and unyielding, and dark in color; not one promising results of great interest in the singing of songs because of the difficulty it offers in attaining variety of expression. Mme. Claussen sang two operatic airs, "Lascia ch'lo pianga" from Handel's "Rinaldo," and "Pleurez mes yeux" from Massenet's "Le Cid."

some of which were among the most familiar, (as "Wasserrose" and "Kunne meine Seele") a group of Grieg's, which she sang in Norwegian, and a group in English, though they were not all composed in English. Mme. Claussen sang with serious artistic purpose, but not always with results stimulating to her listener's emotions.

Under the auspices of the German Ambassador and the Austrian Chargé d'Affaires, a concert was given at Carnegie Hall last night for the aid of German and Austrian soldiers imprisoned in Siberia. The artists were Mme. Ernestine Schumann-Heink, Otto Goritz, Arthur Hartmann, violinist, and Eduard Reclun, organist. These artists and the cause they represented served to attract a very large audience, which it required some on the stage to accommodate in full. A substantial sum was realized for the benefit of the charity. The musical program provided for two appearances of each of the artists, and at the end Mme. Schumann-Heink sang with violin obbligato and organ accompaniment. It was the first appearance this season here of Mme. Schumann-Heink and Mr. Goritz, and each was warmly welcomed by the audience.

Carl Schlegel, baritone, who belongs to the German wing of the Metropolitan Opera House forces, gave his recital last night at Aeolian Hall. He sang Horatio Parker's "Salve Regina," two groups of songs in German, unfamiliar in the main and representative of modern composers, with the Russian, Rachmaninoff, among them, and five songs in English by Saar, Spross, Salter, Kramer, and Eisler. Both from the standpoint of his program and his voice and style, Mr. Schlegel adapts himself to the needs of the recital platform more happily than many singers of the operatic persuasion. His voice has the lyric quality, and he understands the subtler shades that go with the singing of songs. As a result there was much enjoyment to be found in his recital. Richard Epstein at the piano played highly sympathetic accompaniments.

## ORCHESTRA MUSIC BY LITTLE BAND

Nov. 1 1916  
A Pleasant Entertainment  
and Some New  
Terminology

There is already so much confusion in musical terminology that it is a bit of a pity Mr. Barrere should have added to it by calling the band with which he gave a concert (a very pleasant concert, indeed) in the Cort Theatre yesterday afternoon "The Little Symphony." The term symphony has had many meanings since it was invented by the ancient Greeks, but it was only in Germany and in the sixteenth century that it was used as Mr. Barrere uses it to indicate "an orchestra in miniature," and surely Mr. Barrere doesn't want to be German in this critical period of civilization. In English the word has never gone to anything else than the form of a musical composition, though it has endured several changes.

But accepting the Little Symphony for what Mr. Barrere says it is, the entertainment which he gave was thoroughly delightful; neither so artistically dignified nor so historically significant as the "Concerts of Old Music" which Mr. Sam Franko gave us in former years and is going to revive this season, but productive of refined and agreeable entertainment. There will be a better ensemble and a tone of finer quality in the band's performance in time, and it is to be hoped that by that time there will be a larger public interest than was evidenced by yesterday's attendance.

The programme recalled memories of the "Concerts of Old Music" only in the first number, which was made up of ballet pieces from Gretry's "Céphale et Procris." Lalo's two "Aubades," Louis V. Saar's Suite (a rather light-weighted effort at musical archaism) and Piere's suite, "Pour mes petits amis," were of the order called "popular" in the best sense. Miss Lora Hoffman sang acceptably, but her list of songs did not tend to lift the standard of the programme. H. E. K.

## THE LITTLE SYMPHONY

Nov. 1 1916  
A Concert of Orchestral Chamber Music with Miss Lora Hoffman.

The "Little Symphony," one of the several creations of Mr. George Barrere, unwearied in founding chamber music organizations of varying sizes, gave a concert yesterday afternoon in the Cort Theatre, together with Miss Lora Hoffman, soprano. The place has excellent acoustics for such a performance, and the little orchestra of fourteen players, of strings, wood wind, trumpet, horn, and drums, was heard to excellent advantage. Mr. Barrere's program began with a suite of dances from Gretry's opera, "Céphale et Procris," music of a simplicity that today borders on baldness; the "passepied" has a more supple melodiousness, and the audience asked for it again. The other numbers comprised two "Aubades" by Edouard Lalo, of a characteristically Gallic charm in rhythm and tunefulness; a suite by Louis V. Saar, a composer formerly resident in New York, now in Cincinnati, that showed a light touch and a melodic gift unshamed, and a suite by Gabriel Pierné, "Four mes Petits Amis," in six movements. The performance of these pieces was refined, vivacious, and in most respects finished, and it gave obvious pleasure.

Miss Hoffman made her first appearance in New York a few days ago in Aeolian Hall. In some points her voice sounded better yesterday, perhaps because the acoustics of the theatre suited it better, and its production was somewhat freer. Miss Hoffman gave the American composer a chance; she sang nothing but American songs. Mr. Frank Bibb played her accompaniments charmingly.

## CHRISTINE MILLER SINGS

Nov. 1 1916  
Contralto's Recital Includes "Tone Poems" from the Chinese.

Christine Miller, contralto, gave a program of modern songs at her recital in Aeolian Hall last night. She began with a song by Robert Kahn and then sang for the first time in public Hubert Pataky's "Yearning" with text from the Chinese and John A. Carpenter's "Water Colors." The latter is a set of four songs also from the Chinese and the composer has followed the latest fashion in song nomenclature by calling them "tone poems." After that there was Hugo Wolf's "Kennst du das Land?" and a group of five other songs by the same composer, Burleigh's "The Grey Wolf," and four songs by Marshall Bartholomew, H. T. Burleigh, A. Walter Kramer, and James H. Rogers sung for the first time, with Frank Bibb's more familiar "Rondel of Spring."

Miss Miller has by degrees won for herself acceptance as an interesting and well-equipped artist. While her range of repertoire is not as wide as that of some of the concert singers, he has succeeded in conveying the impression, and she did so again last night, that her voice and artistic personality entitle her to a place of importance. Her voice last night was in fine condition; lacking a little, so it seemed, of its former fullness on the low notes, nevertheless was notable for its richness, its evenness, and the flexibility with which it was brought to the singer's purposes of variety in expressiveness and color.

## GERTRUDE AULD GIVES SONG RECITAL

Nov. 2 1916  
Soprano Shows Remarkably  
Fine Taste in Interpretation of French Songs.

Mme. Gertrude Auld, soprano, gave a recital of songs and airs at the Comedy Theatre yesterday afternoon. Her programme was arranged on an unusual plan in that it began with a group of folk songs, several of which were sung in the original language. After these stood the often heard aria from Mozart's "Il Re Pastore," for which Hans Letz of the Kneisel Quartet supplied the violin obbligato.

A group of French songs followed and next was offered "Ernani, inviolami" from Verdi's opera. The recital, however, closed in traditional manner with songs in English and generally by American composers. Mme. Auld seemed not to find herself till her entertainment was half over. She sang her folk songs well but nevertheless ineffectively, partly by reason of a timid style, partly because the voice was still cold and partly because the numbers themselves were extremely fragile.

The Mozart air she sang with good tone but with little style. Nor was she much happier in the Verdi number, which was smoothly given but with little color.

On the other hand Mme. Auld disclosed most admirable qualities in her French group. She sang all of these songs with great beauty of tone, with much finish of style and with uncommon delicacy of feeling. The excellence of her delivery of the second half of her list, except the opera air, was such as to call for warm praise.

Few recital singers now before this public could hope to equal her exquisite presentation of Fontenailles' "Chant de Nourice," Gretchaninov's "Trieste est le Neppce," and Marinier's "Au Clair de la Lune." Not only was the beautiful natural quality of the voice fully disclosed in these songs, but the singer revealed a daintiness of conception and a personal charm which had been obscured in her early numbers. Harry F. Gilbert played her accompaniments with skill and taste.

## MISS DAYTON'S MATINEE.

Gives Much Pleasure With Folk Songs and Impersonations.  
Katherine Dayton, a young disease, who made a pleasing impression here last season in a recital of folk songs and character impersonations, gave a similar entertainment, with the assistance of George Hirst at the piano, yesterday afternoon in the Punch and Judy Theatre. Miss Dayton understands exceedingly well how to make up a programme which is at once artistic in selection, of a pleasing character and graceful and charming in mood. She sings, talks or reads with a voice of pleasant quality and very well modulated; her diction

and her work generally is varied by some dainty and naive touches in acting.

Yesterday she offered a varied list of selections that included English folk songs arranged by Cecil Sharp, folk songs of Savoy and of Quebec and several numbers called "Thumb Nail Sketches in Temper and Temperament," by Margaret Ruthven Lang. This list Miss Dayton presented with much charm. She sustained interest through the different numbers remarkably well and her efforts were rewarded by much applause from a friendly audience.

## MR. GABRILOWITSCH PLAYS.

An Unconventional Program Gives Great Pleasure in Aeolian Hall.

Mr. Ossip Gabrilowitsch's pianoforte playing belongs among the delights of a season whose offerings have been and will inevitably continue to be of a very mixed order. He is among the foremost and most individual players now to be heard. He gave a recital yesterday afternoon in Aeolian Hall, in which the poetry and passion, the delicacy and power of his playing and his full sympathy with the spirit of the music he interpreted gave great pleasure. *Times* Nov. 2, 1916

It was not a hackneyed program. Neither Beethoven's Sonata in E flat, Op. 31, No. 3, nor Schumann's in G minor, Op. 22, is often attempted by virtuosos. Mr. Gabrilowitsch played them in no virtuosic spirit, but with an intimacy and an intensity that brought them very close to his listeners' consciousness. Beethoven's is marked by grace and clarity and vivacity; he was not then in one of his heaven-storming moods. Schumann's is one of the most fiery and vehement outpourings of his youth, when his musical ideas crowded fast upon each other for utterance. Mr. Gabrilowitsch conceived and presented both with a complete assimilation of their diverse spirit, and both afforded unusual pleasure to an audience quick to recognize the essential musical value and significance of such interpretations. After Schumann's sonata Mr. Gabrilowitsch added the same composer's "Nachtstück" in F.

His numbers by Chopin included the nocturne in E minor, seldom played—a posthumous work, dating from the composer's youth and hardly the real Chopin, though Mr. Gabrilowitsch made it very plausible. To close he gave Rowel's "Jeux d'Eau," Debussy's Clair de Lune, and "L'Isle Joyeuse."

## MME. AULD HEARD IN FOLK SONGS

*Nov. 3, 1916*  
Gives Examples from Many Countries in the Comedy Theatre

The concert flood which has overflowed into the theatres took possession of a new audience room yesterday afternoon, when Mme. Gertrude Auld gave a song recital in the Comedy Theatre. The singer and her songs held the attention of the newspaper people gathered to record the incident, but not to the exclusion of the observation that the audience, few in number, seemed equally unfamiliar with the theatre and the character of the entertainment.

Mme. Auld took a leaf out of the book opened by Mme. Sembrich some years ago and devoted an entire part of her programme to folk songs—Serbian, Sicilian, Bohemian, modern Greek, Dutch, Hungarian, Japanese, Moorish and French. Of her selections the most characteristic were the song "Sunce Zarko," used by Tschakowsky in his "Marche Slave"; the Hungarian and the French, the last the little song "Sur le pont d'Avignon," which might properly have been accompanied by the action which the text invites and which was not suggested by the translation.

Except in the case of the Bohemian and Dutch songs the singer employed the original text, and she sang the songs with better voice and more skill than the air from Mozart's "Il Ré pastore," for which Mr. Hans Litz played the violin obligato. She also was set down on the programme for Verdi's "Ernani, involami," and groups of French and American songs. Mr. Harry M. Gilbert played her accompaniments.

## LOUISE HOMER'S DEBUT.

Prima Donna's Daughter Warmly Greeted at Pittsburgh Recital.

*Special to The New York Times.*  
*1916* *Comm., Nov. 2.*—Miss Louise Homer, daughter of Mme. Homer, grand opera singer, and Sidney Homer, composer, chose her mother's home to make her professional debut as a singer, and today met with a brilliant reception at the Twentieth Century Club of this city. A splendid audience of club members were very gracious in their acknowledgments of appreciation, and the young singer responded in a way that left no doubt of the ability she has inherited from her illustrious parents.

Miss Homer's first numbers were "The Mabinelli," (Brahms); "Botschaft," (Brahms); "Als Die Alte Mutter," (Dvorak); and "Das Des Finken Schwingen," (Dvorak). Her next appearance was in three of her father's compositions, in which she put much feeling, "Trospe," "Children's Lyrics from Love Song," and "Sing to Me, Sun." She then rendered Donizetti's aria "A Tardai Troppo" from "Linda Di Chamounix." Her last appearance was in five numbers, "Son of the Shepherd Lehl," from the fairy opera "Snegoruscha," "Rimsky-Korsakow," "Two Folk Songs of Russia," (Zimbalist); "The Sleep That Flits on Baby's Eyes," (Carpenter); "Twickenham Ferry," (Marzials); "May Day," (Matthew).

## BOSTON ORCHESTRA OPENS ITS SEASON

*Nov. 3, 1916*  
Organization Heard in Programme of Beethoven, Berlioz, Liszt and Strauss.

## "EROICA" SUPERBLY DONE

Standards of the Institution Kept Up to the Consonant Level.

Dr. Karl Muck and the Boston Symphony Orchestra are in town again. Their first concert of the current season took place last evening in Carnegie Hall. The programme was arranged in a way that might suggest to an essayist, a long discussion on the growth of certain tendencies in modern music. It consisted of Beethoven's "Eroica" symphony, Berlioz's "Cossair" overture, Liszt's symphonic poem, "Mazeppa," and Strauss's "Till Eulenspiegel."

Here is a swift survey of the field of modern "programme" music with three periods clearly defined and even the remarkable influence of Byron indicated. But these are matters for sober reflection, not for the running record of the morning after. Possibly one might pause long enough to wonder whether Dr. Muck had been reading Quintilian oratory, for that eminent teacher advised the placing of the weakest arguments in the middle, and Dr. Muck had his weakest compositions in this well protected position.

The performance of the "Eroica," familiar as the symphony is, was of impressive character. The funeral march has often been played admirably in this city, but its profound solemnity and its poignant emotion have never been brought out more strikingly than they were last evening.

In the scherzo Dr. Muck indulged in an artist's caprice by resting through more than half of the movement, allowing the orchestra to display its brilliant precision and virtuosity by proceeding without his direction. Or is it possible that the distinguished conductor does not find himself so deeply interested in the scherzo as in the other movements? It was manifest that his heart was in the finale, for he directed it with great feeling and it was superbly played.

The Boston orchestra has seen many changes in its personnel, but none except for the better in its artistic excellence. It is still a great institution and its visits to New York continue to be among the real events of the musical season.

## LORTAT MAKES DEBUT.

French Pianist, in America for Tour, Gives Interesting Programme

Robert Lortat, a French pianist, gave a recital yesterday afternoon in Aeolian Hall. Mr. Lortat, who has recently come to this country with Jacques Thibaud, with whom he has frequently appeared in concert on the Continent, received a year's leave of absence from the French army, during which he will tour America. Winner of the Diemer prize, he is credited with having won many other laurels in recitals given in Paris and in various countries in Europe.

He offered a programme of unique interest. It began with the Etudes Symphoniques of Schumann, followed by Chopin's twenty-four preludes, played without pause, and closed with the "Legende de St. Francois de Paule, marchant sur les flots," of Liszt. Pieces by Debussy were in the list and also a nocturne and an impromptu of Fauré. Two pieces by Dédot de Séverac from his "Cerdana" suite—"Les Muletiers devant le Christ de Livia" and "Le retour des Muletiers"—and a "Scherzo Valse," by Chabrier.

Mr. Lortat in his performance showed that he is a well schooled musician and one who commands attention by an admirable attitude of sincerity toward his art. His playing, especially in the larger numbers, was of a somewhat uneven merit, due in part no doubt to the trying conditions attending a debut.

His tone was never forced, though he lost some effects through a less careful

power and some lack of brilliant finish. But his style gave unusual pleasure through poetic feeling and sentiment and it impressed by an individuality in interpretation.

## MR. WHEELER'S RECITAL.

Church Choir Tenor Appears in a New Field.

William Wheeler, a tenor, who is known in New York as a church choir and oratorio singer, gave his first recital last evening in Aeolian Hall. He presented a carefully arranged programme, which began with three old Italian airs, followed by a group of German lyrics from standard German composers. A number of folk songs—Gaelic, negro, as arranged by H. T. Burleigh; ancient Orkney and Manx—made up the third part, while the list closed with songs in English.

Mr. Wheeler sang with a voice of powerful, yet good quality, which in its lower notes extended into the barytone range. He uses it on the whole well. A tendency to throatiness now and then impaired smoothness in tonal emission and there could have been more variety in coloring as well as a more general finesse. In style he gave a good showing in musical intelligence, depth of expression and refinement in taste. His diction was excellent.

Harold Osborn Smith played the accompaniments with skill.

## THE BOSTON ORCHESTRA.

The First Concert of the Season—Dr. Muck Warmly Greeted.

At the first of the season's concerts by the Boston Symphony Orchestra, given last evening in Carnegie Hall, there were the great audience, filling every seat in the house; the cordial and demonstrative greeting for Dr. Muck, the conductor; the delight in the playing of the organization, that have so often before been witnessed at the performances in this city. The orchestra, though it has been completely changed in its personnel since its first years, and has shown many new faces in recent years, remains the same, in its quality and its powers; and it has seldom surpassed its playing last evening in most of the essential matters that make for the highest artistic enjoyment.

Dr. Muck's program offered no soloist and contained nothing new and only one piece that was unfamiliar. It comprised Beethoven's "Eroica" symphony, Berlioz's overture "The Corsair," Liszt's symphonic poem "Mazeppa," and Strauss's "Till Eulenspiegel." The symphony received a particularly noble and stirring performance. There is that in it which appeals especially to the heart in these days; it was evident that Dr. Muck felt this appeal and that he was able to communicate it with unusual eloquence to his listeners. The orchestra was an extraordinarily supple and plastic instrument in his hands, and its playing was remarkably beautiful in tone, in the proportion and balance of the several instrumental qualities, in finish and lucidity of phrasing, full of subtle and significant nuance. There were an immensity of vitality in the first movement, a poignantly tragic note in the funeral march, and a fiery energy in the variations of the last movement; and it was all a true embodiment of Beethoven's thought, without the intrusion of a "reading."

Berlioz's overture, "The Corsair," is little known to concert goers. It has its brilliant passages—and how brilliantly was the vehement opening phrase delivered! But the music says singularly little, and is characteristic of Berlioz's strenuous groping for expression, his vague and uncertain melodic inspiration, which panted so ineffectually behind his ambition. There is glittering orchestration after Berlioz's manner, but the glitter is all on the outside, and it is but a dull piece.

Liszt's pictorial representation of Mazeppa's ride and Strauss's extraordinary rondo, which seems raised to a higher power of cleverness and wit in comparison with some of his later orchestral works, are matters to which the Boston Orchestra do fullest justice.

## SOPRANO AND TENOR HEARD

Myrtle Moses of Chicago Opera Co and Wm. Wheeler in Recitals.

Song recitals were given yesterday by Myrtle Moses, mezzo-soprano, who appeared at the Cort Theatre in the afternoon, and by William Wheeler, tenor, who was heard last night at Aeolian Hall. Miss Moses is a member of the Chicago Opera Company. For her recital yesterday she sang a group of songs by Beethoven and Haydn, four songs in German by more recent composers, a group of French songs, and songs in English by Carpenter, Scott, and Turner-Maley. This singer, who is little known to the New York public, has agreeable qualities of voice and style that made her recital interesting. Her vocal style was good and she displayed understanding of the manner in which songs are made significant by their performance. William Reddick was the accompanist.

William Wheeler had been heard heretofore as a member of Arthur Whiting's University Quartet, but had never given a recital here. His program consisted of songs in Italian and German, a group of rather unusual folksongs, one of which was sung in Gaelic, and five songs in English. Mr. Wheeler has a better equipment than most of the few tenors who appear in the song recital field. He has a pleasant stage manner, sings without any affectation whatever, and in an unobtrusive way puts considerable feeling and style into what he does. His voice is a real tenor, which is resonant throughout its range. It would be hard

to sing a recital of that breadth and support. With the increased assurance and vitality of style that continued solo appearances may be expected to give, Mr. Wheeler should be an addition to the ranks of the recital tenors. Harold Osborn Smith played good accompaniment last night.

## MR. LORTAT'S APPEARANCE.

*Times* *Nov. 3, 1916*  
A French Pianist Heard for the First Time in Aeolian Hall.

There was another addition to the number of visiting pianists in New York yesterday afternoon. When Robert Lortat made his first appearance here at a recital in Aeolian Hall, Mr. Lortat came from Paris, where some years ago he gained distinction at the Conservatoire; and he is an artist of experience, fine feeling and ripe attainments. As an executant he is amply provided with the modern equipment of technique; as an interpreter he is naturally animated by the Gallic spirit. But his musicianship is broad enough and deep enough to make his performance of Schumann's "Etudes Symphoniques," and the twenty-four preludes of Chopin really fine interpretations, an exposition of their significance. In certain of Schumann's variations some would have desired a firmer rhythm; and there were rather more than a negligible number of technical slips. But the composition was presented with much of its sweep of passion and power, much of its grandiose style. So, too, he found a true expression for Chopin's infinite variety of mood in the preludes. If he did not sound all the depths of either Schumann or Chopin, he gave a performance of distinction and sincerity, intelligently and musically conceived.

Mr. Lortat was most at home in a group of French pieces which followed; pieces by Debussy, and still more so in others by Fauré, Dédot de Séverac, Emmanuel Chabrier. These he played with great gusto; especially Fauré's "Impromptu" and the two selections from de Séverac's suite "Cerdana." "The Return of the Muletiers" has a fascinating exotic charm and a touch of oriental rhythm that Mr. Lortat made much of; and there was great good humor and dash in his playing of Chabrier's "Scherzo-Valse," an amusing piece. Mr. Lortat's clear and finely colored tone, his command of incisive brilliancy, served him well in these. He ended his program with a fine regard for a convention more honored in the breach than in the observance by playing one of Liszt's St. Francis legends, concerning walking on the waves.

## ETHEL LEGINSKA PLAYS.

Pianist Does Not Appear at Her Best in a Classical Program.

Ethel Leginska, pianist, gave her first recital of the season at Carnegie Hall yesterday afternoon before a large audience. She played Bach's "Italian Concerto," Brahms's "Sixteen Waltzes," Op. 39, Beethoven's "Eccossaises in E flat," the same composer's "Pathétique" Sonata, Op. 13, and Brahms's "Variations on a Theme by Paganini." *Times*

Mme. Leginska has won a high place among the pianists by her gifts. Ordinarily she has been known for a fiery energy, a subtlety and sensitiveness to half shades, and the technical brilliance and refinement necessary to give expression to these qualities. While it would be idle to say these were not in evidence yesterday, or that she did not do so splendidly playing, the fact remains that in a program which might almost be called severely classical she seemed to be less happy than on some previous occasions. *Nov. 3, 1916*

It is something of a task to make most Beethoven piano sonatas sound altogether convincing in a large auditorium like that of Carnegie Hall. In her attempt to make this particular sonata, so much played by piano students, sound "different," and at the same time make it carry properly, she became less the pianist an adrore the virtuoso, indulging in sharp variety of dynamics and devices of expression, and a forcing process. The result was neither the best Beethoven nor the best Leginska. The Brahms variations which followed with no intermission are too long and too much a matter of displaying the composer's remarkable skill in this form, rather than the feeling he exhibits elsewhere, to fill their place gracefully, even though the player did some of her best work during their course.

While it may seem ungracious in those who find fault with a program that represents the highest endeavor, with no compromise toward the merely "popular," the proceeding might be put in the form of a compliment by saying that Mme. Leginska has gifts so unique along certain lines that they should be displayed even at the expense of things that will be left to six-foot male pianists with heavy arms.

## MOZART MOVES TO THE GARRICK

Supplementary Series of Performances of His Two Operettas

Albert Reiss's brilliant Mozartian enterprise opened at the Garrick last night for a series of four additional performances in response to an insistent demand which does New York honor. In their new home the two graceful, sparkling operettas gain in delight by the

...of better acco-  
...was said in these columns after  
the original performance in praise of  
the spirit of all concerned in the pro-  
duction Mmes. Mabel Garrison and  
Lucy Gates and Messrs. Reiss and  
Bispham, and of the quality of Mr.  
Franko's musicianship. It remains now  
to add a word of appreciation of Mr.  
Krehbiel's delightful libretto. Though  
based upon the story of an earlier li-  
brettist, it is practically Mr. Krehbiel's  
own. Some cuts in the dialogue made  
at the first performance were restored  
last night, to the greater entertainment  
of a crowded and enthusiastic house.

The artistic temperament is eternal.  
It never changes. As it was, it is, and  
ever will be. That is the foundation of  
the story "The Impresario" tells in  
witty dialogue and lyrics that sing  
themselves. Mr. Krehbiel knows the  
temperament. He has as much knowl-  
edge of it as any impresario, conductor  
(often another case of temperament) or  
stage manager. And he has had wide  
experience of it from still another an-  
gle—the critic's. So, though we are in  
Schikaneder's office in the Vienna opera  
house a hundred years ago, we might  
be behind the scenes at the Metropoli-  
tan, or the Costanzi, or the Paris Opéra  
to-day. Even the orchestra had its  
own peculiarities then as now, though  
then it had no union to decide that  
Mozart operetta are grand opera be-  
cause he was that kind of a composer.

Schikaneder is writing the libretto  
for "The Magic Flute"; Mozart is writ-  
ing the music. The one is all for what  
the public wants; the other for art.  
Schikaneder declares that the public  
wants tunes, bravura.

"I know," says Mozart. Coloratura—  
that's the way a prima donna bewails  
the loss of the child stolen from her  
arms! And, anyhow, Schikaneder is  
stealing ideas for his libretto.

To get even, the librettist tells the  
composer that he is going to intro-  
duce an elephant into this new operetta  
of theirs. He not only says it, he  
sings it.

Now, a young barytone at the opera,  
Schikaneder's nephew, seeks an engage-  
ment for his inamorata. But she is  
Austrian, not an Italian, and, like the  
New York of to-day, the Vienna of a  
century ago demanded foreign artists.

"The worse for our people!" ex-  
claims Mozart, "that they care more  
for foreign names than native and re-  
ward artists for not being of us." So  
the young singer pretends that she is  
an Italian.

A Pamina is needed. She shall sing  
the part. The prima donna, entering,  
insists on being consulted in the mat-  
ter. She wants all the coloratura for  
herself. She is the only prima donna  
assoluta there. That's settled. On  
the other hand, Schikaneder has to ex-  
plain to the young Austrian that there  
are two first parts in "The Magic  
Flute," and that "the second first part  
is not the first second part." Not by  
any means! From the depths of his  
hazy experience he draws the nug-  
get of wisdom that a singer is most  
engaging only when she is engaged in  
singing.

And so the story is told, with a con-  
stant volley of allusions to the artistic  
temperament, as it has been, is, and ever  
will be in the operatic world, and  
with a lightness of touch that is truly  
Viennese. Composers and managers  
are clamoring for good librettos. Here  
is one, a graceful trifle, perfect of its  
kind.

**MME. GUILBERT RETURNS.**  
Gives a Historical Exposition of  
Mediaeval French Music.

Mme. Yvette Guilbert returned to her  
New York audiences yesterday after-  
noon with an entertainment at Maxine  
Elliott's Theatre, in a serious, not to  
say chastened, mood. Her entertain-  
ment, the first of a series which she  
calls "Les Matinées Parisiennes," was  
exceedingly interesting; some might  
have thought it more instructive than  
entertaining. Mme. Guilbert greeted her  
listeners as old friends and told, among  
other things, of her studies of English,  
which she used in her explanations and  
comments until English became too dif-  
ficult, when she dropped easily into  
French, and out again. She told also  
of her studies in the old music of the  
troubadours and trouvères, to which  
she devoted this program, and urgently  
recommended two young women who  
mined for her, Misses Renaude and  
Nivison, as worthy of American pride,  
being Americans.

With Mme. Guilbert's name on the  
program appeared that of Professor  
Jean Beck, now of Bryn Mawr Col-  
lege, known to students of mediaeval  
music, and especially the music of the  
troubadours and trouvères, as one of  
the chief authorities on the subject, and  
the one who has succeeded in establish-  
ing a rational theory of the rhythm of  
this music, which is written down with-  
out indication of its rhythm. Professor  
Beck gave an introductory discourse  
about the characteristics of the Middle  
Ages as reflected in their music, and  
gave further explanations of the suc-  
cessive numbers. These were arranged  
so as to represent a day in a mediaeval  
castle, and the music and pantomime  
that may be supposed to have gone on  
there under various circumstances and  
for various purposes.

There were two "Chansons de Tolle,"  
which Professor Beck thought were

...for book, but a  
...at needier work, though  
Mme. Guilbert took them as sung by  
such ladies when they worked. Miss  
Isabeau Renaude danced a grotesque  
jongleur's dance with contortions of  
limb and face; an "estampida," the  
oldest authentic instrumental music  
known; the dance being more curious  
than edifying.

There followed religious songs for the  
people, solos and choruses, which in-  
cluded a half story of Mary Magdalen  
and the shepherd, and a pantomimic  
representation of the Annunciation, en-  
acted during the mass. The rest of  
the program included songs by "clerks"  
for the learned, songs of the minstrels  
and jongleurs of the thirteenth cen-  
tury, represented by a philosophical  
discussion between Bretel and Adam de  
la Halle, and a song giving Colin  
Muset's life in music; finally, songs of  
Spring of the same period.

Much of this music falls strangely and  
awkwardly upon ears attuned to the  
music of today, but much of it has a  
real beauty. Mme. Guilbert exercised  
all her wonderful resources of vocal  
expressiveness, dramatic and pointed  
diction, finished eloquence of phrase  
and picturesque suggestiveness of deliv-  
ery, with the added attractiveness of  
her costumes, to give the music life  
and interest, and she succeeded in re-  
markable measure. It cannot be said  
that the historical verities were uni-  
formly preserved. Thus, the choruses  
that were heard behind the scenes in  
some of the numbers were written in  
modern harmonies, and to accompany  
the representation of the Annunciation  
a movement by Handel was used, who  
belongs not at all in that gallery. But  
perhaps Mme. Guilbert did well to sac-  
rifice something of history to making  
this form of art known and attractive  
to a general public to whom doubtless  
it was hardly even a name before. Ap-  
propriate harp accompaniments were  
played by John Latito, and others on  
the piano by Gustave Ferrari.

**Chas. W. Clark's Recital Postponed.**

When Charles W. Clark came upon the  
platform of Aeolian Hall last evening to  
begin his recital of American songs, he  
said to the audience that he had taken  
a sudden cold in the afternoon and was  
doubtful whether he could go on; but he  
would try. This he gallantly did, and  
sang a few notes. It was immediately  
evident that the condition of his voice  
was such that he could not and ought  
not to sing. So he gave it up. The au-  
dience filed out, with the understanding  
that their money would be refunded and  
another date arranged.

## TROUBADOUR MUSIC SUNG BY GUILBERT

S. — NOV. 4 1916

Prof. Jean Beck Joins With  
Skilled Interpreter in a De-  
lightful "Conference."

Yvette Guilbert and Jean Beck, a pro-  
fessor in Bryn Mawr College, gave what  
the French call a "conference" on  
troubadour music at Maxine Elliott's  
Theatre yesterday afternoon. Before  
coming to this country M. Beck had es-  
tablished his fame in Europe as an au-  
thority of the music of the middle ages,  
especially that of the troubadours and  
trouvères, and his book "The Melodies  
of the Troubadours," published in 1908,  
was accorded a position of the first rank  
as an embodiment of original research.

He prefaced the singing and dancing  
yesterday by a short talk on the music  
and the conditions under which it was  
produced. He also introduced each  
group with a comment on its type and  
its significance in feudal life. Mme.  
Guilbert, attired in a striking mediaeval  
costume, told the stories of her songs  
and then sang them in her own inimita-  
ble way, which combines so much of in-  
terpretative art with personal charm.

Isabeau Renaude danced an estampie,  
in this instance one of the grotesque  
dances practised by the jongleurs. With  
Joseph Nivison she acted a pantomimic  
"mystery" called "Mary Magdalen and  
the Shepherd." Her performances were  
excellent. For the estampie, which be-  
longed to the ancient class of dance  
songs, there was a chorus to sing the  
characteristic recurring melody.

The classes of lyrics given were  
"work" songs or sewing songs (chansons  
d'histoire, usually narratives of unhappy  
love sung by the women when the men  
were away at war), songs written by  
the learned composers for the use of the  
people, songs written by them for stu-  
dents and savants, trouvères chansons,  
including a discussion between the fa-  
mous master Adam de la Halle and  
Bretel, and some spring songs belonging  
to the class of court lyrics. Mme. Guil-  
bert delighted her hearers by telling  
them that among the work songs M.  
Beck had found one which she would  
sing with a happy ending, for the hus-  
band died and the lovers were united.  
The whole entertainment was delightful  
and was apparently much enjoyed by  
the large audience.

## MR. SPIERING HEARD.

Violinist Plays With Much Taste  
and Intelligence.

Theodore Spiering gave a violin re-  
cital yesterday afternoon in Aeolian

Hall. His programme comprised com-  
positions of larger interest and sev-  
eral shorter pieces, including a larghetto  
by Mardini and a barcarole of Ondrick.  
The chief numbers were Bach's A minor  
concerto, Schumann's fantasia in C ma-  
jor, opus 131, and Reger's prelude and  
fugue, for violin alone, opus 131A, which  
is dedicated to Mr. Spiering and was now  
played for the first time.

The Schumann fantasia was revived  
by Fritz Kreisler last season at one of  
his recitals at Carnegie Hall. Before  
this it had probably not been heard here  
since in 1889, when Max Bendix played  
it. Originally written for violin with  
orchestra, Mr. Kreisler, using his own  
edition of it, played the work with piano  
accompaniment. Mr. Spiering yesterday  
played his own edition and with piano ac-  
companiment. Written a very few years  
before Schumann's death, when his pow-  
ers were already on the wane, the fanta-  
sia, though containing a certain beauty of  
thought and feeling, is yet hardly to be  
classed with the master's greater works.

Mr. Spiering performed it with the  
proper spirit, gaining for the music much  
approval from his listeners, so much, in-  
deed, that he finally gave an added num-  
ber, a Slavonic dance by Dvorak, ar-  
ranged by Kreisler. The Reger music  
was excellently rendered and much liked.

## Barytone Clarke Breaks Down.

Charles W. Clarke, barytone, appeared  
before a large audience in Aeolian Hall  
last night to give a song recital. He an-  
nounced that a sudden cold had attacked  
him, but that he would try to sing. He  
did try and showed conclusively that he  
was unfit for the task. After attempt-  
ing two numbers and being unable to  
finish either he dismissed the audience.  
Mr. Clarke will give the recital at a later  
date.

## VIOLINIST PLAYS NOVELTY.

Theodore Spiering gave his annual violin  
recital yesterday afternoon at Aeolian Hall  
in a programme of music by Bach, Schu-  
mann, Nardini, Brahms, Tchaikowsky,  
Reger and others. He is a well trained  
player and a finished musician, but his  
playing lacks that magnetism without  
which a soloist has difficulty in holding  
the interest of his hearers. His audience  
was not large and it did not display great  
enthusiasm.

One novelty was presented, a prelude  
and fugue for violin alone by Max Reger,  
whose death a few months ago deprived  
Germany of one of its most distinguished  
composers. It was one of his latest works  
and was dedicated to Mr. Spiering, but  
like practically all works for a stringed  
instrument without accompaniment it will  
interest violinists more than the general  
public.

## It Was the "Marseillaise," but She Alone Stood

Woman at Biltmore Musicale Is Un-  
mindful That It Is an Interpolated  
by Schumann.

Little acts of patriotism, expected in  
these warlike times, are being shown on  
all sides, and even the concert halls are  
not without them. At the first of the Bil-  
tmore musicales in the hotel ballroom yester-  
day morning Giovanni Martinelli, tenor  
of the Metropolitan opera, was one of the  
four soloists and was singing as an encore  
Schumann's "The Three Grenadiers" in  
French instead of the original German. A  
gray haired woman, seated almost in the  
middle of the hall, listened quietly until  
the point in the song where Schumann has  
interpolated a transcription of the "Mar-  
seillaise." Hearing the music of the na-  
tional anthem of France, she jumped up,  
apparently unmindful that the words were  
those of a German poet.

"Sit down," whispered a young woman  
at her side, evidently her companion for  
the concert, "it's German."

"I don't care. It's the 'Marseillaise,'" she  
retorted, and remained standing, while  
every one else in the audience sat till the  
end of the song.

Besides Mr. Martinelli, Miss Carolyn  
White, soprano of the Chicago Opera Com-  
pany, Giuseppe de Luca, barytone of the  
Metropolitan, and Josef Hofmann, pianist  
were heard. All found favor at the hands  
of an audience that was as large as the  
ballroom could accommodate.

Eleanor Donohue Appears in Recital  
with Valentine Crespi, Violinist.

Eleanor Donohue, soprano, assisted by  
Valentine Crespi, violinist, gave a recital  
last night in the Carnegie Chamber  
Music Hall. Each appeared in several  
groups of songs and violin compositions  
and they performed two numbers to-  
gether. It was the singer's first appear-  
ance, although Miss Crespi has been  
heard here before.

Miss Donohue is very young and ap-  
parently not yet prepared sufficiently  
to make much of a reputation for her-

...on the concert stage. She shows  
promise, however. Her voice is appar-  
ently of good natural quality, though  
she has not yet learned to produce all  
her tones properly. Many of them were  
agreeable, but it was the absence of  
surety and evenness, and definite con-  
trol that showed there was still some-  
thing to be done. She showed also an  
instinct for style and real feeling that  
often shone through the nervousness  
and stiffness that is to be expected of a  
first recital. Clemente de Mucchi as-  
sisted at the piano.

## THE BOSTON ORCHESTRA.

Chausson's Symphony and Beetho-  
ven's "Grand Fugue" Played.

The Boston Symphony Orchestra was  
at its highest level of achievement in  
yesterday afternoon's concert that  
marked the end of its present visit to  
New York. Dr. Muck was likewise in  
his best vein, and the performance was  
a memorable one. Likewise the pro-  
gram was of uncommon interest. It  
comprised Chausson's symphony, "Eine  
Faust Ouverture" by Wagner, Beetho-  
ven's "Grand Fugue" in B flat, Brahms's  
variations on a theme of Haydn's.

The symphony has been played here  
a few times, but it has not taken the  
place in the modern repertoire that its  
beauties entitle it to. It is noble and  
beautiful music, fitly to be placed  
among the finest products of the mod-  
ern French school—not of the most  
modern, but of that which derives di-  
rectly from César Franck. Yet there  
is no question here of imitation nor  
even of a dominating influence. Chaus-  
son's inspiration was his own; and this  
music has a peculiarly personal touch.  
The symphony is a real symphony; its  
structure is substantial; nor was Chaus-  
son afraid or ashamed to treat his ideas  
conclusively as musical ideas, and to  
evolve beauty and eloquence by sym-  
phonic development. It is notably fine  
in its orchestration. Chausson's orches-  
tral color is of itself a means for creat-  
ing a poetical and emotional atmos-  
phere; and there are effects throughout  
the three movements that give him title  
of master.

Dr. Muck entered with obvious enthu-  
siasm and warmth of feeling into the  
spirit of this work; and the perform-  
ance was a glowing and profoundly  
beautiful one. It was particularly beau-  
tiful in its reproduction of the orches-  
tral color, in its transparency, its subtle  
adjustment of the different planes and  
stata of the color scheme, and the un-  
erring presence with which the com-  
poser's melodic line was followed  
through it.

The performance of Beethoven's great  
fugue by all the strings of the orchestra  
was deeply interesting, and an extraor-  
dinary tour de force. It has been done  
here in this way before by Felix Wein-  
gartner. The piece was composed for  
string quartet, and was intended as  
the finale of Op. 130, from which place  
the composer ousted it in favor of a  
less exacting movement. Of course, it  
partakes of the qualities of his last  
style, and of what may be called its ex-  
travagance and recklessness. Beetho-  
ven made no such demands on the four  
players of any other, even of his last  
quartets, as he did in this. Its difficul-  
ties are not only for the individual play-  
ers, but still more for the ensemble.  
There are certain passages which seem  
almost impossible for even the most ac-  
complished quartet players to make  
sound like much else than sawing wood,  
no matter what perfection of intonation  
or what subtly considered balance of

the parts they employ in their task.  
The colossal spirit of the piece is too  
great for the fragile frame within  
which it is confined. The recourse to a  
string orchestra is obvious. This has  
much more justification than in any  
other of the last quartets, and its justifi-  
cation was established by the results  
of yesterday's performance. There are  
still great difficulties to be overcome,  
and the difficulties in ensemble are in  
some sense multiplied by the multipli-  
cation of the instruments. But when  
they are mastered as they were in this  
performance, the effect is superb. The  
piece now actually "sounds," and the  
rough places are made, if not plain, at  
least a good deal plainer. It cannot be  
said that the composition made a deep  
effect upon the audience, but the mag-  
nificence of the performance was  
promptly recognized and heartily ap-  
plauded, so that Dr. Muck made the  
string players rise (those that were not  
already standing) to accept the ap-  
plause.

## STANDARDS FAIL FOR PADEREWSKI

Tribrust NOV. 6 1916  
No Formula Found by  
Which Critics Can Meas-  
ure Pianist

By H. E. KREHBIEL

The greatest embarrassment which is  
likely to confront the reviewer of musi-  
cal incidents in New York in a season  
like that in which we are already en-  
gulfed will arise from the problem of  
how he is to satisfy his conscience and  
the public. The artist would enter into  
the equation if it were possible to bring  
him and the reviewer upon the same  
platform of observation; but that is  
obvious and confessedly impossible.

The point of view of the artist in  
general is that criticism, when it con-

an admixture of dispraise, is "hope" only in the case of another fellow; when it comes to himself the reality of the reviewer, which he naturally knows better than any newspaper man can possibly know it, is to praise unqualifiedly or confine himself to "reporting the facts," as he calls it, these facts being that he gave a concert, that he had had lots of people in it and that these people provided abundant applause. If, however, the reviewer, out of a knowledge brought to him by long and patient observation, should couple with this the further statement of fact that a few score of the people were personal friends desirous to give the artist a "send-off" and the rest persons on the free list of the manager whose expression of opinion had no more significance than the crackling of thorns under a pot, that would be criticism of the most objectionable sort—"most tolerable and not to be endured."

Let us, therefore, put the concert-giver aside. Now, what shall the reviewer do to convey an idea to the public of the characteristic merit of each of a score of performances, all of which are worthy of commendation and which may be as much like each other as peas in a pod?

Music is the most individual, most subjective of all the arts; it cannot be compared with the models set by nature, as is the case in the imitative arts. Shall the reviewer set up an ideal standard and measure all performances by it? Who shall say that the standard is correct? It is only one man's opinion. And if standardization were possible, how shall the reviewer make his readers understand how nearly or remotely any individual performance approached it? By a mathematical formula, perhaps. That recalls a true story about one of the artists who gave a concert yesterday.

A good many years ago, when Mr. Paderewski was but a budding virtuoso, he chanced to attend a concert at which Pachmann played Schumann's symphonic variations. The young artist went to the greenroom after the concert to compliment the player.

"Paderewski? Paderewski? Oh, yes! You're the composer of the minuet."

Mr. Paderewski admitted that he had composed a minuet, and thanked Pachmann for his beautiful playing of the variations, adding that in his opinion the virtuoso had played them better than Rubinstein.

"Ah, good! How much better—twice?"

"Yes," Paderewski thought, "twice as well."

"Three times better?" pursued Pachmann—"four times?"

Paderewski confessed that it was difficult to answer such a question—there were so many vague factors in the sum—but finally admitted, good-humoredly, that it might have been "four times better." And Pachmann went on raising the ante, as a poker player would say, until Paderewski reached the limit and assured Pachmann that he had played Schumann's "Etudes Symphoniques" seven and a half times better than Rubinstein.

The absurd element in the incident is obvious, of course, but it would be a comfort to reviewers and the public if such a method of criticism were possible. Then, perhaps, we might make a calculation, and say how many times better Paderewski yesterday afternoon in Carnegie Hall played Chopin's Waltz in A flat than Carl Friedberg played Beethoven's C minor concerto in Aeolian Hall; and also how much more of the Beethoven spirit there was in the concerto played by Friedberg than there was Beethoven spirit in the three Chopin etudes and the Bach Chromatic Fantasia and Fugue played by Paderewski. But we feel compelled to forego the attempt because the method seems inadequate.

There was a hint of another way in which the case might be treated, gleaned from a programme picked up from a vacated chair. The listener who had used it had evidently felt an uncontrollable desire to register an opinion of Mr. Paderewski's playing. After the Beethoven sonata in F minor ("Appassionata") he or she had written in large letters "Wonderful," and after the waltz in capital letters "WONDERFUL." That seems to have summed up the case for one mind, at least, and perhaps for very many minds. In fact, it is doubtful if one of the more than 3,000 hearers would have quarrelled with the use of the adjective unless it might be on the score of its inadequacy.

Mr. Paderewski's playing was indeed quite as wonderful as it has been any time within the score of years that we have known him, and infused, it seemed to us, with even a higher degree of that quality of individuality, of conception and expression which has always set him apart from all the other pianists of his day. The Chopin pieces seemed like an evocation of the soul of the composer, an emanation of tonal beauty, which made us forget the agencies through which it became manifest.

The concert in Aeolian Hall, at which Mr. Friedberg played Beethoven's Concerto in C minor, was a subscription concert of the Symphony Society, conducted by Mr. Walter Damrosch. It was a concert of the highest degree of dignity and interest, which brought forward unfamiliar composi-

ons in the repertoire. The incidental music included a Leconte de Lisle's "Persians," a hymn, funeral march and ballet air, and Saint-Saens's somewhat pompous and strutting C minor symphony, which is not heard here oftener than once in five years.

As at Mr. Paderewski's recital, the hall was crowded, a fact which may be noted as worthy of record, since both audiences were of the genuine kind, and all the music was admirably given. Though it is a much abused term, it is proper to say here that the concerto received a fine reading, one that was noble, strong, poetical and full of charm.

## CONCERTS IN THEATRES.

Artist Found Halls Were Too Small to Meet the Demand for Seats.

There were four concerts and recitals last night in as many theatres, which the artists are renting, as the concert halls fail to accommodate all those who wish to be heard. At the Harris Theatre, Max Sanders gave the second of his Sunday night concerts with players from the Russian Symphony Orchestra providing the ensemble numbers. Mme. Yvette Guilbert gave one of her recitals of French music at Maxine Elliott's Theatre, while Mme. Matja Niessen-Stone was heard in a program of songs at the Comedy Theatre. Miriam Ardini, soprano, made her first appearance here in a song recital at the Cort Theatre.

The concert at the Harris Theatre enlisted the services of twenty-two string players and several wind instrument players from the Russian Symphony Orchestra, who, under Modest Altschuler, played numbers from Mozart, Tchaikowsky, Arensky, and Strauss, with Charles W. Cadman's "To a Vanishing Race," played from manuscript for the first time. Mr. Cadman appeared himself to accompany a group of his songs and play his "Thunderbird" Suite in a piano arrangement. H. T. Burleigh also accompanied a group of his songs. The soloist of the evening was Charles Harrison, a young tenor, who sang Messiaen's and Burleigh's songs and an aria from "La Bohème." After he had sung Mr. Burleigh's songs he had the bad taste to add as an encore a sentimental music-hall ballad wholly out of keeping with what had gone before. It is due Mr. Burleigh to note here that any one who may have thought this was another of his songs was wrong. It was not.

Mme. Matja Niessen-Stone is a former member of the Metropolitan Opera Company and a song singer of some attainments. Her program was interesting. It consisted of two groups of songs in German which were off the beaten path, five unfamiliar songs by Paderewski to French texts of Catulle Mendes, and songs in English by Walter Kramer, Landon Ronald, Marion Bauer, and Frederic Jacobi, the latter represented by two interesting compositions in manuscript. Francis Moore assisted at the piano.

Miriam Ardini, a newcomer, sang an aria by Bach and another by Verdi, with four groups of songs in German, French, and English. She disclosed an agreeable voice of light texture and sang many of her numbers gracefully. William Reddick played the accompaniments.

## PADEREWSKI OPENS SEASON'S RECITALS

Plays Bach's "Chromatic Fantasia and Fugue" at Carnegie Hall.

## HE'S BEST IN SCHUMANN

Reaches Highest Interpretive Flight in Great Final Movement.

Ignace Paderewski, pianist, gave his first recital of the current season yesterday afternoon in Carnegie Hall. It is not in agreement with tradition for Mr. Paderewski to recite piano music on the afternoon of the Sabbath, but it may be that in this busy autumn he could find no other time. To his admirers it is all one. If he announced an entertainment for 2:30 A. M. on the Fourth of July they would all be there. He is the commander of the faithful.

Mr. Paderewski was to have played the Brahms variations on a Handel theme yesterday, but a slip inserted in the programme warned the auditors that Bach's "Chromatic Fantasia and Fugue" had been substituted. It was a disappointment to some, for the Polish artist does not often explore the Brahms fields. However, there was food for thought in the performance of the Bach number, for in the declamatory passages of the prelude the truly great Paderewski was heard.

## Claims Attention of His Audience.

No information was vouchsafed, but there was some ground for suspecting that the player was not wholly well yes-

sweeping arpeggio in the sonata, and he seemed to be much annoyed by draughts. But well or not, he was quite able to chain the attention of his hearers by nobly conceived readings of great music.

He put them to a test, too, for after the Bach number came Beethoven's F minor sonata, commonly called "Appassionata," and then Schumann's C major fantasia. According to his custom the pianist played each of these straight through without permitting applause to intrude between movements. For this he deserves the thanks of every sincere lover of music. But it is hard on that class of adoring who would undoubtedly prefer a string of short pieces and many chances to bruise their palms.

## Justifies "Piano Poet" Title.

After the Schumann came a Chopin group, comprising the G minor ballade, two nocturnes, three etudes, a mazurka and a waltz. Much might be said about the recital, but perhaps the best is that while the artist was playing the last movement of the fantasia one was reminded of what its composer called Chopin, "the proudest poetic spirit of this time." When Mr. Paderewski transforms the piano into a supreme emotional singer, as he did in this movement, he justifies the title bestowed on him till it is hackneyed, "poet of the piano."

His breadth of musical view, his virility of intellect, his fine artistic estimate of proportion and his exquisite sensitiveness to tonal tints have not now to make themselves known. If at times he treats his instrument rudely and at others lacks perfection of clarity in melodic line we must not forget that he is not always in a state of physical buoyancy. After the conclusion of the programme yesterday he was compelled to play several additional numbers.

## TWO SONG RECITALS.

Mme. Niessen-Stone and Mme. Miriam Ardini Are Heard.

Mme. Matja Niessen-Stone, soprano, who was formerly of the Metropolitan Opera Company, gave a song recital in the Comedy Theatre last evening. She offered a list of songs, styled a "Programme of Novelties," which included two groups of German songs, five songs by Paderewski to words of Catulle Mendes entitled "Un jeune patre," "Le ciel est tree bas," "L'Amour fatale," "Naguere," "L'ennemi" and new songs by Bauer and Jacobi.

Mme. Stone rendered her songs with the familiar qualities of her voice and style. Drawing upon the resources of emotional feeling and dramatic power rather than from superior vocal assets, she seemed by her singing to sustain to a somewhat unusual degree the interest of her audience, which was a large and friendly one. Francis Moore played the accompaniments.

Miriam Ardini, an American soprano, who has sung in opera, chiefly in Europe, and for a time in this country with the Boston Opera Company, gave a first song recital here last night at the Cort Theatre. She presented a miscellaneous selection of songs, sung in German, French and English, and arias by Bach and Verdi.

The singer showed some good knowledge of style, but her lack in the necessary qualities of tone emission and vocal color was insufficient for the demands made by a recital. Her manner on the platform, it may be added, had charm and dignity of bearing to commend it.

## ORCHESTRAL SOCIETY.

First Concert of Season Discloses Some Good Qualities.

The Orchestral Society of New York, Max Jacobs conductor, gave the first in the series of three Sunday afternoon subscription concerts yesterday at the Cort Theatre. Made up of sixty members, this organization, which gave a series of concerts last season, announces as its purpose the popularizing of American music and artists.

Yesterday Arthur Hartmann was the soloist, and played Saint-Saens's violin concerto in B minor. The orchestral numbers comprised selections by Wagner and Tchaikowsky and also a new symphonic poem by Homer N. Bartlett called "Apollo," which was played for the first time. The orchestra made a very good showing in the qualities of precision and balance, also desirable attention was paid to tone quality, and this especially in the strings.

## THE SYMPHONY CONCERT.

Carl Friedberg the Soloist on an Interesting Program.

Some time ago it became old-fashioned to dwell on Walter Damrosch's expertness in making up programs, but those who attended yesterday afternoon's concert of the Symphony Society of New York at Aeolian Hall must have allowed their minds to dwell on this matter occasionally, even at the risk of seeming not to be original. It would seem as if Mr. Damrosch knew not only the effects in combination of the compositions he plays, but even knew what kind of a performance each work was to receive on the day elected. He must have known yesterday, for instance, that Carl Friedberg would give an uncommonly lovely performance of Beethoven's C

minor concerto, and that he would add an extraneous interest, in just that moment when Saint-Saens's symphony in C minor was proving itself a trifle too long drawn out.

Whatever the exact facts as to this, there can be no doubt that yesterday's concert was one to be remembered. It began with numbers taken from incidental music to Aeschylus's "The Persians," composed by Xavier Leroux. "Choral and Marche funebre," "L'Air de Ballet." This was unfamiliar music which was vigorous and fresh enough to give an admirable introduction to the concert. Mr. Friedberg's playing of Beethoven's concerto was delightful in the highest measure. How he was able to polish off his phrases in the most delicate and subtly colorful manner, and yet give a performance of the work that was notable for its strength and continuity of line, is one of those mysteries that only the highly accomplished artist can solve. That he did this, and that he expounded Beethoven's piano style in such manner as that much-played master all too rarely benefits by, the very enthusiastic applause of the audience testified to.

Saint-Saens's Symphony No. 3 in C minor, after the "contrasting middle section" of the program furnished by Beethoven's concerto, returned to something of the stern mood of the first number and had the further similarity that it was modern French music of a straightforward type, lacking the harmonic idiom that has been adopted by many of the present-day French composers. It is a work not very often heard in the concert halls, though just why this should be so is not at once evident. This symphony, in two movements that contain the contrasting sections of the conventional form makes use of the cyclical theme development employed by Caesar Franck and others, and is unusual in that it requires a piano and an organ in addition to a liberal scoring of the regular symphonic orchestral instruments. It finds Saint-Saens in a more robust mood than many of his other works, and, though there are a few moments when he has taken advantage of the composer's privilege to be long-winded, as a whole the composition is decidedly interesting and vital as it unfolds itself. Mr. Damrosch and his men played it splendidly yesterday, and it evidently impressed the audience.

The other orchestral concert of the afternoon was provided by the Orchestral Society of New York. Max Jacobs, conductor, at the Cort Theatre. Arthur Hartmann, violinist, was the soloist. He played Saint-Saens's Concerto in B minor. The novelty on the program was a symphonic poem, "Apollo," by Homer N. Bartlett, played for the first time on this occasion. This organization announces its purpose of "making works of American composers familiar," and it was not plain how that was accomplished yesterday by none too vivid performances of Wagner's "Rienzi" overture, Tchaikowsky's "Nutcracker" suite, and the "Ride of the Valkyries," which were the other orchestral numbers.

## MR. PADEREWSKI'S RECITAL.

A Great Audience at His First Appearance in Carnegie Hall.

A new generation has grown up since Mr. Ignace Paderewski first profoundly impressed New York and then the rest of the country with his pianoforte playing, now twenty-five years ago, lacking eleven days. He gave his first recital here in Carnegie Hall on Nov. 17, 1891. Yesterday afternoon he reappeared there at a recital; and that his hold on the musical public is quite as strong as ever was shown by the great audience that gathered there to hear him, and that applauded him with almost a frenzy after every piece he played. Several hundred people, applicants in vain for admission, it is said, were turned away.

Mr. Paderewski played here twice last season, besides the memorable occasion on which he both spoke and played on behalf of his suffering country. There was nothing in his art as he revealed it yesterday new to those who have heard him in later years; and the pieces upon his program he has often played here before. To those who remembered his playing of a quarter century ago there were again evident the changes that have gradually been wrought into his style since then; denoting in general a growth in power, the command of a more grandiose and imposing eloquence, the ambition to work upon a larger scale. With it goes a less persistent reliance upon the seductive lyrical charm, the rapturous loveliness that bewitched his first audiences as with a new magic. There was also evidence in his playing that Mr. Paderewski sometimes is led to demand of the piano, in sheer weight and force of tone, more than the piano can give. There were passages in Beethoven's "Impassioned" sonata and in Schumann's "Fantasie" where this temptation beguiled him to the injury of his effects; where, in seeking more, he obtained less. All these things have often enough been noted at his recent appearances here. The greater qualities of his art have lost nothing of their searching potency; but rather gained in ripeness and fullness. All he does is still guided by his intense and penetrating romantic feeling, and he moves always on an exalted plane of emotional power. There are few, even among the elect of artists, who can deliver such an appealing and poignant cantabile; can attain such exquisite perfection in the singing beauty of a phrase, in the molding of a melody, in a theme by Handel he began with Bach's "Chromatic Fantasia and Fugue," where he conceives in an interiorly romantic spirit. Beethoven's "Appassionata" Sonata and Schumann's "Fantasie" are among the most familiar of his performances; both are cast now in a large mold, both reach a heroic stature now, such as formerly they hardly attained under his hands. When he reaches his Chopin numbers he enters into his own kingdom in which there are few to dispute him. He throws around this music a glamor that is his own.

that are deeply moving. The piece in G minor—wherein Mr. Padgett takes the opening section at a slower pace than many of his contemporaries, and, so doing, carries conviction—the nocturnes in F and F sharp, three Etudes Nos. 12, 7, and 3 Op. 10; a wozurka and the waltz in B flat Op. 34, were what he played. At the end there was the excited rush of the enthusiasts to the platform's edge, and the contribution by the pianist of more pieces.

## MME. LOUISE HOMER SINGS.

Heard with Daughter at Church Celebration in Pittsburgh.

Special to The New York Times.

PITTSBURGH, Penn., Nov. 5.—Mme. Louise Homer and her daughter, Miss Louise Homer, this evening sang at the twentieth anniversary of the Stady Side Presbyterian Church. Dr. William Beatty, father of Mme. Homer, was the first soloist of the congregation. A solo by Mme. Homer, who sang "There is a Green Hill Far Away," was followed by a duet by Mme. Homer and her daughter, "Jesus, Lover of My Soul." "Just as I Am," a composition by Sydney Homer, and a composition by Sydney Homer, "Sheep and Lambs," were sung by Mme. Homer. The church had probably never held so large a gathering.

Miss Homer is the guest of Mrs. Richard Beatty Mellon, and was joined here by her mother to take part in the church services tonight. Miss Homer leaves for Erie tomorrow to sing in a concert.

## Yvette Guilbert.

Yvette Guilbert gave the first of her Sunday evening song recitals at the Maxine Elliott theatre last night, and was welcomed by a large and appreciative audience. Her programme consisted of songs of the soldiers of France from the time of Joan of Arc to the present day. She was particularly successful in "Reveille vous Picards!" of the period of Joan of Arc; in "La Ballade comique du Franc-Archer," of the period of François I; in "Sauter Blonde" and "Votre Cotillon, Mesdames," two songs of the navy of the times of Louis IV; in the touching song "Rosette" and in "Chers grenadiers de France," of the time of Napoleon. These songs, as Clayton Hamilton pointed out in an introductory address, do not sing the glories of war, but deal for the most part with trivial things. Mme. Guilbert interpreted them with sympathy and expression, and was most successfully accompanied by Gustave Ferrari at the piano.

## Boston Opera Company Here.

There were many distinguished professional musicians in the large audience which greeted the Boston National Opera Company at its opening performance in the Lexington Theatre last night. Some may have come to hear Umberto Giordano's opera, "Andrea Chenier," which has been sung here only a few times; others to renew their acquaintance with Oscar Hammerstein's tenor, Giovanni Zenatello, or to hear for the first time two Bostonian favorites, Luisa Villani and George Baklanoff; while all were eager to know how Mr. Hammerstein's latest opera house would come up to expectations. It may be said at once that it met them very well indeed. The auditorium is much more roomy than that of the Manhattan Opera House, and there are more boxes; the seats are comfortable, the ventilation (strange to say) is good, and, what is equally important, the acoustic qualities are exceptionally fine. Nov 7 1916

The performance as a whole was excellent. To be sure there seemed a superabundance of noise and passion, but Giordano's score calls for such things, and the conductor, Roberto Moranzoni, was not deaf to the call. Like most conductors, including Toscanini, he evidently loves his orchestra (which is a good one) more than he does the singers, who are sometimes lost hearing of in the turmoil; but who cares as long as one can see them gesticulating and doing their level best to drown the orchestra? Operatic audiences do not love pianissimos.

Giovanni Zenatello had moments where the audibility of the zealous orchestra was seriously imperilled. Yet, even at these times his singing was agreeable. He is a far better tenor than he was in the Manhattan Opera House days, his voice being more luscious and better managed in every way. He is, indeed, a better tenor than any one to be heard at the Metropolitan, with the sole exception of Caruso. He was most vociferously applauded last night, and so was Luisa Villani, whose impersonation of Madeleine, the French girl who pleads with the revolutionary leader, Gérard, for the life of her lover, the poet Chénier and finally ascends the scaffold with him in an ecstasy of lyrical rapture was

also won at once a number of admirers for his smooth sonorous voice and skill as an actor.

This evening Puccini's masterwork "Madama Butterfly" will be sung, with a cast including the genuine Japanese prima donna, Tamaki Miura, Riccardo Martin, and Thomas Chalmers.

## PAQUITA MADRIGUERA HEARD IN RECITAL

Young Spanish Artist Plays Before Appreciative Audience at Aeolian Hall. Tel.

Paquito Madriguera, the little Spanish artist and favorite pupil of Enrique Granados, who made her first American appearance last season, gave a second recital at Aeolian Hall yesterday afternoon, in which she repeated her former success. Nov 8 1916

Her audience was an appreciative one, and seemed to contain every Spaniard of prominence in the city, including Anna Fitziu and Andrea Segurolo, two noted operatic figures.

Paquita Madriguera is an artist to her finger tips, though she is but 15 years old. Her art is singularly well developed for one so young, and with all her talent and skill she retains the simplicity and charm of youth.

Her program included three numbers by Granados, which brought back sad memories of the composer, who died so tragically at sea. Miss Madriguera played a piece of her own which showed originality and taste. She received much applause and many bouquets of flowers.

## THE MARGULIES TRIO.

An Admirable Chamber Music Organization in Its 13th Season.

The Margulies Trio entered last evening upon its thirteenth season in the field it has cultivated so successfully and that it has made so peculiarly its own. Composers since the classical period, great and small, have put some of the finest and most delightful works into the form of the trio for pianoforte and strings, and the sonata for pianoforte and violin, or violoncello; and it is to these that Miss Margulies and her associates have so assiduously devoted themselves. The results have been some of the most artistic chamber concerts that are offered to this public.

The organization consists now of Miss Margulies, piano; Mr. Lichtenberg, violin, and Mr. Schroeder, cello, as it did last season. Their playing last night was beautiful in the finesse, spirit, and individuality of three admirable artists merged, and, so far as need be, subordinated, in a subtly proportioned and finely finished ensemble. The quality of the strings was beautiful, more beautiful than it has been at some of the Margulies Trio concerts.

They played Beethoven's trio in D, Op. 70, No. 1, with a wholly sympathetic and discerning reproduction of the spirit of the music. Mr. Lichtenberg and Miss Margulies were heard in Grieg's C minor sonata for violin and pianoforte in a manner that greatly pleased the audience. The program ended with Arthur Foote's second trio Op. 65, in B flat, music of much spirit and spontaneous, showing a genuine invention and accomplished skill in fabrication. It is, indeed, as Mr. Foote avowed was his intention to make it, frankly melodious, and its melodies have individuality and character. The trio though it may be neither great nor profound, is one to do honor to American musicianship. The three players gave it an admirable performance.

MME. MIURA AS BUTTERFLY. Times Nov. 9. Japanese Soprano in Puccini's Opera with Boston Company.

The Boston-National Opera Company at its second performance last night at the Lexington Theatre performed Puccini's "Madama Butterfly." Tamaki Miura, the Japanese soprano of the company, sang the title rôle, as she did last season. Riccardo Martin sang Pinkerton, and Thomas Chalmers was the consul, Sharpless. The other artists included Mme. Leveroni and Messrs. Ananin and Boscacci, and Fulgenzio Guerrieri made his first appearance here as a conductor.

The principal interest of the performance naturally centred in Mme. Miura. Both vocally and histrionically she has built up the rôle from what she made it last season, and there is considerable charm in her work from the viewpoints of dulcetness and picturesqueness. While some of her tones are still harsh and colorless, they are much less so than formerly. There were many times, especially in the second act, when she was entirely convincing and captivating.

Mr. Martin's singing of Pinkerton is familiar from the days when she sang it at the Metropolitan Opera House, and there is no essential change in it. Thomas Chalmers was a great element of strength in the cast as Sharpless, and Mr. Guerrieri, the conductor, was very satisfactory. The scenic settings were imaginative and effective.

## PERCY GRAINGER'S RECITAL.

Times Nov. 9. An Interesting and Varied Program of Pianoforte Music in Aeolian Hall.

Percy Grainger is bound by none of the crusted conventions in program making from which pianists find such a singular difficulty in extricating themselves. Not only for this reason but even more for the quality of his performance, the recital which he gave yesterday afternoon in Aeolian Hall (a benefit for the Manassas Colored School) was exceedingly interesting. His playing showed more beauty and technical finish, more continence, more artistic charm, than any playing he has hitherto done for this public. Not before has he played with such a subtle beauty of tone. Daring greatly, he began with the first book of Brahms' "Paganini" variations, music that in the hands of an artist becomes something much more than a set of difficult technical problems. Equally venturesome was his demonstration that Bach can delight a modern audience with his Clavier music as he wrote it, represented by his Partita in B flat; and Bach needs not to be thundered with the assistance of Liszt, Tausig, d'Albert, or Busoni to be enjoyed.

Mr. Grainger played Chopin's "Barcarolle," op. 60, as it is not often played; not as a brilliant and overpowering piece, but sweetly, tenderly, with only an occasional emergence into brilliancy and fire, and throughout with a tone of iridescent beauty and variety of color and with crystalline clearness. And Mr. Grainger's reading carried conviction with it. Depending much for their success upon this sort of beauty and variety in tonal color, which he lavished upon them, were two compositions of Cyril Scott—"The Garden of Soul Sympathy" and "Bells," both pieces of pure impressionism in music, the latter a not too obvious following of the suggestion in its title.

The other numbers on the program involved the folk-song influences which are gaining a greater and greater hold on composers, and with which Mr. Grainger himself is so conspicuously identified. This spirit was represented not only by direct transcriptions of folk songs, but also by music either based on or more or less directly influenced by popular tunes. Of the first sort were four arrangements by Julius Roentgen of old Dutch peasant songs and country dances—arrangements in which the harmonic additions seemed to grow naturally out of the old tunes and to do them no modern violence. Another was Mr. Grainger's own setting of a sea chanty, "One More Day, My John," aiming at a somewhat more pianistic effect, but also without violating the naturalness of the tune. Finally, there was Mr. Grainger's transcription for piano of Sir Charles Stanford's orchestral settings of two Irish tunes from the Petrie collection, enchanting tunes, most skillfully employed, to which must be added another of the same sort which Mr. Grainger has played here before and which he gave as an extra piece.

Of the second category was Isaac Albéniz's "Eritafra," wherein that Spanish-French-English composer has sought to afford a glimpse of the Spanish coloring and atmosphere in an inn, like Lillas Pastria's "Near the Ramparts of Seville," though the doings in Eritafra are somewhat less exciting than in the more famous one. Also to be put in this category is Mr. Grainger's own "Gay but Wistful." It is a transcription by himself—a very skillful one—of a movement of his orchestral suite, "In a Nutshell," played at the Norfolk Festival for the first time last June. In this, as Mr. Grainger says, he has used no popular tunes, but has attempted to write a tune "combining a music hall flavor with that London blend of gaiety with wistfulness so familiar in the performance of George Grossmith, Jr., and other vaudeville artists." Whether or not the local flavor has been accurately reproduced, the character that Mr. Grainger was aiming at is conspicuously there. It is a tune with enough of individuality in its popular character to give it artistic distinction. Not all composers of this day and generation can come by such a one, and the form of its treatment is as felicitous as the invention itself.

The spirit and vitality of Mr. Grainger's playing of all these things, those of the great composers as well as those for which the "folk" were in various measure responsible, made them all delightful, and he found a richly characteristic expression for each. They showed his artistic powers in a most engaging manner.

## A MUSICAL OLLA PODRIDA FROM PERCY GRAINGER

Nov. 9. 1916. From Bach to the Music Hall—A Recital in Aeolian Hall

Mr. Percy Grainger gave a recital of pianoforte music in Aeolian Hall yesterday afternoon. It was announced as the only recital which he will give in the city before next spring and was for the benefit of the Manassas Industrial School for Colored Youth. The statement acquired a special significance from the fact that the audience was not numerous, and this fact, which ordinarily might have been passed over without record, took meaning because of its indication of the attitude of the public toward concerts of its character this season. A fortnight ago Mr. Harold Bauer, one of the most popular concert givers last year, had a similar experience. There has already been as much recital music this season as used to suffice New York ten years ago for four months; and we are only at the beginning. Is the public already fear-

ful of a surfeit?

Mr. Grainger is in all respects out of the ordinary; he has put himself into a class without associates in regard to his compositions, his playing and his programmes. He has charming qualities, but also a singular knack for shocking what the majority of people, including his admirers, consider sound judgment and good taste. Why he does it is his affair. Why he should mix a finely intellectual performance of a Bach Suite with an utterly unpoetical reading of Chopin's "Barcarolle," a flippant reeling off of the waltz in A-flat, some pretty but inconsequential settings of Dutch folksongs by Julius Roentgen, a worse than inconsequential thing called "The Garden of Soul Sympathy," by Cyril Scott, and some of his original efforts to idealize music hall tunes, is beyond our comprehension or our willingness to undertake to explain. It all seemed like a waste of fine artistic ability.

H. E. K.

## BOSTON OPERA SCORES AGAIN

Nov. 9. 1916. Gives Most Excellent Performance of "L'Amore Dei Tre Re"

Montemezzi's opera, "L'Amore dei Tre Re," was sung last night at the Lexington Theatre by the Boston National Grand Opera Company. It was, all things considered, an excellent performance of the most poignant work produced by any Italian composer since the death of Verdi; indeed, it was in some respects the equal, if not the superior, of the production at the Metropolitan Opera House.

The Metropolitan company possessed to-day no bass whose voice in power and richness of timbre equals that of José Mardones, while George Baklanoff was superb as the heartbroken Manfred. It is doubtful whether the Metropolitan has to-day two artists who could equal Mr. Mardones and Mr. Baklanoff in these rôles. Mr. Moranzoni, too, gave a superb reading of the score, one tense, vibrant, and instinct with passion.

Mme. Luisa Villani created the part of Fiora at La Scala, and she gives a very intelligent, if rather mature, interpretation. She sings the music well and with passion, though she lacks a girlish pathos with which Miss Beaufort suffused the part. Her final scene with the blind king was an excellent bit of acting, especially the moment when she crouched under the battlements, terror-stricken at his coming.

Riccardo Martin distinguished himself neither in singing nor in acting as Avito. He was ill at ease and entirely out of the picture.

The work itself grows with each further hearing. Signor Benelli's drama is a splendid one and to Signor Montemezzi has given a musical investiture of rare and puissant beauty. It is music, melodious and graceful, yet ever direct and masculine, music which scorns all extraneous embellishments, which expresses the exact emotion and no other; which tells its story without wavering, simply, inevitably. It is music which, despite its passion, possesses a high austerity, a serene purity. It is a work of which Verdi himself would not have been ashamed.

## RECITAL BY MAITLAND AND BORIS HAMBOURG

Cellist and Barytone Heard at Comedy Theatre

Boris Hambourg, cellist, and Robert Maitland, barytone, gave a recital yesterday afternoon at the Comedy Theatre—another in the interminable list of music affairs which are now flooding us. Both artists have been heard before, Mr. Hambourg a number of times, and both are known as good musicians.

Mr. Hambourg's most interesting offering yesterday was a suite by Valerini, one of the old Italians. It was a very graceful composition, feeling played, albeit with a somewhat dry tone by Mr. Hambourg. Mr. Maitland sang a Schubert group with much grace of style and sentiment and with some beauty of tone. A moderate-sized audience attended.

## A Newspaper's Concert

When a newspaper undertakes to give a concert of real pith and moment even if it be only for advertising purposes, it can do it. That was proved last night, when "The Evening Mail" promoted the interests of its "Music in the Home" page gave a concert in Carnegie Hall. It called in the services

the Philharmonic Orchestra, with Mr. Stransky, its conductor, and Miss Anna Fitzu, and gave a strictly high class entertainment, under proper conditions, which was heartily enjoyed by an audience that filled the big hall.

## BORIS HAMBOURG PLAYS IN CONCERT

Nov. 9-1916  
Robert Maitland Appears With  
Him and Percy Grainger\*  
Gives a Recital.

Mr. Maitland, an English barytone, and Boris Hambourg, cellist, were heard in concert together yesterday afternoon at the Comedy Theatre. An interesting program had been prepared, comprising six groups, three for each artist.

Mr. Hambourg played his own C major prelude, Bruch's "Ave Maria" and suite by the seventeenth century composer Valentini. In this he gave a delightful performance of music rich in elegant grace, melody and dainty rhythm. Mr. Maitland, who has been heard before with some pleasure, sang a group of Schubert songs. Among these were the "Abendstern" and the "Sommerhaus," which he delivered with feeling and technical skill.

Percy Grainger gave a piano recital yesterday afternoon in Aeolian Hall in aid of the Manassas School for Colored Youth at Manassas, Va. A recital of his kind would ordinarily be passed without mention, but Mr. Grainger's unique programme should be put on record.

It consisted of the Brahms Paganini variations, Book 1, Bach's B flat partita, Julius Roentgen's arrangement of four old Dutch peasant songs and dances, Cyril Scott's "The Garden of Soul Sympathy" and "Bells," Chopin's barcarole, Albeniz's "Eritana" and three of Mr. Grainger's own characteristic translations into piano language of melodies and thoughts culled from the life of the everyday world.

Mr. Grainger is always interesting and can play a piano in an interesting way, which is something not always done by more brilliant virtuosi. A large audience was present and the worthy purpose of the recital was well served.

## ALL TSCHAIKOWSKY GIVEN BY STRANSKY

Second Philharmonic Concert  
Devoted to Music of Fa-  
mous Russian.

MISCHA ELMAN, SOLOIST

Interesting Performance of  
Violin Concerto at Car-  
negie Hall.

The second subscription concert of the Philharmonic Society at Carnegie Hall last evening presented a Tschaiowsky programme. Josef Stransky, conductor of the organization, apparently delights in all something programmes, and he is never happier than when he is waving his wand before a score of the famous Russian. Last evening's concert began with the overture to "The Voyevode," which at any rate had the merit of not being overplayed.

Tschaiowsky wrote it in 1867. In the seventies he tore it and the rest of the opera into pieces. It is even said that he threw the pieces into the fire. In 1891 he wrote a symphonic ballad on the subject. He tore that up too. But he forgot to tear up the orchestral parts of both. So we have the overture still with us.

Mischa Elman Is Soloist.

The other two numbers on the list were perhaps more important. They were the violin concerto and the fifth symphony. The soloist was Mischa Elman, who is quite as Russian as Tschaiowsky's music.

Away back in 1881 Adolf Brodsky introduced the concerto in Vienna, Hans Richter conducting, and Dr. Hanslick went to hear it. "The violin is no longer loved," he declared in an article. "It is

yanked about. It is torn, soundless, black and blue. I do not know whether it is possible for any one to conquer these harassing difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself." Dr. Hanslick further intimated in rather crude style that the music was malodorous.

Mischa Elman in his maddest moments would not impress one with the idea that he was heating the violin black and blue. His nature is too gentle for that. But perhaps he did "yank" it a little at times, and certainly he did tear asunder the rhythms almost unto the confusion of Mr. Stransky and the orchestra.

### Lachrymosity in the Cantilena.

Again in the cantilena passages Mr. Elman became so filled with emotion that his playing acquired a very lachrymose character. But in the allegri he balanced this by vigorous physical movements which suggested the feasibility of Nijinskyizing the concerto into a ballet Russe.

The audience undoubtedly enjoyed the exhibition. There was the customary quantity of applause. Commentators on musical doings are told that they should always take note of the applause, and some always do; but until an instrument is invented to measure with precision its specific gravity scientific results do not seem to be within reach.

### HERSCHMANN HEARD.

Barytone's Recital Not Equal to  
That of Last Season.

Arthur Herschmann, barytone, gave a song recital at Aeolian Hall last evening. He presented an interesting programme containing unfamiliar songs by Moser, Heyland, Wolkowsky-Biedau, Greville, Spier and Wolf-Ferrari. He also drew upon the settings of Latin text by Horatio Parker in his "Hora Novissima." Another contribution was a cantata, "Dalla guerra amorosa," by Handel, with accompaniment arranged by the accomplished curator of the musical division of the public library, Dr. Otto Kinkeldey.

Mr. Herschmann has in the past disclosed some good qualities together with genuinely artistic aims. But last evening he was not in command of his voice, and his tones were often very uncertain in quality, and sonority, especially in the florid numbers of the first part. He was heard to better advantage in the French songs, but he did not reach the level of merit attained last season.

## JAPANESE SOPRANO SUCCEEDS AS IRIS

Tamaki Miura Carries Off the  
Honors in Boston Opera  
Production.

Mascagni's "Iris" was given by the Boston National Opera Company at the Lexington Theatre last evening. The opera is known here through recent hearings, as it was revived near the end of the season in April, 1915, at the Metropolitan Opera House, and with Lucrezia Bori in the title role.

The work is an unpleasant one in the story of its libretto, dealing as it does with yellow slavery, lust and finally the death of the heroine, who becomes in the plot an innocent victim. But in music it has some interest both for an Italian and a Japanese flavor, and in the varying Japanese scenes it has much to offer to the eye through picturesque coloring. Bringing the opera forward last night, however, was accompanied with some real novelty, as it afforded the Japanese soprano in the company, Tamaki Miura, an opportunity to appear as the Japanese Iris.

Of her impersonation much might be said, as it was on the whole delightful. With a native grace and beauty of face and figure and a stature of a quite diminutive size, she delineated the passing joys and prolonged sorrows of the little Japanese girl with an accomplished art in action and with much dramatic taste in singing. Her enactment of the role was one entirely worthy of the enthusiastic approval given it by the large audience present.

Mme. Miura's support was in all respects hardly commendable save the work of Thomas Chalmers as Kyoto, the villain of the plot. Tovia Kittay as the Japanese gentleman Osako sang much of his music very badly. Roberto Moranzoni conducted with a skillful hand and in the orchestral prologue and choral in the opening scene some especially good work was done.

### PHILHARMONIC SOCIETY AND TSCHAIKOWSKY

Concert of All Russian Music  
and Mr. Elman

Last night's subscription concert of the Philharmonic Society, which will be repeated at Carnegie Hall this afternoon, was devoted entirely to the music

of Tschaiowsky. There was the overture, or tone-poem, entitled "Voyevode," which has been played here before, but with no more and no less effect than it made last night (when its technical execution was admirable); the violin concerto and the fifth symphony.

These last two pieces have become as household words to concert-goers, and neither would call for a word of comment had not Mr. Mischa Elman played the concerto and disappointed everybody in the audience, who expected such breadth and nobility of readings as the composition demands if it is to be given a place alongside the violin concertos with which virtuosi of the rank of Mr. Elman rank it.

The reading necessary to that end it did not receive last night. Mr. Elman over-sentimentalized its song, and for the rest reduced it to a bagful of technical tricks.

### A TSCHAIKOWSKY PROGRAM.

Philharmonic Society, with Mischa Elman, Heard by a Great Audience.

The Philharmonic Society, with the assistance of Mr. Mischa Elman, aroused a widespread popular interest in the Tschaiowsky program given at its second concert last evening in Carnegie Hall. The hall was completely filled, and the sign "All seats sold" was conspicuously displayed.

The program was made up of three pieces: the overture of "The Voyevode" and the fifth symphony for the orchestra, and the violin concerto, played by Mr. Elman. The overture rarely appears upon even "all Tschaiowsky" programs, and had something of the interest of novelty. The fifth symphony has been one of the Russian master's works most often played by the Philharmonic Society in recent years, and the performance of it was on familiar lines.

Mr. Elman has often played the concerto, but not in the mannered and erratic way in which he played it last evening. He did some strange things with its rhythms, sometimes to such a degree that Mr. Stransky, whose strong point is not at best the accompaniment of solo players, found it hard to keep the orchestra with him. Mr. Elman often did strange things, too, with the cantabile passages in producing extraordinary and bizarre effects. Of these there was the enormous brilliant technical certainty in his playing that the audience enjoyed and applauded.

### MR. HERSCHEMANN'S RECITAL

A Program with Interesting Novel-  
ties for Baritone.

Arthur Herschmann, baritone, who has deserved and won commendation in recitals he has given in New York, offered a program last evening with several new and unfamiliar songs on it at Aeolian Hall. An air from Handel's "Belshazzar" and a cantata in the old meaning of the word—a composition for solo voice in several sections—by the same master, "Dalla Guerra Amorosa," were among the most important; there was a group of German songs by Hans Moser, Arthur Heyland, and Von Wolkowsky-Biedau, whose names are not household words, said to be given for the first time in America. There were songs in English, including the air "Spe Mode Vultus" from Horatio Parker's "Hora Novissima," and in Italian.

Mr. Herschmann's voice was not in so good condition as when he was last heard here. It was not always under perfect control in its pining; and there was trouble with his upper tones, which were often deficient in beauty of quality. Mr. Herschmann's artistic intentions were in evidence, as well as his sympathy with a variety of styles, and his desire to introduce an element of novelty into his program. The cantata by Handel was sung in an arrangement made by Dr. Otto Kinkeldey for pianoforte and organ, as were the air from "Belshazzar" and Professor Parker's air.

### PROGRAMME MUSIC AT SYMPHONY CONCERT

Harold Bauer, Old German and  
Unfamiliar French Heard

The concert of the Symphony Society which was given in Aeolian Hall yesterday afternoon and which will be repeated to-morrow afternoon was devoted to music by Joachim Raff, a German, and César Franck, a Belgian; and all of it, save the concluding number, was programmatic.

Raff's "Lenore" symphony has been intermittently awakened from its slumbers since it wore out its popularity twenty-five or thirty years ago, but it is a good specimen of that easily comprehended sort of picture-music which the general public likes (chiefly because it sounds well and is easily comprehended), and yesterday's audience welcomed it quite enthusiastically, though Mr. Damrosch gave it an extremely perfunctory performance.

A finer spirit informed the compositions of Franck. These were a symphonic poem for orchestra and pianoforte entitled "Les Djinns," two fragments from "Psyche" and the familiar symphonic variations, also for orchestra and pianoforte, or (better in this case) for pianoforte and orchestra.

Mr. Harold Bauer was the solo player in the two works into which the piano-

forte entered. The first, which is a novelty in our concert rooms; at any rate, we cannot, out of hand, recall a previous performance. It is a singular work which it is not easy to associate with the poem by Victor Hugo from which it took its name, and which describes to the eye (by what Vincent d'Indy called its "lozenge" form), as well as to the mind, the coming and going of a rout of ghostly demons. Interesting the music is, especially in its treatment of the pianoforte as an integral element of an orchestra, but it can scarcely be said to possess beauty or charm. In this it differed widely from the variations, and also from the delightful bits of descriptive music from "Psyche" with which, some thirteen years ago, Mr. Damrosch first put the name of César Franck upon a programme of the Philharmonic Society.

The two fragments are the only numbers of "Psyche" which are purely orchestral. The first is designed to delineate the scene in which (in the beautiful old story) Psyche sleeps and becomes dreamily conscious of the happiness which fate has in store for her. The second pictures her borne away by Zephyr to the Garden of Eros. The latter piece is a delicious scherzando, a characteristic feature of which Franck afterward utilized in his "Les Eolides," which was played here by Theodore Thomas as long ago as 1898. Mr. Bauer threw himself heart and soul into his part of the afternoon task and added much to Mr. Damrosch's well balanced and dignified entertainment.

### SYMPHONY OF RAFF

REVIVES MEMORIES

Nov. 11-1916

Damrosch Conducts Revival of

"Lenore" Music, Now  
Seldom Heard.

### BAUER PERFORMS FRANCK

The Belgian Master's "Les  
Djinns" and Variations on an  
Interesting Programme.

Memories of Theodore Thomas and his "famous orchestra," of the halcyon days of the Brooklyn Philharmonic, of Matzka and Pfeifferschnneider, were revived yesterday afternoon in Aeolian Hall when the New York Symphony Society orchestra under Walter Damrosch revived Joachim Raff's "Lenore" symphony. According to the historians Raff was introduced to the publishers by Mendelssohn and governed in his art by Liszt.

But this melodious piece of programme music, composed in 1872, shows closer affiliation to "Fingal's Cave" and "The Hebrides" than to "Les Preludes" or "Tasso." Possibly it has a relation to "Mazeppa." At any rate, each contains a horse. The first performance of the "Lenore" symphony in this country was by the Thomas Orchestra in Boston, December 5, 1873. It was regarded in those days as almost the last word in musical delineation and the march at once became famous.

It has not been performed often of late because its Mendelssohnian elegance and amiable tunefulness in the presence of such reverberating proclamations as those of Strauss and such polyphonic complications as those of Scriabin and Stravinsky become "sancta simplicitas." But the march is a good march. It is not as exciting as that of Tschaiowsky in the sixth symphony, but it is franker.

The last movement, which is in effect a symphonic poem prefaced by the other three parts, has vigor, and the horse gallops quite as well as the one which waits to carry off Marguerite in the last act of "Faust." Mr. Damrosch has conducted the "Lenore" symphony many times and he made it go yesterday. These are brave days. One wonders how Theodore Thomas and his "famous orchestra" would travel in contemporary company.

There were other things on yesterday's programme, for the balance had to be preserved, and Cesar Franck furnished the baked meats. He was represented by his symphonic poem for piano and orchestra, entitled "Les Djinns," two parts of the symphonic poem "Psyche," namely the "Scherzo" and the "Psyche borne away by the Zephyr," and the "Symphonic Variations" for piano and orchestra. The pianist was Harold Bauer, who was admirable in his art as he always is, and who was particularly happy in his expression of the spirit of the Belgian master.

Nov. 11/16

LEXINGTON THEATRE—"La Bohème" An opera in four acts, by Giacomo Puccini.

#### The Cast.

Mimi	Maggie Teyte
Musetta	Mabel Riegelman
Rodolfo	Ricardo Martin
Marcello	Thomas Chalmers
Collins	Jose Mardones
Benoit	Giorgio Putili
Alcindoro	Paolo Anadlan
Parpignol	M. Allatto

With the best balanced cast of the week and the big but sometimes erratic orchestra on its good behavior, the Boston-National Opera Company added to its laurels at the Lexington Theatre last night with a vivid and inspiring presentation of Puccini's most human, plausible and fascinating opera. Under the direction of Fulgenzio Guerrieri, the brilliant but intricate score received the best treatment either chorus or orchestra has rendered to any of the week's offerings, and it was apparent that both singers and instrumentalists were thoroughly at home in their parts.

Maggie Teyte, as Mimi, was in capital voice and spirits and added a palpable impetus to every scene in which she participated. Mabel Riegelman, commandingly deliberate, was a sympathetic and effective Musetta, and Ricardo Martin, as Rodolfo, exhibited an unexpected ability in muscular repression which added visibly, if not audibly, to the success of the performance. The rest of the cast, notably Thomas Chalmers, the Artist Marcello of the story, excelled their previous efforts of the engagement and excited the emphatic approval of the large audience.

### SECOND BILTMORE

#### MUSICALE DELIGHTFUL

Nov. 11/16

Frances Alda, Pasquale Amato, Johannes Sembach and Jascha Bron, Violinist, the Soloists.

Frances Alda, Pasquale Amato, Johannes Sembach, all noted members of the Metropolitan Opera Company, and Jascha Bron, Russian violinist, were the soloists at the second Friday Morning Musicale in the grand hall-room of the Biltmore Hotel yesterday morning, and a large audience, undaunted by the early hour, assembled to hear the artists. Mme. Alda sang a program of unusual interest, yesterday. It contained songs of Norway, Finland, France, England and America, and she sang with her usual charm and buoyancy. Her gown was of sombre hue, relieved by a gay headpiece of Russian design.

Pasquale Amato aroused the customary enthusiasm. The baritone is in splendid voice, which, added to his natural gifts and high art, resulted in a finished and delightful performance. Messrs. Bron and Sembach were both well received and played several encores. At the end of the program luncheon was served for all the artists who had taken part in the concert.

#### Grasse and Eva Mylott in Recital.

Edwin Grasse, who has long appeared annually in the New York concert season, both as violinist and composer, gave a concert last evening in which his name appeared on the program in both capacities. With him was Eva Mylott, an Australian contralto. Mr. Grasse, who is well known to play with the handicap of blindness, played with George Falkenstein Beethoven's sonata for pianoforte and violin in G, and a number of shorter pieces, including two of his own, and an arrangement by himself of a Norwegian dance by Grieg. Miss Mylott was heard in Italian and French songs, a group of German Lieder and another of songs in English. Mr. Grasse's performance had the qualities that his frequent appearances have made familiar. Miss Mylott's style is not such, it may be feared, as will make a strong appeal to this musical public. Her voice has good natural qualities, but art has not done all that it should for it. Mr. Falkenstein played the pianoforte part of Beethoven's sonata and the accompaniments with artistic skill. An organ accompaniment was contributed by George Troll Rees.

#### PHILHARMONIC CONCERT.

Nov. 13/16  
A Beethoven Program, with Josef Hofmann as Soloist.

At its first Sunday concert, given yesterday afternoon in Carnegie Hall, the Philharmonic Society offered another program devoted entirely to one composer—this time Beethoven—and a solo player who exercises the most potent attraction upon the musical public, Josef Hofmann. The result was an audience that again filled the hall to its utmost capacity. Mr. Hofmann played Beethoven's pianoforte concerto in E flat. The orchestral numbers were the "Eroica" Symphony and the third "Leonore" overture. All are among the most familiar offerings that are made to this public. The orchestra was in excellent form, and played the sym-

phony with the same well known to the audience.

Mr. Hofmann again deeply impressed his listeners with an admirably poised and beautifully proportioned performance of the concerto, abundantly vigorous and yet exquisite in all its adjustments of tone and of dynamic, pulsing rhythmical throughout, and flawless in its technical mechanism. It was not a performance to cause thrills or throbs, but it was informed throughout by a profound underlying comprehension of the composer's thought and an essential sympathy with it. It signified a deep concern for Beethoven's utterance and concern at all for opportunities given the performer for personal display. The audience showed great appreciation of Mr. Hofmann's playing.

### A SONATA RECITAL.

The Brothers Dethler Play Works by Dohnanyi, Brahms, and Plerne.

The brothers Gaston and Edouard Dethler, both known and highly esteemed as resident musicians, pianist and violinist, gave a recital last evening in the Comedy Theatre of sonatas for pianoforte and violin. They played three: Ernst von Dohnanyi's, in C sharp minor, Op. 21; Brahms's, in G, Op. 78, and Gabriel Plerne's in D minor, Op. 36. Dohnanyi's was given for the first time in New York. His name has been attached to a number of serious and accomplished compositions heard here in the last fifteen years or so, beginning with a pianoforte quintet that he brought over with him when he visited this country as a pianist and played it with the Kniesel Quartet.

The sonata shows ripe and skillful musicianship and a serious purpose; and it reveals no temptation to assimilate any styles of the "modernists," or of anybody later than Brahms. The influence of Brahms is indeed conspicuous in it; far too conspicuous to permit the work to be considered the utterance of really original or wholly individual personality in music. It suffers somewhat from the persistence of its pianist mood throughout in three movements. Mr. Dohnanyi has made some what elaborate use of the device known as "community of theme," and in his development he has shown much skill and judgment.

The Messrs. Dethler played it with evident deep sympathy, a fine artistic intelligence and a complete mutual understanding in the matter of ensemble. The audience found occasion for hearty applause.

### SUNDAY MUSIC GROWS STEADILY

Nov. 13/16  
Almost as Much in Day Now as in Season Thirty Years Ago

By H. E. KREHBIEL

A remark made by Mr. Henderson, the music reviewer of "The Sun," who is as patient in interest, as zealous in the performance of duty, as keen, yet as generous withal, in judgment as he was when he began his career, some thirty years ago, led us into some singular reflections when we sat down to sum up the day's activities last night.

Mr. Henderson remarked that when the recorders of musical doings in this town finished their activities last Saturday night they had taken account of 112 musical performances since the season of 1916-'17 opened, and that this "would be regarded as a fair total for an entire season in some smaller cities." It would indeed, and, moreover, it would have been considered a fairly fruitful season for an entire season in New York when Mr. Henderson began his useful labors on "The Times" of an older day.

The remark stirred up our curiosity, and, a copy of "A Review of the New York Musical Season 1886-'87" being conveniently at hand, we satisfied our wonder as to what we were doing to kill time on Sundays and incidentally earn a Tribune salary by looking into the volume, which, let us say in passing, is amazingly comprehensive and contains a record with programme of every significant occurrence in the season of which it is a record.

#### Concerts Thirty Years Ago

The result was decidedly startling and might furnish forth texts for a multitude more of the numerous preachments which we read nowadays of how musical culture has grown under the wise and disinterested guidance of the editors of music trade papers.

Then, as now, there was plenty of opera. Thirty years ago the season at

a week old, but Italian opera, managed by Signor Angelo (Mapleson's whilom successor, and a graduate from the colonel's baggage department), was in full blast, and a brave effort was making to create interest in the early operas of Verdi. At the Metropolitan Herr Niemann, however, was delivering the first really large Wagnerian message which New York had heard.

Mr. Henderson took no account of affairs of this character, nor shall we of the musical comedies, so-called, which infest the Broadway theatres now, but since we are in a reminiscent and somewhat critical mood, it may not be out of place to note that, while we had restful Sundays then, when we did go to theatres given over to musical shows it was to hear Offenbach's "La Creole" at the Casino, Gilbert and Sullivan's "Mikado" at the Fifth Avenue Theatre and "The Gypsy Baron" at the Grand Opera House. ("Better fifty years of Europe than a cycle of Cathay"—let the reader make the application.)

#### No Sunday Concert Then

On the Sunday which corresponded with yesterday thirty years ago no concert was given in New York, but a week before Adolf Neuendorf had given the second and last of a series of popular orchestral concerts which he had planned for New York. An enterprising man was Neuendorf, but neither brave enough, venturesome enough nor well enough backed financially to carry out his experiment beyond two nights. Thomas and Seidl fared little better many years later.

Meanwhile, from the beginning of the season, on October 4, up to the day which corresponded with yesterday, Theodore Thomas had given four popular orchestral concerts and the Philharmonic and Symphony societies and Mr. Van der Stucken one subscription concert. Emanuel Moor had given three pianoforte recitals, Robert Goldbeck had given a miscellaneous concert of the kind which then filled the place that recitals fill now, and Sarah Cecil had given another. There were almost as many concerts yesterday as were given in the first six weeks of the season thirty years ago.

The majority of yesterday's affairs do not call for detailed comment today. One of prime importance—the concert of the Symphony Society—was a repetition of the affair of last Friday afternoon, the only new element being the audience. That was noteworthy, as was also the attendance at the special concert of the Philharmonic Society in the afternoon, because of the change of the popular attitude toward orchestral concerts in general and Sunday orchestral concerts in particular which has been wrought within the period under discussion.

#### Four Thousand at Two Concerts

Mr. Neuendorf could not muster a paying audience for a single Sunday concert in 1886; over 4,000 persons listened to the concerts of the Symphony and Philharmonic societies yesterday afternoon. How much better yesterday's concerts were than the old ones we shall not undertake to say. There was a vast difference in the character of the programmes. Neither Mr. Damrosch nor Mr. Stransky made an appeal to popularity in the old sense. Mr. Damrosch played a composition of the kind addressed to infantile musical intelligence in Raff's "Lenore" symphony, but he supplemented it with works by César Franck—unknown here in the earlier day.

Mr. Stransky played music by Beethoven which, we are tempted to say, was better known and more thoroughly understood by the Philharmonic audience of 1886 than it is by that of today; but perhaps that fact only puts the present missionary labors of the society in a brighter light. The compositions were the "Eroica" symphony, the pianoforte concerto in E flat and the third of the "Leonore" overtures. Pianists of the highest rank took house part in both concerts—Harold Bauer at Aeolian Hall and Josef Hofmann at Carnegie. To tell again of the merits of these artists would be "as tedious as a twice-told tale vexing the dull ear of a drowsy man."

### DOHNANYI SONATA SOMBRE IN MOODS

Nov. 13/16

New Work Produced at Joint Recital by Gaston and Edouard Dethler.

#### REMINDER OF BRAHMS

Mme. Guilbert in French Songs—Beethoven Programme by Philharmonic.

Gaston Dethler, pianist, and Edouard Dethler, violinist, gave a concert in the Comedy Theatre last evening. Their programme comprised three sonatas for the

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two pianos. These were the "sharp minor, opus 21, of Ernst Dohnanyi; the G major, opus 38 of Brahms, and the D minor, opus 36, of Gabriel Plerne. The first of these was played for the first time in this city.

Mr. Dohnanyi was in this country some years ago and earned for himself an enviable reputation as a pianist of superior abilities and musically cultivation. As a composer he always has been distinguished by a deep seriousness of feeling and a sustained idealism. His inspiration, however, has seldom equalled his ambition.

The sonata heard last night is in three movements, the final allegro beginning with thematic matter possibly intended to supply the place of the omitted scherzo. In this movement the composer has used the now common device of reverting to the principal thought of his first movement, with which he brings his sonata to an effective close.

The composition as a whole shows the skilful workmanship of a studious writer. The first movement in particular is excellently constructed and has interest. But the sonata suffers from the similarity of the moods of its three movements, all of which are sombre in character and in harmonic background. The work also is marred by its frequent reminders of the all pervading influence of Brahms, who has beset the world of chamber music like a Colossus. It was played with devotion and understanding by the two artists, both of whom, however, might have been warmer in tone.

### PHILHARMONIC MUSIC.

Josef Hofmann the Soloist in Programme of Works of Beethoven.

The first concert in the Philharmonic Society's Sunday afternoon series took place yesterday in Carnegie Hall. A programme of compositions by Beethoven was presented. It comprised the "Eroica" symphony and the third of his "Leonore" overtures and the E flat concerto for pianoforte and orchestra. Josef Hofmann made his first appearance of the season as the soloist. The house was sold out.

The "Eroica" and the third "Leonore" overture are works Mr. Stransky's men frequently have performed under his baton with apparent affection and considerable success. The reading of the symphony yesterday had no new features of importance to offer. It could not be called in all respects a profoundly impressive one, but it contained conscientious purpose throughout and certain beauties of taste and finish. Its hearing seemed to give much pleasure.

Mr. Hofmann's performance of Beethoven's "Emperor" concerto is a familiar one to local music lovers. It is a work whose splendidly proportioned elements of hold imagination and intellectual force he is wont to portray with commanding ease of manner and skill. He gave a master's interpretation yesterday, but the master was not always at his best. The accompaniment was by no means flawless, and that may have disturbed the pianist. But the applause was of the customary type.

### MME. GUILBERT SINGS.

Margaret Farnam, American Soprano, Heard as Assisting Artist.

Mme. Yvette Guilbert continued her series of Sunday evening entertainments at Maxine Elliott's Theatre yesterday by presenting a "request" programme entitled "Les Jolies Chansons de France," which contained practically most of the favorite songs of her last season's offerings.

Before an audience that packed the theatre, Mme. Guilbert, robed in a succession of superb costumes, gave French songs, carols and legends taken from as far back as the thirteenth century. These "chansons" she pictured in turn with the exquisite shadings of her voice and in her inimitable style.

Coming as interludes in Mme. Guilbert's programme there were two groups of lyrics, one of seventeenth century French songs, and one of songs by modern French writers. These were sung by Margaret Farnam, a young local soprano, who disclosed a clear birdlike quality of voice and a pretty style, with much charm of manner.

### CONCERT AT HARRIS.

Merit of Max Sanders's Entertainments Attracts Audiences.

The third of Max Sanders's Sunday night concerts took place last evening in the Harris Theatre. As is customary at these entertainments chamber music was made a feature in the programme. The New York Chamber Music Society, Carolyn Beebe, took part and presented the rhapsody "L'Etaag" of Loeffler and Brahms's C minor quartet. There were also two soloists, Lillian Bradley, who sang a group of well known lyrics, and Hugh Allan, whose number comprised a set of Neapolitan songs.

The music given at this new series of

concerts is keeping to good standards both in selection and in the style of performance. The accompanying result seems to be that of a gradual growth in the size of the audiences.

#### Ethel Heaney in Recital.

Ethel Heaney, an American girl, who was one of the last pupils of Theodore Leschetitzky, gave a piano recital yesterday afternoon in the Comedy Theatre. The central number of her programme was the "Waldstein" sonata of Beethoven. There were also pieces by Bach, Scarlatti and Chopin. Miss Heaney displayed a musical tone, a good touch and a fairly developed technique. Her audience was very attentive and she was warmly applauded.

#### VIOLINIST AND TENOR HEARD

*Nov. 14-16*  
Amy Emerson Neill Plays in Aeolian Hall—Tom Dobson.

Recitals were given yesterday afternoon by Amy Emerson Neill, violinist, at Aeolian Hall, and by Tom Dobson, tenor, at the Punch and Judy Theatre.

Miss Neill is a newcomer. Her programme consisted of Mozart's Concerto in D, a group of pieces representing the older composers and another of more recent date, and Saint-Saens's "Morceau de Concert." Miss Neill made a favorable impression. Her tone is generally good and she plays with surety and sweep, and with a good rhythmic sense. Her accompaniments were played by Isaac Van Grove.

Mr. Dobson appeared for the first time this season in one of his unique recitals at the Punch and Judy Theatre. As usual, he gave a generous programme and played the accompaniments to the songs himself, a thing which he does unusually well. Among the items of novelty on his program were some new songs by John Alden Carpenter, four of his own, and a group of Afro-American folk tunes collected by H. E. Krehbiel. By this time Mr. Dobson's works has become pretty generally known. It is distinctly well known and there is no need of saying more about the recital yesterday than that he was quite up to his usual form and gave pleasure and delight by his work.

#### AIDA' OPENS CHICAGO OPERA

Rosa Raisa Sings Title Role—Great Outpouring of Society.

*Special to The New York Times.*

CHICAGO, Nov. 13.—Despite a baby blizzard society turned out in great force and in gay clothes at the Auditorium to inaugurate the grand opera season. Every seat in the house was sold and each box had its full quota. It was one of the most brilliant gatherings in the history of opera here.

"Aida" was the opera sung, two sopranos, in whom Chicago is interested, being heard. One was Rosa Raisa, who won high rank among grand opera stars after she had received her first real hearing here three years ago. She was tonight Aida. Among those supporting Miss Raisa was Miss Mabel Preston Hall, well known in Chicago society. Miss Hall's powers as a singer first attracted the attention of the late Mrs. John H. Barker, and her career in grand opera is being watched with deep interest by Mrs. Barker's daughter, Mrs. Howard Spaulding, Jr.

Cleotilde Campanini was the conductor tonight and received a warm welcome.

#### Clara Clemens in Recital.

Clara Clemens, contralto, gave her first recital of the season last night at Aeolian Hall with Ossip Gabrilowitsch, her husband, playing her accompaniments. She devoted her program to Brahms and Robert and Clara Schumann, singing one song of the latter's, "Was willst du, Blumlein?" Of Brahms's and Robert Schumann's songs she sang the two groups respectively, including some of the most familiar and some less so. Mme. Clemens showed no essential departure last night from the style she has made familiar during her recent appearances here. Her program was a serious one and she brought to its performance impressiveness and intensity, with her voice apparently not wholly seconding her intentions when there was material of a lighter sort. Mr. Gabrilowitsch's accompaniments were, of course, a delight to hear.

First let us chronicle the fact that the season of opera at the Metropolitan Opera House of 1916-17 was opened last night with a performance of Bizet's "Les Pêcheurs de Perles." Next, let it be recorded that it was not the first performance of the work in the United States. The fact is not at all consequential, but justice must be done to the Muse of history and the minds of her devotees set at rest.

It was officially given out by the management of the Metropolitan Opera House that, save for the first two acts performed once at a matinee twenty years ago, when Mme. Calvé sang the music of Leila, the opera was new to this country, and would have its first complete performance on this occasion. Statements of this character are often lightly but honestly made, and a large measure of moral obliquity ought not to be attached to them should they prove to be erroneous. Who is to know all about the doings of the opera troupes which spring up in America like mushrooms overnight? Companies are wrecked in South America, Cuba, Mexico. Their flotsam and jetsam are cast upon our shores. Hunger and desperation drive them into the hands of a "manager," and, lo! somewhere there appear flamboyant announcements of the coming of a Royal, or Impérial, or Milanese, or La Scala Grand Opera Company, which gives performances sometimes for a whole week, and then sinks again into the bubbling depths.

Opera companies with magnificent names are launched every season on our own East Side; they come and go, and leave no sign, even in the newspaper offices. For aught that we know to the contrary, "Les Pêcheurs de Perles" may have fished in local waters under our very noses without our getting a whiff of their activities.

#### To Gain Permanency

Permanency in the repertory, or what passes for such in the opera world, is only gained for operas by performances at the hands of organizations which maintain a local habitation and a name. Many French operas which New York has learned to know only of late years were familiar as household words to the patrons of the French opera in New Orleans when they were first brought to the knowledge of New Yorkers, and in their cases chroniclers have sometimes been deceived.

So, also, our local managers have "discovered" singers long after they have been known in other American cities. Tétrazini was a case in point, and the wisecracks of San Francisco must have been vastly amused when Mr. Hammerstein blazoned her forth as a London discovery, though she had sung long and as well as she ever sang for a season at the Tivoli in the great cosmopolitan city of the Pacific Coast. At the Tivoli Theatre, a dozen years ago, moreover, Mme. Tétrazini sang in "Les Pêcheurs de Perles," of which fact we shall soon be informed by the San Francisco newspapers in order that we may hide our diminished heads. But San Francisco should beware of being too boastful.

Twenty-five years ago the critics of New York whose desire for knowledge of new operas could not be satisfied at home occasionally ran over to Philadelphia, where the Hinrichs Grand Opera Company used to shake a novelty out of its sleeves every week or two. From Mr. Hinrichs and his industrious singers came our first knowledge of "Cavalleria Rusticana," "Pagliacci," "L'Amico Fritz," "Manon Lescaut" and we cannot recall how many other operas; and it was at the Grand Opera House, in Philadelphia, on August 23, 1893, that "Les Pêcheurs de Perles" had what may have been its first performance in America, with such well known singers as Guille, the tenor, and Campanari, the barytone, in the cast.

#### To Please the Singer

If the performance of two acts of the opera on January 11, 1896, did not find firm lodgment in the memories of the Metropolitan's patrons the fact need not cause much wonderment. The acts were pitchforked on the stage to oblige Mme. Calvé and to serve as a curtain-raiser for "La Navarraise"—a blood-curdling little opera which she sang and acted in a manner calculated to send her audiences home to nightmares instead of restful sleep.

The performance had no dramatic action, but that was not the fault of Mme. Calvé and her associates, Signori Cremonini and Ancona; it was the defect of the opera which rested heavily upon the much better prepared performance of last night. If the librettists had given the characters something to do besides standing about and singing, however, the audience of twenty years ago would have been more disgruntled than they showed themselves to be because of the absurdity of the stage pictures, which were pieced together from the scenery of other operas in the regular repertory, and suggested that something like chaos was being let into nature. In the

first act the fishers for pearls pursued their vocation on the banks of the Nile, and in the second the snow-clad Alps frowned a tropical scene embowering an Egyptian temple. It was because Mme. Sembrich wanted to sing Leila's airs that the two acts were given and then put away in the limbo of forgotten things until Mr. Gatti dragged them out to make the present season's holiday. It was because Mme. Tétrazini wanted to sing the airs, no doubt, that the opera was produced twelve years ago in San Francisco, and because Mme. Sembrich wanted to sing the airs that she made an attempt to rehabilitate the opera in Berlin and St. Petersburg.

## GALA THRONG HALLS OPENING OF OPERA

*Nov. 14-16 Times*  
Bizet's "The Pearl Fishers"  
Receives Its New York Premiere at the Metropolitan.

### CARUSO SPLENDID AS NADIR

Mme. Hempel Sings Leila with Great Beauty—De Luca and Rothler in Cast of Work of 1863.

THE PEARL FISHERS, by Georges Bizet, At the Metropolitan Opera House.  
Leila ..... Frieda Hempel  
Nadir ..... Enrico Caruso  
Zurga ..... Giuseppe de Luca  
Nourabad ..... Leon Rothler  
Conductor ..... Giorgio Polacco.

The opera season was opened at the Metropolitan Opera House last evening, under circumstances of a sort long familiar, under the same manager, whose assistants and subordinates, artists and conductors, are largely the same as last season; with a house crowded to its utmost capacity, and exhibiting in its more prominent places wealth, brilliance, fashion, which for a couple of centuries have been the chief support of opera; with the atmosphere of interest and expectancy that is supposed invariably to envelop doings of an opening night. Familiar faces upon the stage wore new disguises, and familiar voices were heard in unfamiliar strains; for the opera was strange to most of the listeners. Mr. Gatti-Casazza had appointed for his first night one of new things that he is adding to the repertory of the Metropolitan—Georges Bizet's early opera, "Les Pêcheurs de Perles."

Two of the chief favorites of the company were in the cast—Mr. Caruso and Mme. Hempel—the performance was one that challenged warm admiration, and there was naturally an outpouring of enthusiasm. Besides the first night's enthusiasm that was a part of the first night's proceedings, there was a realization that if the opera itself was not a masterpiece of the first rank it at least supplied a part admirably fitted for Mr. Caruso, in which his voice, his most impassioned style, and his long phrasing were to be heard to excellent advantage; and another for Mme. Hempel's beautiful singing, including a certain amount of coloratura. This is an important matter for the management and for the public, and to be appreciated at its true value. The opera, furthermore, supplies, brilliant and effective stage pictures, and is peopled with a handsome, colorful, operatic throng.

Bizet's work was given completely for the first time in New York, but it has been presented at various other operatic centres in America: in Philadelphia by the Hinrichs company of twenty years ago, and in San Francisco, when Mme. Tétrazini sang the soprano part just before she was "discovered," and suddenly became, for a space, a great prima donna. At this performance Mr. Polacco conducted, as he did last evening. The returns from New Orleans are not yet received, but there is every likelihood that it has been at some time in the repertory of the French opera company there.

#### A Product of 1863.

"Les Pêcheurs de Perles," if not Bizet's first opera, was the first one that he produced as a full-fledged composer, free from all the limitations and conditions of school and of price competitions. There are some great artists of whom in their youth "ex ungue leonem" could hardly be said; as cubs they made little display of the lion's claw. A candid hearing of "Les Pêcheurs de Perles" cannot discover in it a great work or declare its composer a great creative genius. Like Wagner, Bizet grew into his true greatness.

There is much that is estimable in the opera. There are technical facility, a dexterous command of the resources of operatic technique that had been developed in France up to its time, which was the year 1863. So far as it goes, there is a certainty of touch that speaks well for a young man of 25. Bizet's training at the Government school had been prepared for and supplemented by the atmosphere of professional music in which he lived at home. There was nothing in his artistic nature or in his personal aesthetics to make him depart from the accepted paths. In so far

as we can judge from the music, Bizet's "Les Pêcheurs de Perles" must therefore be listened to as a product of 1863, in very few things ahead of its time. In truth, it seems now a little old-fashioned, a little perfunctory, a little conventional. The effectiveness, the amplitude of manner which it undoubtedly possesses at various points, in various measure, are limited by its old fashion, its conventionality.

#### Its Plot Is Childish.

The story of "Les Pêcheurs de Perles" is a singularly childish plot, even for an operatic libretto; and not even substance have most of the virtues of operatic librettos. The Cingalese pearl fishers are accustomed to gain the protection of the gods by the meditation of a veiled virgin who sings while they work, day and night, on a high rock. This office is to be performed by the mysterious Leila, of unknown provenance. The chief of the fishers, Zurga, and his friend, Nadir, both fell in love once with an unknown maiden of Kandy, but they fled from her charm and have renounced their rivalry. When Leila appears, veiled though she is, Nadir, as well as the audience, is prepared for a surprise. He approaches her, they recognize each other, they meet alone, they sing a love duet. She is thereby neglecting her duties and a storm is sent by the gods. The pearl fishers investigate this failure of their arrangements and find the two lovers together. Zurga, jealous as well as indignant, pronounces the death sentence on both. But his sentiments are changed by perceiving on Leila's neck a necklace that, years before, he gave to a child for saving his life. She is the child. He determines to let the lovers escape and the best way he can think of to do it is to set fire to the pearl fishers' camp. They rush to put the fire out while Zurga sends the couple aboard his boat; but he himself is surprised in what his clansmen consider an act of treason and falls by the knife of the enraged high priest, while the lovers go free.

This is the sort of thing that, to be made tolerable, at least calls for music by turns descriptive, picturesque, passionate, and judiciously "Oriental." A good deal of indulgence must be exercised to find much of any of these qualities in the score. There is flat writing for the solo voices, writing that is vocal and can be effectively sung; but there is little characterization in the music and little that will be recognized as a sustained utterance, personal or original, of the Bizet of "Carmen." There is little distinction here in melody, harmony, or rhythm. The prevailing quality is facile mediocrity. At the same time, in the most undistinguished pages of the score there will appear, now and again, some touch of harmony, some modulation, some figuration, some bit of instrumental color that may warn the attentive listener of the coming master.

#### Some Pleasing Numbers.

It is hardly necessary to single out "numbers," though the duet between Nadir and Zurga in the first act, "Au fond du temple saint," is said to have found popularity outside the opera. Nadir's song, with accompaniment of violoncello and English horn, "Je crois entendre," is pleasing; and there is another song for Nadir in the second act of somewhat more musical value. In Leila's song in that act, "Comme autrefois dans la nuit sombre," there is an accompaniment with a pleasing effect for the horn that may recall to some a similar use in Don José and Micaela's duet in "Carmen." But there is little of the "Carmen" quality in the duet between Nadir and Leila that comes later. Effective declamation is put into the long recital of Zurga in the opening of the third act; the entrance of the priest Nourabad shows a not very bold venture outside the usual procedures, and probably contributed to the "Wagnerian" impression of 1863.

Perhaps most noticeable is the fact that Bizet has undertaken to give his Orientals so little to sing, or even to dance to, that comes within the accepted formulas of "Orientalism" in music. If any choose to they may find a faint touch of it in the flat seventh of the instrumental prelude to the opening chorus. There is an occasional little turn at the end of a vocal phrase, as in the love duet between Leila and Nadir, that timidly suggests it; and almost as timid a suggestion in the invocation to Ibrahim that she sings at her first appearance. The dance of the Cingalese fishermen at the beginning of the second scene of Act III is hardly recognizable as an exotic. In fact, it must be admitted that the treatment of the choruses in general is of the type perfectly acceptable to the year 1863. It would not be difficult to find treatment of the text in the choruses quite as absurd as the classical absurdities of operatic librettos.

One feature of the opera is significant of an idea lurking in the young composer's head, though it would be easy to make too much of its importance in "Les Pêcheurs de Perles."

That is the use of a "reminiscent" phrase that first appears when Leila recognizes Nadir in the first act. It appears again in the second act as Zurga perceives the two lovers, and again near the close of the opera as Leila and Nadir are making their escape. Bizet never made use of any systematic "leading motives," never even so much as did Berlioz, years before him; but the appearance of the ominous phrase so potent in "Carmen" here prefigures it. The most amusing thing in the history of "Les Pêcheurs de Perles" is that its timid originalities, its "fluorous" "dissonances," its "overexaggerated" "Wagnerism" brought down upon the author's head denunciation of the "Wagnerism" of his day, the easiest to perceive in it today of Gounod or even of Auber.

#### A Fine Performance.

Everything was done for "Les Pêcheurs de Perles" that the resources of the Metropolitan Opera House could do. The performance was in every way a fine one. The singing of Mr. Caruso and Mme. Hempel as Nadir and Leila

## "PEARL FISHERS" OPENS THE OPERA

*Nov. 14-16*

Announced as Its First Performance in the United States

BUT RECORDS SHOW IT PRESENTED BEFORE

Society Turns Out in Throng to Start the

## Triumph of Love.

the highest level of vocal performance to show slight traces of a cold. His voice at times sounded somewhat overweight with the part. His voice sounded splendidly, however, and was in fact so good that in its lower reaches it was ineffective in the music he had to sing. But Rother as the High Priest made a soft, pontifical and made a valuable contribution to the vocal and dramatic features of the occasion. There was very good singing indeed by the chorus—voluntinous, accurate, finely shaded, and the orchestra played with finish and sonority. Mr. Polacco conducted the performance and is entitled to great credit for it. The scenery was, of course, all new, and was unusually picturesque, the scenery and the first act, the ruin in the moonlight of the second, the native hut and the landscape of the next scene of the third.

## CARUSO IN A NEW BILL OPENS OPERA

2.9-5.14 Nov. 14-16

House Jammed When He Sings in Bizet's "Les Pecheurs de Perles."

### BIG PRICES FOR SEATS

Music Is Pleasing, Has Some Beautiful Passages and Ballet Well Written.

#### "Les Pecheurs de Perles"—Metropolitan Opera House.

Leila.....Frieda Hempel  
Nadir.....Enrico Caruso  
Zurga.....Giuseppe di Luca  
Nourabad.....Leon Rother  
Conductor, Giorgio Polacco.

The season of opera began at the Metropolitan Opera House last evening with all the familiar manifestations of public interest. Fabulous prices had been paid for seats to forehanded speculators. Small fortunes had been expended in the preparation of frocks destined to blend in the myriad splendors of the glittering horseshoe. People who had not heard a note of all the musical entertainments given since early in October had suddenly become aware that there was a musical season.

The Metropolitan Opera House was packed till its yellow walls bulged with a vast throng of Caruso worshippers, all filled with joy because they were once more to hear the golden voice. It was an audience representative of many sides of New York's active life, but chiefly of its social circle.

It was an audience with curiosity stimulated because a new opera was offered and the favorite tenor was to warble new tunes. Every one in the house was sitting up and wondering whether he was going to like the new music. If not, then back to "Pagliacci."

#### Calve Gone; Caruso Here.

The work selected by General Manager Gatti-Casazza for this first performance was "Les Pecheurs de Perles" opera in three acts, the book by E. Cormon and Michel Carre, music by Georges Bizet, composer of "Carmen." Two acts of the work had been given by Maurice Grau with Emma Calve as Leila, but without any demand for repetition. Times have changed. Calve has gone; Caruso has come.

From "Carmen" to "Les Pecheurs de Perles" is a steep descent. Therefore no long and erudite discussion of the novelty is required. The story agitates itself about highly decorative fisher folk who dwell on an East Indian island and worship that singular species of Brahman found only in operatic angeliologies. It is the custom of these anglers to choose a King. Operatic monarchs are usually basses unless of great importance in the story, as in "La Favorita." So in this case the barytone, Zurga, gets the nomination.

Then comes Nadir, who has been long absent and is affectionately welcomed by Zurga. The next step is the entrance of Leila, an oriental vestal who has offered to accept the office of protecting the fishermen from storms and evil spirits by the simple process of being perfectly good and incessantly praying. Unfortunately both Zurga and Nadir love her, though she has been long absent and they do not at once recognize her in her veil.

What follows is inevitable. The recognition ensues. Act I. ends with a love duet for Leila and Nadir. In the second act they have another, but this time Nourabad, who, being a priest, represents the law, discovers them and summons the fisher king, Zurga, who at once suspends the death sentence in order to save his friend Nadir, but on learning who the girl is becomes madly jealous and delivers the tenor to the people and the soprano to the priests. Misericordia!

In the third act Zurga repents, and after discovering that Leila was the fair unknown who once saved his life in years long gone, sets fire to the village to draw away the inhabitants who are prancing around Nadir, tied to a stake and about to be slain. Zurga frees him and is himself killed, while the lovers depart singing again their love duet.

It is a practical opera libretto, furnishing sufficient action, quite enough plot, well defined emotional situations suited to musical expression and inviting suggestions of local color. The last item is of doubtful value, particularly in the case of Bizet, who was always chasing the phantom. Only once did he give it real substance, and that was in "Carmen," when he defined its significance by contrasting it with elegant opera comique melodies of unquestioned French origin.

In "Les Pecheurs de Perles" the local color is laid on in spots. It pursues the ballet dancers with untiring eagerness. Exit Ballet Russe, enter Ballet Indienne. It speaks in the invocation of Siva by Leila. It breathes when Nadir from a distance carols of "the slumbering flower of love," assisted, according to the stage directions, by a gusla. One hears Orientalism in the florid sweeps of his song, as one had already heard something of it in the act of Leila.

But the Eastern touches in the score signify little. The opera goes will barely notice them. The chief question then is whether the music is generally captivating. Perhaps it can best be described as pleasing. There are a few beautiful passages, and all is melodious. The voices have singable measures to deliver and the orchestration, always well colored, is never obtrusive.

#### Ballet Is Well Written.

The best music is found in the first and second acts. In the third there is little of moment, although the ballet is well written. In the first act there is an admirable scene for Zurga and Nadir, closing with a duet of suavely melodic character and of tender expression. There is a fine solo for Nadir, "Je crois entendre encore," which affords Mr. Caruso an opportunity to display his best art. The invocation of Leila is effective and the finale of the act is skilfully theatrical.

The song of Nadir off stage in the second act is tuneful and the ensuing scene between him and Leila is a good piece of operatic routine writing. The monologue of Zurga, a good piece of arioso, is the best number in the third act. But after all an attempt to point out the salient pages of the score is somewhat discouraging.

The music should give pleasure chiefly by its grace and tenderness rather than by any other quality, for it must be confessed that it never rises quite to the level of the tragic emotions indicated in the text and the action. Bizet, it must be remembered, was not an idealist. He was a composer who always gave himself readily to the task set for him by a manager. He wrote for and at the theatre with immediate production as his goal.

#### Leans Heavily on Gounod.

In these circumstances we may be glad that he created one masterpiece, "Carmen," and we need not hold him to a repetition of it. "Les Pecheurs de Perles" is an early work, and it is impossible for us at this date to receive it as a promise of the greater production to come. It even leans heavily at times on Gounod, of whom there is barely a trace in "Carmen."

But it presents a series of striking pictures and a new type of costume, not hackneyed on the Metropolitan stage. The scenes of the first and second acts, both combining Indian architecture with sea views, are admirable. Naturally not so much can be done with Zurga's hut of a forest of palms, the two scenes of the third act. But both are as good as possible.

It may be gathered from this summary that the opera contains sufficient pretty music and scenic attractions to offer entertainment to a typical opera-going audience. It will perhaps create no great stir, but it may secure a considerable degree of public favor, perhaps even enough to justify its retention in the repertory.

The performance was received by the brilliant audience with many demonstrations of pleasure. It was a good performance and deserved approval. Naturally Mr. Caruso was the star of the evening. Attired in a luxurious Oriental costume, bronzed and bearded like the others, bare legged save for golden anklets, as a Russian ballet dancer, he was a genuinely operatic figure.

#### Caruso's Triumph.

He was in full command of his vocal resources, and despite the French text, which always hampers him, sang admirably. He was especially happy in his most important solo, that of the first act, which he sang with a lyric beauty, recalling his earlier days when the "Puriva lagrima" set the house wild with joy.

Mr. de Luca displayed a side of his art hitherto unrevealed. He showed that he was a master of the delicate finish required in such a part of Zurga and he made the French text clearly intelligible. Mme. Hempel's voice was in good state and she delivered ravishing upper tones. Also she sang the pure cantilena passages

expertly. The French text, which means that he filled Bizet's requirements perfectly.

The faithful chorus must not be forgotten. It even won a round of applause for one of its numbers, just like a star. The orchestra had no trouble with its duties, and Mr. Polacco conducted as one who was well accustomed to heavier burdens.

#### Frances Ingram's Recital.

Frances Ingram, a contralto who has sung with the Chicago Opera Company, gave a recital yesterday in Aeolian Hall for the first time in New York. There were interesting features in it, both in the program and her way of singing it. Her voice is powerful and somewhat heavy, her style dramatic. Her vocal technique is not in all respects finished. There is, for instance, often a conspicuous lack of legato in her delivery of a phrase. She does not command a great variety of expression, and in songs where a lighter touch is needed the quality of the voice is apt to suffer and to lose beauty. She is most successful in music where she can liberate her dramatic powers, as in Jean Paul Kursteiner's "Invocation to Eros" and "The Soul's Victory," which she made effective. Such things as Raff's "Se Still" and Hugo Wolf's "Die Zigeunerin" do not show her at her best. Airs by Marcello and Gluck (who was not "G. Gluck," as the program would have it,) a group of German lieder and other songs in Italian, French, and Swedish, were among her other numbers. Two of the Swedish songs she sang in their original tongue. In none of the tongues she used was her enunciation easily intelligible. *Nov. 7-16*

### NEWCOMERS HEARD IN CITY CONCERTS

Nov. 7-16  
Harold Henry Successful in His Debut as Pianist

The concerts keep up their drive. There were two yesterday afternoon—Harold Henry, pianist, at the Comedy Theatre, and Miss Frances Ingram, contralto, at Aeolian Hall. Mr. Henry has been heard here before. He is a straightforward artist and a good musician, whose technique is entirely adequate. He played, among other things, yesterday a group of Chopin and MacDowell's Norse sonata, playing them with good tone and a praiseworthy restraint and feeling for nuance.

Miss Ingram's voice is unusual, rich, powerful and of ample range, but the singer has yet much to learn of legato, refinement of style and breath control. These defects were evident in the opening Italian group, especially in Gluck's "Oh del mio dolce ardor" and "Divinites du Styx." But hers is a voice of so fine a natural quality that it is to be hoped its possessor will learn more perfectly than at present of its possibilities. Her audience yesterday displayed much enthusiasm.

In the evening a new pianist, Aurelio Giorni, made his New York debut and succeeded in making a remarkably favorable impression. Mr. Giorni, in Schumann's "Etudes Symphoniques," showed a marked sense for rhythm, a fine command of tone color and much brilliancy of execution. He is an artist of evident distinction and one who ought to make his way in his new field.

The Gustavus Adolphus Festival and concert brought out a huge audience during the evening in Carnegie Hall. The concert was given under the direction of the Swedish Lutheran Churches of New York. The solo artists included Mme. Marie Sundelius, of the Metropolitan Opera Company, and Hugo Hulthen, while the Luther Chorus, O. T. Westlin, director, sang several selections.

## KNEISEL QUARTET IN FIRST CONCERT

Nov. 15-1916  
Organization Assisted by Mme. Samaroff in Well Diversified Programme.

The first concert of the Kneisel Quartet for the present season took place last evening in Aeolian Hall. The programme comprised Max Reger's quartet in E flat, opus 109; Beethoven's D major quartet, opus 18, No. 3, and Cesar Franck's quintet in F minor for piano and strings. The pianist was Mme. Olga Samaroff.

Max Reger has lately passed to the majority and his loss is deplored in Germany. Without doubt he was a brilliant representative of efficiency in music. He excelled in that kind of composition which by taking thought endeavors to and cubits to its artistic stature. But rarely does one discern in his productions the burning force of imagination or the breathing of that tenderness which carries music to the heart.

Occasionally Reger exhibits humor of a certain kind. Perhaps it is the variety of humor familiar among scientific men, who make mathematical jests in their moments of leisure and play tricks upon one another with such merry

trifles as coefficients and transposition signs. But a certain stinging humor there is in some of Reger's works, sometimes even a rustic jollity. But the whole his compositions impress barbarian of the non-Teutonic world made music.

The quartet performed last evening asks for a deal of hard listening. It must approach it with devotion, if not with determination. He can thus, perhaps interest himself in its close and of genius workmanship and in its high harmonic developments, which the in-reverent might pronounce merely as The Kneisel Quartet certainly brought devotion to the performance and succeeded in extracting from the composition all the juice that was in it. But still it persisted in being dry.

The audience unquestionably enjoyed the Beethoven quartet much more and with good reason, for here are spontaneous melody and beauty. The Cesar Franck quintet is no stranger to local concert rooms and it is welcome at all times. For while Franck was a profound thinker, he sometimes saw visions which shone resplendent. The quartet was well played, Mme. Samaroff bringing to the piano part vigor and a wide range of dynamics, albeit at times somewhat too forcible in her attacks. But on the whole she played with much sympathy and with style.

### MME. ALDA'S RECITAL.

Metropolitan Soprano Heard in Programme of Songs.

Mme. Frances Alda of the Metropolitan Opera Company gave her annual song recital last evening in Carnegie Hall. The large audience included many of the singer's colleagues from the opera. The applause throughout the evening was enthusiastic and there were many beautiful "floral tributes."

The programme was arranged with excellent taste and included several novelties. It began with an aria from the opera "Carattaco," by Johann Christian Bach, followed by airs by Mozart and Munro, and a "Canzonetta" by Jacob Pertti, 1661-1756.

New songs in the list sung for the first time were two in Finnish, "Sinulle" by Merikanto and "Kontolaulu" by Jaernefeld; two songs by Fourdrain, "Endelweiss" and "Chanson Norve-gienne"; a song by Sibella, "Chanson d'Automne," that was written for and is dedicated to Mme. Alda, and two songs by Frank La Forge, "Unrequited Love" and "Song of the Open."

Mme. Alda's delivery had much was of artistic merit. In the melodious old Bach air she showed good style and in Munro's "My Lovely Celico" much beauty of voice. Her powers in the vocal technic required in recital are limited, as is her ability to reach deeper emotional interpretation. Hence she was at her best in lyrics of more gentle sentiments.

The Finnish songs were delightfully sung and one had to be repeated. Grieg's "Margarethelein" was in most respects exquisitely rendered. The accompaniments were admirably played by Frank La Forge.

### WOMEN'S QUARTET.

Players From Boston Give Concert at Comedy Theatre.

The American String Quartet, a Boston organization, founded by the distinguished composer and violinist, Charles Martin Loeffler, gave a concert in the Comedy Theatre yesterday afternoon. This body belongs to the equality of sexes army, for it is composed of engaging young women, namely, Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel L'Africain, cello. The Olive Mead Quartet has a rival.

The programme comprised two numbers, Mozart's C major quartet, opus 465 in Koehel's catalogue, and Cesar Franck's only work in this form. The young women proved themselves worthy of serious regard. Their tonal quality was excellent in both works, despite the formidable difficulties presented by the composition of the Belgian master.

The ensemble was of fine precision and the musical style of the organization showed not only the results of good coaching, but of individual musicianship and taste. It was a pleasure to hear the sunny and lyric Mozart quartet performed with so much elegance and finish. These apostles of Bostonian culture will be welcome if they come again.

### RUDOLF GANZ PLAYS.

Second Recital of Swiss Pianist Pleases Large Audience.

Rudolf Ganz, pianist, gave his second recital of the present season in Aeolian Hall yesterday afternoon. His programme in part was unusual in selection. It opened with MacDowell's "Eroica" sonata, which was followed by Schumann's "Etudes Symphoniques" and the B minor sonata of Chopin.

Mr. Ganz's readings of the three compositions were admirably planned and executed. In each one there was a purpose bent wholly upon a revelation of the composer's mood without any per-

## SWISS PIANIST PLAYS.

Rudolph Ganz Heard in Aeolian Hall—American String Quartet.

Recitals were given yesterday afternoon by Rudolph Ganz, the Swiss pianist, at Aeolian Hall and by the American String Quartet at the Comedy Theatre. Mr. Ganz has already been heard heretofore. His program yesterday afternoon comprised MacDowell's "Sonata Eroica," Schumann's "Etudes Symphoniques," and Chopin's Sonata in B minor, besides smaller compositions of Stojowski, Moussorgski, Bartok, and Liszt. Mr. Ganz, who could never be called old-fashioned in his musical sympathies or his style of playing, played MacDowell's sonata with force and clarity and brought to his program the ease and effectiveness with which he is accustomed to treat his work. It was an enjoyable recital.

The American String Quartet is made up of four young women who have apparently never appeared in company here before. They played Mozart's Quartet in C and César Franck's Quartet in D. Although the players are newcomers here it was very soon made evident they were no strangers to the very difficult art of string quartet playing. They play with a well-cultivated ensemble effect and have conquered the vexing matter of exact and agreeing intonation with marked success. There was a great deal to admire in their work.

## 'TRISTAN UND ISOLDE' AT METROPOLITAN

Times  
Opera, First Presented Here 30 Years Ago, Meets with Hearty Reception. 16

Nov. 16/16  
URLUS SINGS TITLE ROLE

Mme. Kurt Again Charms as Isolde  
—Mme. Homer, Brangaene, and Carl Braun, King Marke.

Tristan..... Jacques Urlus  
King Marke..... Carl Braun  
Isolde..... Melanie Kurt  
Kurwenal..... Hermann Weil  
Melot..... Carl Schlegel  
Brangaene..... Louise Homer  
A Shepherd..... Albert Reiss  
The Helmsman..... Julius Bayer  
A Sailor's Voice..... Max Bloch  
Conductor..... Artur Bodanzky

The second performance of the season at the Metropolitan Opera House sees a return to more normal conditions than those prevailing at the first night, especially when the first night is devoted, as it was last Monday, to an opera new to the habitués of the house. The attitude of the operagoing public toward "Tristan und Isolde," which was the opera at last evening's performance, is no longer that of curiosity, whatever else it may be. There is no longer need of speculation as to its real merits, or whether it is likely to constitute an attraction for the rest of the season, or whether it will enter permanently into the operatic repertory.

There was room for such conjecture as to "Les Pêcheurs de Perles," even though it has a history of fifty-three years; but "Tristan und Isolde" was first presented upon the stage of the Metropolitan Opera house thirty years ago; its position in the operatic repertory is pretty well established, and is likely to continue so. It may well be imagined that operatic impresarios of today would be glad to obtain possession of a new work whose future for the next thirty years would be as promising as that which seems still to be before "Tristan," with thirty years in New York already behind it. "Tristan und Isolde" as it was given last evening had nothing new and offered nothing unexpected. Every member of the cast had repeatedly taken part in previous performances of the work, and Mr. Artur Bodanzky conducted it, as he did last season. Mr. Bodanzky's reading is a little more accentuated in force and power, in the passages of climax, than it was when he first presented it here; it is a little less considerate of the singers and a little more directed toward the production of orchestral effect as such. Mr. Bodanzky had already reached this point before the last season closed. There is here not necessarily an enhancement of the dramatic power. But the fine and subtle skill of his conducting, its innumerable nuances, the skill with which the larger outline of the drama is composed in it are among the most valuable elements of the performance.

Mme. Kurt's Isolde is again of singular beauty in face and figure, of high intelligence and force in dramatic quality, and excellence in voice. Mr. Urlus is less admirable vocally than in his dramatic interpretation, and Mme. Homer's beautiful voice is still a potent factor in the scenes in which she participates. Mr. Braun makes the most of the part of King Marke, but there have been more satisfactory Kurwenals than Mr. Weil. The audience found occasion for hearty applause.

## CHARMING SONGS CHARMINGLY SUNG

Nov. 16/16  
A Recital by Miss Torpadie and a New Violoncellist

Miss Greta Torpadie, a local singer, who has been heard a few times in New York under modest surroundings, but who will be heard often hereafter if merit receives it due, and Mr. Hans Kindler, the leader of the violoncellists of the Philadelphia Orchestra, gave a concert yesterday afternoon in the Comedy Theatre.

The acoustic conditions of the house, for which we fancy something in the way of betterment can be done by a different setting of the stage, made it difficult for the performers, including the pianoforte accompanists, to disclose the full measure of their qualities, but there was much that was thoroughly enjoyable in the affair.

Miss Torpadie is a highly intelligent artist, whose admirable instincts are paired with admirable training. Her voice is not large, and disclosed some artificiality of production when she began her first classical air; but this wore off soon, and when she reached her second group, composed of Scandinavian songs by Lange-Müller, Sjözoren, Sibelius, Peterson-Berger, Backer-Gründahl and Sinding (the last represented by "Syvelin," which she sang in a recall), admiration had to be equally divided between her performance and the delightful quality of her voice.

More perfect diction than she disclosed in these beautiful songs is not offered by any singer of art songs now before the public. She made as much melody with the words, albeit they were those of a tongue understood by few of her listeners, as with the music, and her enunciation of the other languages which she employed was equally good. Mr. Coenraad V. Bos was to have played her accompaniments, but he not having reached America, Mr. George Harris, jr., took his place and disposed himself as completely artistic an accompanist as he is a singer.

Mr. Kindler, one of the many well trained musicians who have been cast upon our shores by the storm of war, gave an excellent account of himself, though in his first group of pieces he indulged in an amount of sentimentalism scarcely consistent with the sturdy men of whose music he played transcriptions made by himself.

The pieces were an Allegro from a Bach composition for organ, a minuet from a concerto-grosso, by Handel, and an Allegro by a violin concerto by Tartini. Music of this character is frequently emasculated by the transcriptions which are become popular. But Mr. Kindler showed himself a sound musician nevertheless.

His pieces, which besides transcriptions included the symphonic variations of Boellmann, were accompanied on the pianoforte by Clark Hammann, also a newcomer. H. E. K.

## WAGNER FIRST NIGHT AT METROPOLITAN

"Tristan und Isolde" Sung by Familiar Artists

There was much that was highly commendable in the first German performance, at the Metropolitan Opera House last night, which was devoted to "Tristan und Isolde," but enjoyment of the work was not so keen and absorbing as to har the way to memories of the heroic period of the institution when the great love-tragedy had not yet fallen into the rut of conventional and perfunctory performances. There were giants in those days—giants of dramatic action and declamation, like Niemann, and giants of puissant and beautiful song like Jean de Reszke.

Mme. Kurt was the only member of last night's cast (which was that of last season, with Mme. Homer returned to her old place as Brangaene), who measured up to something like the old standard.

The others, Mr. Urlus, as Tristan; Mr. Braun, as Marke; Mr. Weil, as Kurwenal; Mr. Schlegel, as Melot; Mr. Reiss, Mr. Bayer and Mr. Bloch in the small parts, sang and acted with the self-sacrificing zeal to which the German contingent at the Metropolitan has accustomed us, and left the deep impression to be made by the drama and its musical investiture which have won an unmistakable hold upon the most steadfast element of our opera-loving public. So, though there were no moments of entrancing or thrilling interest, profound attention was given to the performance from beginning to end. Mr. Bodanzky conducted. H. E. K.

## BOGUSLAWSKI SHOWS TALENT AS PIANIST

Nov. 16/16  
Young Performer Well Grounded and Unaffected  
Moses Boguslawski, a young pianist unknown to New York, gave a recital yesterday afternoon in Aeolian Hall before an evidently interested audience. Mr. Boguslawski proved to be a young artist possessed of a fluent finger technique, a firm touch and an incisive sense of rhythm. In addition, he is evidently a well grounded musician and one free from affectation.

Greater polish might at times have been wished, but this ought to come with greater experience. He has youth and native talent, and with them ought to be able to keep his head above water, even in the tidal wave of recitals which is at present deluging the country.

Mr. Boguslawski played yesterday the Bach-Busoni Prelude and Fugue in D major, the Brahms Variations on a Paganini Theme, Books 1 and 2; Liszt's "Années de Pèlerinage" and a group of Chopin's. The programmatic exposition of the Liszt composition, which was made by "K. W.," was altogether unnecessary. The titles applied by the composer himself were all that the work required. Mr. Boguslawski received a sympathetic hearing from an audience of moderate size.

## CARUSO AND ALDA IN 'MANON LESCAUT'

Puccini's Opera Also Calls for Reappearance of Scotti as Lescaut.

At the Metropolitan Opera House last evening the third subscription audience of the season was permitted to hear Puccini's "Manon Lescaut." This opera was for a long period relegated to obscurity, but under the direction of Mr. Toscanini it attained a tolerable measure of popularity, albeit it never gained as much favor as Massenet's more mellifluous work on the same story.

It has now become so familiar to Metropolitan audiences that nothing need be said about it. Mr. Gatti-Casazza intended to bring Lucrezia Bori back to the scene of her triumphs as the heroine, but while the performance of last evening was in progress the charming young Spaniard was on her way to Italy in search of further recuperation for her voice.

The role of Manon was therefore entrusted to Mme. Frances Alda, who had sung it frequently here and whose impersonation is consequently well known. It goes almost without saying that there can be but one *Cherchier de Griens*, as there is but one Caruso, who brings to the part some of the finest qualities of his art. Lescaut is likewise preempted by Mr. Scotti, whose delineation of the soldier is accepted as a standard.

The other members of the cast had all been heard before. Gennaro Papi, recently promoted from an assistant conductorship, made his first appearance in the conductor's chair, where he acquitted himself with credit.

## TRIUMPH FOR LEVITZKI.

Pianist Plays With Rich Beauty of Tone to Big Audience.

Mischa Levitzki, pianist, gave a recital last evening in Aeolian Hall. This young musician had been heard here in a recital earlier in the season, when he made a very favorable impression. Last night he played Bach's "Chromatic Fantasia and Fugue" in D minor, Beethoven's Sonata in A, opus 101; Schumann's G minor sonata and compositions by Chopin, Rubinstein and Liszt.

Mr. Levitzki's performance was an admirable one and it served in large measure to add fresh laurels to those of his former success. He played with a rich beauty of tone, excellent technique and a rare intelligence in style. As an interpreter of the compositions in the list from varied schools he may be said to have made a profound impression upon his hearers through the qualities of imagination and intellectual power contained in his work. His audience was very large.

## M. THIBAUD'S RETURN.

French Violinist Appears After Two Years at War.

Jacques Thibaud, violinist, was heard in a recital yesterday afternoon in Aeolian Hall. Mr. Thibaud had not appeared here since during the season of 1914-15. He spent the two past years in the French army, where he played with the French army at the front.

He presented yesterday a program of much interest. It opened with Saint-Saëns's concerto in A major, played with a program note stated, in its original form at the request of the composer. Beethoven's F major "Romance" was followed by Bach's prelude.

...served as the third number. Instead of the last group on the programme, including pieces by Fiorillo, Alcock and Wieniawski, it was announced from the stage after an extended wait, that he would play Saint-Saens' "Havannaise."

Mr. Thibaud's performance was of a high order. He is one of the most distinguished exponents of the French style in violin playing, and its qualities of beauty, of tone, ease and elegance in finish, were all conspicuous in his playing of the concerto.

In the Bach music he lost something of the classic spirit, but in spite of this, the taste and feeling revealed in his delivery gave much pleasure. The Beethoven "Romance" was also played with a high order of temperamental quality. Of the more important compositions Mr. Thibaud's playing was in all respects most satisfactory in Chausson's "Poeme." He played it with a remarkable smoothness of tone, poetic sentiment and much variety in tonal coloring.

### VERNON STILES HEARD.

#### American Tenor Successful Abroad Now Sings Here.

Vernon Stiles, an American tenor, who has had more celebrity abroad than at home, was heard in a recital at Carnegie Hall yesterday afternoon. He sang two old airs in English, two in Italian, nine of the numbers of Schumann's "Dichterliebe," other numbers by Liszt, Monstorgsky, Kramer and Herreshoff, and finished with one of Liza Lehmann's lyrics in "A Persian Garden."

Mr. Stiles was obviously suffering from a slight hoarseness yesterday, and his voice therefore probably lacked its normal beauty. It is a big voice and should be suited to opera, in which Mr. Stiles sang in Vienna. His style, too, vigorous and much elaborated, seemed to be cramped by the restrictions of the concert stage.

### STRAUSS'S "MACBETH."

#### Early Tone Poem Reproduced at Philharmonic Concert.

The third subscription concert of the Philharmonic Society took place last evening in Carnegie Hall. A programme of orchestral numbers was offered. It comprised Schubert's C major symphony, Strauss's symphonic poem, "Macbeth;" the prelude to "L'Après-Midi d'un Faune" of Debussy and the "Variations and Fugue on a Theme by Mozart," opus 132, by Max Reger.

There was nothing in the list of compositions presented that suggested grave comment. The Strauss work was set down as given for the first time at a Philharmonic concert, and doubtless it was new to most of the hearers, for it is infrequently played. In fact, it had certainly not been heard here in the last fifteen years.

It is the first of the series of symphonic or tone poems of the composer, and in certain respects one of his purest conceptions. It deals not with incidents of the tragedy, but with the moving impulses of Macbeth, his ambition, his irresolution and his love.

These are proper subject matter for musical embodiment, and Strauss created with them a work of close texture and well wrought polyphony. It is not as captivating as some of his other tone poems, but it has none of the turgidity of style nor the crass realism of delineation of some of the later productions.

The music by Max Reger was performed by Mr. Stransky and his orchestra in commemoration of the composer's death, which occurred during the past summer.

### New Assembly Gives Recital.

#### The New Assembly gave the first of a series of recitals in the grand ballroom of the Plaza Hotel yesterday afternoon.

The object of this association is to encourage and assist young artists by giving them an opportunity to be heard free of heavy expense, which usually attends the early appearances of those who are seeking to earn fame in the field of art.

Several promising young artists were heard yesterday for the first time. Bertha Farmer, lyric soprano, who sang an aria from "Manon Lescaut," and Jane Savage, mezzo soprano, were well received, but the laurels of the afternoon went to an Italian girl pianist, in her early teens, Blauca Bel Vecchio, who played Schubert's Prelude and Fugue and Paderewski's Melody remarkably well, not only from a technical point of view, but also from the standpoint of interpretation, which usually is lacking in the very young. Miss Bel Vecchio has temperament.

The next recital will be given in December. The New Assembly is under the auspices of David Bispham and Mme. Belle Rauske, who acted as spokesman yesterday.

### JACQUES THIBAUD RETURNS.

#### The French Violinist is Warmly Greeted in Aeolian Hall.

Jacques Thibaud, the French violinist, has also had his experience of war and his baptism of fire in the trenches. Fortunately his "Government" considers that he has "done his bit" and he is

...expected to meet two years ago. He appeared for the first time in Aeolian Hall yesterday afternoon, where the audience was large and ready to greet him eagerly. Mr. Thibaud last played here three years ago, when, after playing once in New York, his projected season was suddenly broken short by his return to France.

His first visit to America ten years before was remembered as that of a talented young musician endowed with poetic and gracious qualities and with executive skill. In the interval his reputation in Europe had been greatly enhanced and he had grown to a position of prominence.

When he was at his best in his concert yesterday Mr. Thibaud showed the qualities of a truly fine artist in many ways. He did not reach his best, however, till he reached Ernest Chausson's "Poeme," for violin and orchestra, played with a piano transcription of the orchestral part; a pity, for the work depends much upon the orchestral color for its true effect. He treated this with an especial sympathy and with a scalpel's edge, rising even to rapture, that raised the music to its highest power of poetic eloquence. This he expressed in a tone of great fullness and beauty, of a searching and poignant quality, a wide range of shading. And in it his intonation was considerably more certain than it was in the earlier numbers in the program.

Mr. Thibaud began with a concerto in A major by Saint-Saens that seemed to offer some mystification. A note on the program said that it was "played in its original form at the request of the composer." There were three movements, an allegro and an andante enchainé together and a "rondo capriccioso." The "rondo capriccioso" is the piece that has been a favorite of violinists for the last forty years, and never supposed nor stated in the printed copies to be connected with or detached from a concerto; a piece set down in the biographies as an independent composition, and published as such some years later than the concerto, op. 20, which appeared with the two enchainé movements only. Has the composer changed his mind of forty ears ago and desired to restore the andante to a position from which he ousted it, on its publication?

The performance of this newly restored concerto was not all that might have been expected from Mr. Thibaud in respect of purity of intonation and technical finish; but there was evident a style of repose and elegance in many respects, and of somewhat greater brilliancy than he showed at his last appearance here. His playing is of high seriousness and sincerity, without affectation or a wish for display. There were better qualities in his performance of Beethoven's Romance in F than in that of Bach's prelude and fugue in G minor for violin unaccompanied, in which there were lapses of intonation, some scratchiness of tone, and even some disregard of the composer's text. Nevertheless, Mr. Thibaud's high artistic qualities were certified by the best playing that he did; and it may be hoped that he will "find himself" with greater certainty in subsequent performances.

**Vernon Stiles, Tenor, Sings.**

Vernon Stiles, an American tenor who has appeared in opera abroad, gave a recital yesterday afternoon at Carnegie Hall. He sang a group of Italian and English songs, nine songs of Schumann's cycle, "Dichterliebe," Liszt's setting of the Twenty-third Psalm, with piano and organ accompaniment, songs of Moussorgsky, Kramer, and Herreshoff, and Liza Lehmann's "Ah, Moon of My Delight." Mr. Stiles has a voice of considerable power, which often has good quality. It is sometimes marred by throaty quality and uncertainty of pitch. His style is somewhat over-awed for the concert stage. He indulges in sharp contrasts of expression and emphasis. One of the principal numbers of the program, Liszt's Twenty-third Psalm, was sung with the assistance of Charles Schuetz, harpist, and Brun Huhn at the organ, and went very well. Richard Epstein played the piano accompaniments.

### ADELAIDE FISCHER SINGS.

#### A Recital of Old and Modern Music —Isolde Menges Plays.

Recitals were given yesterday by Adelaide Fischer, soprano, in Aeolian Hall in the afternoon and by Isolde Menges, violinist, in the same hall in the evenings. These were in addition to the repeated program of the Philharmonic Society at Carnegie and Yvette Guilbert's matinee.

Miss Fischer made her debut here two seasons ago with favorable results and in yesterday's recital she displayed the qualities which were formerly in evidence, although it seemed she lacked a little of the vocal freshness she then possessed. Her program comprised some old music and some modern songs in French, Robert Kahn's "Seven Songs with Trio Accompaniment," and a group of songs in English by MacDowell, Brückner, Turney-Salter and Sellner. Kahn's songs, which were given with the assistance of Alexander Bloch, violinist, James Liebling, cellist, and Alexander Rihm, the accompanist of the afternoon, were very agreeable specimens of fluent and unforced composing. The instrumental accompaniment did not seem to add a great deal, except possibly in "In der Mondnacht," where it contributed an atmospheric suggestion. Mr. Rihm's accompaniments were excellent.

In the evening Isolde Menges gave her second violin recital in Aeolian Hall. She had formerly been heard with orchestra in two compositions in the larger form. Her playing last night, to piano accompaniment and with a program of wider diversity than her first, served to bring out more strongly the deficiencies in her playing that were then to be noticed along with her many good points. Her first number, Brahms's sonata in D minor, was not particularly well played. The violinist did not go very far below

the surface, but did not infuse a variety of expression into her playing. Besides the sonata she played some older music in various arrangements. Bach's Chaconne for violin alone, Saint-Saens' "Havannaise," and Brahms's Hungarian Dances in B minor and G minor in the arrangements of Joachim. Richard Epstein, as usual, made the accompaniments significant.

### MME. GUILBERT'S RECITAL.

#### Nov. 18/16

The third of Mme. Yvette Guilbert's afternoon recitals, at Maxine Elliott's Theatre, yesterday afternoon afforded full opportunity for display of her talents. Particularly was this true in "C'est le Mal," a sixteenth century legend; "Pourquoi Me Bat Mon Mari," an old song, and "Le Franc-Archer," a satire.

Mme. Guilbert introduced to the audience her pupil, Miss Lydia Ferguson, a New York schoolgirl of pleasing presence and voice. She sang four songs, including Massenet's "L'Amour des Oiseaux" and the dainty "Le Petit Bois Charmant," an eighteenth century carol. The audience was large and applauded frequently.

### 'ROSENKAVALIER' BRILLIANTLY GIVEN

Edith Mason as Sophie the Only Change in Strauss Opera Cast of Last Season.

### HER PERFORMANCE CHARMS

#### Nov. 18

Mme. Hempel Excels as the Princess—Mme. Ober the Cavalier —Mr. Bodanzky Conducts.

DER ROSENKAVALIER, opera, by Richard Strauss. At the Metropolitan Opera House. The Princess Wardenberg.....Frieda Hempel Baron Ochs.....Otto Goritz Octavian.....Margarete Ober Von Faninal.....Hermann Well Sophie.....Edith Mason Marianne.....Vera Curtis Valzachi.....Albert Rolst Annina.....Marie Mattfeld Commissary of Police.....Carl Schlegel Conductor.....Artur Bodanzky

Strauss's opera "Der Rosenkavalier," brought thus early into the season at the Metropolitan Opera House—it was given last evening there—seems to show vitality. It is entering now upon its fourth season here. To be sure, those not in the secret of the management can never be sure how much continued performances of Strauss's operas indicate vitality by pleasing the public and how much they mean conditions imposed by contract with the composer and his representatives, who are both astute and severe in their requirements. But "Der Rosenkavalier" has elements that make for the great enjoyment of the listeners, as well as others that make for disgust and weariness. It is in its best portions the best of the composer's recent works.

Emotions are mingled in listening to "Der Rosenkavalier." There are passages in it of great beauty, passages of feeling and emotion, of teeming life, of delicate and subtle evocation of mood. There are long and wearisome passages of rude and elementary horseplay; matter no better than much that has been long discarded from theatres of the second class, and that would not be tolerated in them. The ostensibly comic scenes in the opera are, for the most part, tiresome to the cultivated audiences that listen in the Metropolitan Opera House.

The first act is the finest of the three in texture, musical as well as dramatic, with its spirit of dramatic emotion at the beginning, shifting to one of comedy with the coming of Baron Ochs, and again to one of sensitive reflection in the Princess's rather mournful monologue, one of the most poetical passages of the opera. There is nothing in it, however, more original, more brilliant, than the entrance of the Rosenkavalier at the beginning of the second act, bearing the silver rose. Then depression sets in with the extravagant dolings of the boorish suitor; and depression extends well through the last act, until the lyrical passage that brings the work to its close. Strauss shows, as he has shown before and since, his lack of a sense of proportion in the piling up of an orchestral uproar that might be an announcement of Armageddon.

Judicious pruning by Mr. Bodanzky has mitigated something of this and his conception of the tempos has given the performance something more of expeditious movement than it had at first. The performance last evening had most of the excellences that have previously been admired in it. It still remains a brilliant conquest of many difficulties and complications on the stage and in the orchestra. The cast is the same as that which was heard in its last season; and with the exception of Miss Mason, who is the third singer put into the part of Sophie, shows the same principal singers who took part in the opening performance three years ago. This part of Sophie is a killing one in the demands it makes upon a soprano voice of the lightness and timbre suitable for its expression, and the disastrous results upon the delicate organ of Miss Anna Case, who was the first representative of Sophie in this performance, will be remembered. Miss Mason is the most successful of the representatives of the part, and she realizes much that can

be made of it, in a charmingly delicate impersonation.

Mme. Hempel gives a truly distinguished performance as the Princess; beautifully sung, for she was in her finest voice last evening, and beautifully representing the emotions of the aching voluptuary, whose charms are slipping away from her. The fire and dash and comic spirit of Mme. Ober are wholly suggestive of the character of the ardent Rosenkavalier, though they sometimes have unfavorable effects on her singing, and Mr. Goritz's Baron Ochs is conceived and carried out on the lines of broad comedy that are required. Mr. Bodanzky conducted with fire, and obtained a performance effective and finished.

### MUSIC COMEDY OF STRAUSS IS HEARD

#### Nov. 18/16

Great Cast of the Metropolitan Opera Company Gives Fine Performance of Classical Whim.

### EDITH MASON SINGS SOPHIE

Frieda Hempel, Otto Goritz, Margarete Ober and Other Favorites Please Big House.

### THE METROPOLITAN OPERA HOUSE—"Der Rosenkavalier," a comedy for music, in three acts, by Richard Strauss. In German.

The Cast.

The Princess Wardenberg.....	Frieda Hempel
Baron Ochs.....	Otto Goritz
Octavian.....	Margarete Ober
Von Faninal.....	Hermann Well
Sophie.....	Edith Mason
Marianne.....	Vera Curtis
Valzachi.....	Albert Rolst
Annina.....	Marie Mattfeld
Commissary of Police.....	Carl Schlegel
Major Domo.....	Pietro Audisio
Master of Ceremonies.....	Max Bloch
A Notary.....	Edith Mason
An Innkeeper.....	Julius Bayer
A Singer.....	Paul Althouse
Three Orphans.....	Rosina Van Dyck, Margarete Maerkl and Sophie Barton
A Milliner.....	Marie Tiffany
A Flunky.....	Ludwig Burgstaller
An Animal Vendor.....	Alfred Sappio
A Little Negro.....	Goldie Dehlis
Conductor.....	Artur Bodanzky

### By JOHN H. RAFTERY.

New York last year accepted and approved "Der Rosenkavalier" with little or no attention to the lamentations of the classical pundits who thought it a pity that the composer of "Elektra," "Salome" and other, perhaps forced, flights into the upper solar walks of grand opera, had descended to "comedy for music" in the established terms of classic composition. Last night's audience approved it again, and with Margaret Ober once more "The Knight of the Rose," Goritz as the Barou, and the expanding young American, Edith Mason, as Sophie, and the rest of a mighty cast almost the same as that of the successful New York premiere, the house had no room or excuse for complaint over the musical or dramatic values of the presentation.

### Strauss's Originality Foremost.

Grand opera music written to demonstrate a farce will, however, continue to strike harshly upon a thoughtful possessor of any sense of the eternal fitness of things. And "Der Rosenkavalier" is the most farcical libretto that ever engaged the earnest attention of a recognized master-composer. Musical exaggeration, like exaggerated acting, is seldom funny, and the German idea of humor, wit, elfin caprice and laugh-provoking comedy, whether in drama or music, hardly permits of effective appeal to our more nimble and playful ideas of things funny or fantastic.

In the ravishing minuet or trio of the second act, for instance, the Mozartian quality of the music is utterly incongruous with the spirit and scene of the action, and the cantilena, which sounds like a caricature of Mendelssohn's memorable adventures into this department of composition, will always strike me as an inopportune musical impertinence. The Strauss adventure into an unrestricted creative field such as "Der Rosenkavalier" undoubtedly offers many and may have satisfied his notions of originality, but any lover of great music and suitability of dramatic topics in combination will continue to wish that Dr. Strauss had stuck manfully by his bigger gifts as an eclectic craftsman.

### Opera Rich in Themes.

The opulent profusion of lending themes in this opera serves to benumb one who really hopes that they will conduct him to intelligent anticipation of the melodic and dramatic argument. But both the choral and instrumental climaxes are invariably parodied, as though the composer had his compositional tongue in his cheek all the time. In these mounting accentuations of voice and instrument there are passages of magnificent musical impetuosity, but when the oboes and clarinets, in dismal misadventure to what is both a musical and

a minute anti-climax, a brief, abortive burlesque result follows, and the quality of pastoral serenity and plaintive bird notes from the woodwinds comes only as a kind of orchestral lampoon upon the misled imagination.

Strauss' musical originality is apparent in a dozen developments of the opera: in vehement triplets, in the expression of emotional anxiety through the violins, in the thunderous menace of danger as evolved from the bass, he gives glittering and demonstrable proof of his great power of emotional delineation. Eith Mason, who sang Sophie with splendid comic ability and in voice and advancement over the performance of this role by Anna Case last season, seems by way of becoming a popular favorite with the Metropolitan audience. Margaret Ober's Octavian, a Peter-Pan-like characterization, was one of the happiest features of a performance that is necessarily full of contradictions. Otto Goritz as the Baron Ochs, Frieda Hempel as the Princess, Hermann Weil as Von Faninal and the silver-voiced Pietro Andrisio, in a small part, were eminently satisfactory.

## MUSIC OFFERINGS CROWD A SUNDAY

"Friends" Hear Brahms and  
Symphony Subscribers Haydn  
and Beethoven.

When Hamlet's friend Marcellus complained of the forced industry of war-times, whose "sore task does not divide the Sunday from the week," his prophetic soul was considering cannon mounds and shipwrights, not the twentieth century doings of musicians.

A Marcellus of the present would have seen yesterday as that sacred day of rest which divided itself habitually from the week in music by being the busiest day of all. Seven times the gates were opened to admit the thirsty who would refresh themselves at the fountains of the divine art, and seventy times seven were the flavors of the waters in which they might have bathed their souls.

The concerts of the day ranged from orchestral with symphonic proportions to the gossamer recital of captivating Yvette Guilbert. The Society of the Friends of Music endeavored to find delight in listening to quartets of Brahms with piano accompaniment. Some of these quartets were new to local hearers, while the others were the familiar gypsy songs.

### Carl Friedberg Plays.

Between the two groups Carl Friedberg, who also accompanied the singers, played five piano numbers. It was an interesting programme. The singers were Miss Alves, soprano; Mme. Friedberg, contralto; Paul Draper, tenor, and Reinhold de Warlich, barytone. They labored earnestly, but their harvest of beauty was exceeding small.

The Society of the Friends of Music with advantage to itself and the art which it professes to uphold might restrain its tendency to overripe affection for performers famous in the salons of the social select.

Another society, the Symphony of New York, contributed to the day a concert of orchestral and violin music in Aeolian Hall. Here, at any rate, the personal equation was more significant than at the solemn function of the other society. Albert Spalding played the Beethoven violin concerto. He played it very well indeed, but pained the judicious by the use in the first movement of a cadenza wholly foreign to the spirit and style of the composition.

We should be deeply grieved to see Mr. Spalding floating with the treacherous current which leads to the foaming shallows of mere virtuosity. He has earned respect as a sincere artist, and since Beethoven left open the cadenza to the choice and musicianship of the player Mr. Spalding and all other violinists should strive to make the instrumental display consistent with the general development of the concerto.

### Unfamiliar Haydn Symphony.

Mr. Damrosch began the concert with an unfamiliar Haydn symphony in D major. It begins and ends with a horn theme, which Mr. Damrosch emphasized by causing the players to stand while sounding it. The whole work is genial and of happy moods. The variations are delightful, and were admirably performed by Messrs Saslavsky, violin; Roentgen, cello, and Kincaid, flute.

In the afternoon also the violinist was abroad in the land, Fritz Kreisler in Carnegie Hall and David Hochstein in the Comedy Theatre, now the third in the growing company of concert auditoriums. Mr. Kreisler presented to his hearers the E minor suite and the chaconne of Bach, Schumann's C major fantasia, opus 131, and some shorter numbers. He was himself, which is almost all that need be said. His playing of the chaconne was a masterpiece of

ease and tone. These incidents were the course of musical incidents will know that it was utterly impossible that Mr. Hochstein could have discovered that Mr. Kreisler was going to play Bach's E minor suite yesterday. So Mr. Hochstein played it too. He also played the andante and allegro of Bach's third sonata, and by way of piquant contrast Mendelssohn's concerto. He makes progress. He disclosed not only beauty of tone, accuracy of intonation and feeling but more finesse and brilliancy than heretofore.

## VIOLINISTS' RECITALS MARK DAY OF MUSIC

*Nov. 20/16*  
Fritz Kreisler, Albert Spalding,  
Mischa Elman, and David  
Hochstein Each Plays.

### SUNDAY CONCERTS ALSO

The Friends of Music and the Tollefsen Trio Present Programs  
—Yvette Guilbert Heard.

Yesterday was a day given over to music in New York, and more specifically to violinists, of whom four appeared, at least three being of the highest range and the other being well started on the road to obtaining it. The public was invited to numerous concert rooms, for theatres in these days of the flood must serve as concert rooms on Sundays and their free afternoons. Fritz Kreisler gave a recital alone in Carnegie Hall, and the hall was filled to repletion. Albert Spalding attempted even a more dignified task by playing Beethoven's violin concerto with orchestral accompaniment at the concert of the New York Symphony Orchestra. Mischa Elman was a soloist at the popular concert in the Metropolitan Opera House, where he played Goldmark's concerto before a very large audience. And David Hochstein gave a violin recital in the Comedy Theatre, where there were about as many visitors as could be seated.

There was more violin playing in the form of chamber music in the evenings, when the Tollefsen Trio played at the Harris Theatre. At Maxine Elliott's Theatre Mme. Yvette Guilbert gave one of her fascinating entertainments. In the ballroom of the Ritz-Carlton the Friends of Music gave the first of their Sunday afternoon concerts, which was devoted to Brahms. It seems a pity that some musician did not give a concert in Carnegie or Aeolian Hall in the evening or hire the Metropolitan Opera House for the afternoon.

### Kreisler.

Fritz Kreisler was heard for the second time this season at Carnegie Hall yesterday afternoon by a large audience. He played Bach's Suite in E minor and Chaconne for violin alone; Schumann's Fantasia in C, Op. 131; a group of small pieces by Gluck, Dittersdorf, Cartier, Weber, Schubert and Mozart, and three of Paganini's caprices. Schumann's Fantasia was played in an arrangement which Mr. Kreisler made himself and gave last season for the first time, on which occasion it was discussed at length in these columns.

Mr. Kreisler was in his best vein yesterday, and when this is said there remains little else that need be, for it will be understood that there was all the elevation and all the beauty, all the artistry and all the feeling, that is looked for in his playing and never looked for in vain. If one thing were to be singled out for passing comment it might be his playing of the Paganini caprices. More often than not these numbers are put on programs for the purpose of proving that the performers can play them, and as a result they are generally played as technical showpieces. Mr. Kreisler's great achievement was to vanquish their technical difficulties so completely that the thought of them seldom intruded, and by touches of rustic musical content and repression on taste on the one hand and repression on the other into something that had significance and appropriateness. After hearing him play them one realized that the title "Caprices" had a meaning that could be applied to the mood of the pieces.

The audience was very responsive to the artist. At the end of the recital, a fairly long one, scores crowded down to the platform and demanded encores, one after another. Finally the lights were lowered in an effort to clear the hall, but the audience would not go until the manager appeared on the stage and begged that Mr. Kreisler be excused, as he was tired.

Carl Tammson, the accompanist, contributed his share to the success of the program.

### Concert at Metropolitan.

The first of the Sunday night concerts at the Metropolitan Opera House last night brought out a very large audience. The special soloist was Mischa Elman, violinist, and the members of the company who appeared as soloists were Sophie Braslau and Arthur Middleton. Richard Hageman conducted. Mr. Elman played some smaller numbers. Miss Braslau sang arias from "Rienzi" and "La Favorita," and Mr. Middleton gave an air from "The Messiah" and "Lar-

do's "Le Roldo." The orchestra played a symphonic poem, "Le Preludes," and a waltz from Tschalkowsky's ballet, "Thornrose."

Mr. Elman received the rapturous plaudits that are always his when he appears Sunday nights at the Metropolitan. Miss Braslau and Mr. Middleton did some good singing, and Mr. Hageman again demonstrated that in his hands the orchestra can make a good impression in concert numbers.

### Symphony Society.

At Aeolian Hall yesterday afternoon the Symphony Society of New York gave its fifth Sunday afternoon concert. The soloist was Albert Spalding. The program was a duplicate of that given by Mr. Damrosch the afternoon before for the Young People's symphony series except that Mr. Spalding played a different concerto, Beethoven's in D. The orchestral numbers were Haydn's Symphony in D, ("with the hunting call"), Liszt's "St. Francis Preaching to the Birds," in Mottl's orchestration, and the "Sounds of the Forest," from Act II, of "Siegfried."

The program seemed to give pleasure to the large audience, and Mr. Spalding's playing was liberally applauded.

### Tollefsen Trio.

The Tollefsen Trio provided the instrumental numbers for last night's program in the series of Sunday night concerts at the Harris Theatre. Mary Ball, soprano, gave a group of French songs and another in English. Miss Ball, a newcomer to the recital stage here, sings agreeably and could do better even than she does by a more correct method of tone production.

Roger de Bruyn and Merced de Plina gave a group of gypsy songs in a somewhat amateurish style. The trio played Mozart's Trio in E, Op. 99, and Tschalkowsky's in A minor, with a group of smaller pieces. The players are capable of work that gives moderate satisfaction, but more animation and finish would be acceptable. There was an audience of fair size.

### Friends of Music.

The Friends of Music were so anxious to keep up their reputation for giving new things that they stretched the truth a little in their announcements and on their program, which was devoted wholly to Brahms. The entertainment was furnished by a vocal quartet. Miss Alves, Mme. Waetjen-Friedberg, Messrs. Paul Draper, and Reinhold de Warlich, and Carl Friedberg, pianist. They sang, and Mr. Friedberg played the pianoforte accompaniments of, quartets by Brahms: "An die Heimat" and "Der Abend," from Op. 64; "O Shame, Nacht," "Spätherbst," "Abendlied," and "Warum," Op. 92. These quartets were announced as given for the first time here; although as a matter of fact they have all been given here before, some of them several times, by different organizations: by Ludwig Hess, who led a quartet; by Arthur Whiting, also with a quartet, playing the piano himself, and by the Musical Art Society, singing them with the society's small chorus. It is of no great consequence, of course, except to those who have a fantastic desire to keep the record straight. The quartets remain beautiful in any case, and, indeed, seem, like all good music, more beautiful on repeated hearings.

The four singers sang them with taste and feeling and with a praise-worthy balance, though their intonation was not always quite perfect. They also sang Brahms's "Zigeunerlieder." Mr. Friedberg played five of Brahms's pianoforte pieces with vigor, poetic feeling, and rich tone. The audience manifested much pleasure.

### Hochstein.

David Hochstein made his first appearance here two seasons ago and delighted his hearers with the artistic maturity and finish of his playing and with his absolute sincerity and directness. All these matters were confirmed yesterday. His performance was one of remarkable excellence; his thoroughly artistic feeling, his understanding, his repose of style, the bigness and beauty of his tone, and his uncommon accuracy of intonation, were notable qualities of it. The pieces by Bach that he played in the beginning—the suite in E minor, and the andante and allegro from the third sonata—gave great pleasure to the audience, which thereby signified something of its own quality. Mr. Hochstein's playing of Mendelssohn's concerto was masterly and authoritative. If he needs anything it is a little more of the fire of spring.

## SIX VIOLINISTS HEARD IN A DAY

*Nov. 20/16*  
Kreisler, Elman and a  
Newcomer from Russia  
Among Virtuosi

## HOCHSTEIN GIVES ANOTHER RECITAL

Many Turned Away from  
Metropolitan's First  
Sunday Concert

To emphasize the superabundance of music which New York is called upon to hear this season, it is to be noted that in the eight concerts worthy of the attention of lovers of high-class

music given in the metropolis yesterday no less than six violin virtuosi were heard. Two of these, Fritz Kreisler and Mischa Elman, belong in popular and also to a great extent in critical estimation to the first rank; and if men like Albert Spalding, David Hochstein and A. Haitowitch (the last a newcomer from Russia, who gave a concert in Brooklyn, and of whose abilities we are unable to speak from our own knowledge), and Miss Emily Gresser, who gave variety to Yvette Guilbert's recital, are set down as more or less *infra classem*, there will no doubt be found plenty of people to dispute the classification. There would be no pleasure in attempting to compare their performances of yesterday even if it had not been a physical impossibility to hear them all.

Mr. Kreisler was playing in Carnegie Hall at the same time that Mr. Spalding was playing in Aeolian Hall and Mr. Hochstein was playing in the Comedy Theatre. Mr. Kreisler played a miscellaneous programme whose culmination was reached early in the Bach Chaconne; Mr. Spalding played Beethoven's concerto at the Symphony concerts under the direction of Mr. Walter Damrosch. Mr. Hochstein and, we believe, Mr. Haitowitch were down on the lists for the Mendelssohn concerto and Mr. Elman for the Goldmark concerto at the first of the Sunday evening concerts for the season at the Metropolitan Opera House.

### Great Halls Crowded

The fact that so many artists of note in one department of music were grouped in a single day is interesting enough to make critical comment unnecessary, especially when it is added that the attendance at Carnegie and Aeolian halls and the Metropolitan Opera House strained the capacity of those rooms to the utmost. In fact, Mr. Kreisler had a supplementary audience on the stage, from which he was roped off in a manner that gave the platform the appearance of a pugilistic arena.

An interesting feature of the day, which is not likely to receive special mention elsewhere, was the repetition at the Symphony Society's concert of a peculiarly delightful, though unfamiliar, symphony in D by Haydn, a composition written for the band at Esterhaz in 1765, and remarkable for the boldness and originality with which the instruments are treated, especially the group of four horns. It, like Mottl's transcription of Liszt's "St. Francis Preaching to the Birds" and the "Waldweben" from "Siegfried," had been played on Saturday at a concert of the Young People's Society.

### Cadenza Out of Place

Mr. Spalding also played at that concert, but a concerto by Mozart instead of the Beethoven work, which was his number yesterday. There was much in his performance to interfere with perfect enjoyment, especially in the cadenzas, which were obviously of his manufacture; nor did he spare us one in the middle movement.

So great an artist as Ysaye once remarked that if he could have his way he would, instead of playing a cadenza in this work, tuck his violin under his arm on reaching the hold and tell the audience that here was the customary place for a cadenza; but that, considering any and every thing which a player could do with Beethoven's themes an impertinence after the composer had had his say about them, he would consider the cadenza played and proceed with Beethoven's text. Younger players might with profit emulate his spirit, if not the example which he suggested.

### S. ABORNS IN OPERA.

*Nov. 21/16*  
"Jewels of the Madonna" Has a  
Vigorous Performance.

The Aborn Opera Company began a ten weeks season last night at the Park Theatre with a performance of "The Jewels of the Madonna," by Ermanno Wolf-Ferrari. This work in its original form was first heard in this country in Chicago on January 12, 1912. The Chicago-Philadelphia Company sang the opera twice in March of the same year at the Metropolitan. It was last heard here during the two seasons of the Century Opera Company, when it established itself in the repertoire of that house as one of its most successful productions.

The performance last evening took place under the conduct of Ignacio del Castillo, formerly leader of the National Grand Opera Company in Mexico City. The principal singers were Lois Ewell as Mariella, Salvatore Gardano as Gennaro, Louis d'Angelo as Raffaele and Lillian Eubank as Carmela. Others in the cast were Joseph Interante, Grace Baum and John Goldin. The opera was staged by Karl Schroeder.

The work was in many respects well given. Those taking part in the performance entered into the action of the whole with excellent spirit, and the merits achieved were not always those of striking artistic success. There was nevertheless a showing in the accomplishment of singers, orchestra and chorus as well as in the stage pictures which warranted the genuine approval shown the opera by the good sized audience that heard it.

PIANO RECITALS.  
Louis Cornell and Carol Robinson  
Heard in Interesting Music.

Louis Cornell, pianist, gave a recital yesterday afternoon at Aeolian Hall. He was heard for the first time last season and made a pleasing impression. His programme yesterday comprised Beethoven's sonata in E minor, opus 90; Chopin's "Winterreigen," Liszt's B minor sonata and numbers by Ganz, Brahms and D'Albert.

Mr. Cornell played yesterday with credit to himself and interest to his hearers. In the Dohnanyi series of sonatas he particularly showed nice discrimination in the application of a good pianic and a normal piano tone to interpretative purposes. Without at any time rising to lofty heights the pianist's art was commendable for its sincerity and intelligence.

Carol Robinson gave a piano recital in the Comedy Theatre. Her principal numbers were Cesar Franck's prelude, Schumann's sonata, opus 22. Miss Robinson played an excellent tone and skill in the use of the pedals. Her finger work was generally clean and her playing had a smoothness. It lacked in incisiveness of rhythm.

'THE MAGIC FLUTE'  
AGAIN CAPTIVATES

*Times* Nov. 21-16  
Mozart Opera Given with Mabel Garrison as Queen of Night, Replacing Mme. Hempel.

SINGS ROLE WITH SUCCESS

A Performance of Spirit and Finish  
Under Mr. Bodanzky's Direction  
—Three New Singers Appear.

**DIE ZAUBERFLOTE**  
The magic flute opera in two acts and thirteen tableaux. Book by E. Schikaneder. Music by Wolfgang Amadeus Mozart. At the Metropolitan Opera House.  
Sarastro.....Carl Braun  
Queen of the Night.....Mabel Garrison  
Papageno.....Melanie Kutz  
First lady.....Vera Curtis  
Second lady.....Alice Eversman  
Third lady.....Kathleen Howard  
First youth.....Lenora Sparkes  
Second youth.....Odette Le Fontenay  
Third youth.....Sophie Braslau  
The speaker.....Jacques Urius  
First priest.....Carl Schlegel  
Second priest.....Max Bloch  
Papageno.....Julius Bayer  
Papagena.....Otto Goritz  
Monostatos.....Edith Mason  
Director.....Albert Reiss  
Conductor.....Artur Bodanzky

The performances of "Die Zauberflöte" for the last three seasons at the Metropolitan Opera House have been among the most artistic achievements of the house, and taken altogether, among the finest that the opera has ever had here. There have been greater singers in the past, in some of the chief parts, but the spirit and beauty of the work have been recaptured with singular success in the German performances in these recent seasons. They have had something more than the usual perfunctory repetitions of a repertory piece.

The opera entered again into the season's list at the Opera House last evening; and the fact that it does so thus early may be taken to imply that the management is counting upon it again. "Der Zauberflöte" seemed again last evening more fresh and beautiful than ever, and the music a jet from the fountain of eternal youth.

There have been various changes in the cast since the opera was restored to the stage here four years ago, and several since last season. The fact is more conspicuously brought out than ever that singers of this day are not at home in the music of Mozart and that they do not sing it with the finish, the style, and the perfection of technique that the music demands. The changes that appear this season are not in general to the advantage of the performance. Last evening there was an unexpected disappointment for the audience, conveyed in printed notices at the entrances, that on account of the sudden indisposition of Mme. Hempel the part of the Queen of the Night would be sung by Miss Mabel Garrison. As Mme. Hempel is the one singer of the company who most fully commands the style of Mozart's music, and he two arias are among the most difficult of the opera, the loss was an appreciable one. Miss Mabel Garrison received a sudden promotion from minor parts to this most conspicuous one, and her success under circumstances that must have been trying was unmistakable. She sang with a voice slender in volume, but of real purity and charm. The first air is delivered so far back upon the stage as to test the carrying power of the voice engaged in it, yet carrying power is not always determined by volume, but by the excellence of production, and Miss

gave a command of the difficult coloratura that she had to sing, especially in the second air, her singing was highly appreciated. Mme. Kurt is an agreeable figure as Pamina, yet it can hardly be said that either her voice or her style in this music are shown to their best advantage. In the duet with Papageno she was a prey to a momentary lapse of memory that threatened disaster. Mr. Urius again aroused feelings of regret that a fine voice should be so frequently misused; this music betrays the deficiencies of his vocal technique as none other does. He was the Tamino, whom he impersonates intelligently and effectively.

There were new singers among the Three Ladies, Misses Eversman and Howard, and among the Three Youths, Miss Le Fontenay. Mr. Goritz's Papageno is well remembered as one of the most characteristic of his interpretations, and Messrs. Braun, Schlegel, and Reiss are among the more valuable of the members of the cast.

The greatest excellence of the performance is the finish and spirit into which it is carried through under Mr. Bodanzky's direction. There are many beauties of delicacy, buoyance, and solidity in the playing of the orchestra throughout; and the chorus bears its part with great credit. The numerous succession of striking and picturesque scenes with which the opera has been provided are remembered as among the most elaborate and successful mountings at the Metropolitan.

YOUNG PIANISTS HEARD.

Louis Cornell and Carol Robinson, a Newcomer, Give Recital.

Recitals were given yesterday afternoon by two young pianists, Carol Robinson and Louis Cornell, who appeared respectively at the Comedy Theatre and at Aeolian Hall. Mr. Cornell, who was heard here last season, played Beethoven's Sonata, Op. 90, Dohnanyi's "Winterreigen," shorter pieces by Ganz, Glinka-Balakirew, and D'Albert, and Liszt's Sonata in B minor. The pianist has commendable qualities, among them seriousness and simplicity, and his technical equipment is satisfactory. He makes an impression that is on the whole favorable and he seems to offer promise of further development. As yet there is scarcely that sweep to his playing, or an impressiveness in the display of the finer qualities, that would stamp him as a pianist, who has something to say which others could not.

Carol Robinson is a newcomer. Her program comprised Cesar Franck's Prelude, Choral and Fugue, Schumann's Sonata, Op. 22, and shorter compositions of Chopin, MacDowell, Bortkiewicz, Liszt, and Balakirew. Miss Robinson has a crisp and fluent technique and plays with considerable taste, and with intelligent appreciation of values. At a first hearing she gives the impression that her best work is done in smaller numbers. Her playing of MacDowell's "Of Br'er Rabbit," for instance, was charming in its grace and vivacity. She does music of this kind very well. Larger questions may well be left for a second hearing—and her playing yesterday made it seem that a second hearing would be worth while.

'THE MAGIC FLUTE'  
HEARD ONCE MORE

*S.* Nov. 21-16  
Mozart's Last Opera Opens  
Second Week at the Metropolitan.

NEW "QUEEN OF NIGHT"

Mme. Hempel Indisposed and  
Her Role Is Assumed by  
Mabel Garrison.

Mozart's "Die Zauberflöte" was given at the Metropolitan Opera House last evening. The work had been somewhat delicately heralded a short time ago by the presentation at the Empire Theatre of Mozart's "Der Schauspieldirektor" transformed into "The Impresario" and showing the composer in the very throes of creating the "Magic Flute." The old opera, which is now 127 years of age, is out of style, but not out of favor. Despite its libretto, with all its mysteries, absurdities and symbolism, its music still holds the attention.

This is something for which all lovers of chaste and beautiful art should lift up praise and thanksgiving, for all present operatic tendencies are toward strange excitements, and what Col. Roosevelt might call cubism in music. But unless something can be done to restore the almost lost art of singing this music the hold of Mozart on the public must become more insecure. The subject is a large one, and a discussion of it would go to the root of matters vocal.

This is perhaps not the time for such a discussion, but it may be said without hesitation that the inability of nearly all the singers in last night's cast to deliver a pure, flowing, beautiful legato was something shared by the majority of singers of the day. It is a time of

long sustained high notes and explosive climaxes. These cannot be utilized in the Mozart music except unto destruction.

Let the record then proceed. Most of those concerned in last night's doings have been so engaged before. Of the others a word may be said. Mme. Hempel was to have sung the Queen of the Night, but she was "Indisposed," and her place was taken by Mabel Garrison, who put to her credit a very good bit of singing, beautiful in tone, clean in execution and correct in style. Her delivery lacked only in the brilliancy which popular demand associates with the role.

Alice Eversman as the Second Lady, Kathleen Howard as the Third Lady and Odette Le Fontenay as the Second Youth were other new members of the cast. Miss Howard was formerly a member of the Century Opera Company. Her voice sounded well in the first scene last evening.

Of Mme. Kurt as Pamina and Mr. Urius as Tamino nothing very commendatory can be said. In fact, Mr. Urius was quite depressing. Mr. Goritz was the Papageno, Mr. Braun the Sarastro and Miss Mason the Papagena. Mr. Bodanzky conducted excellently.

OPERA AUDIENCE  
TWICE SURPRISED

Miss Hampel's Part in  
"Magic Flute" Taken by  
Miss Garrison

*Nov. 21-16*  
Mozart's "Magic Flute" was given at the Metropolitan Opera House last night with expected and unexpected variations. Chiefest of these was in the cast. Miss Hempel, who had been set down in a part of the "Queen of Night," in which she distinguished herself last season, became affected with hoarseness in the afternoon, and Miss Mabel Garrison, one of the junior members of the company, was suddenly called in to take her place. This was one of the unexpected variations; another was a slip of memory on the part of Madame Kvort, the Pamina of the performance, which ruined the duet, "Der Männern welche Liebe fühlen," in the first act.

It was an amusing coincidence, if not a particularly interesting one, that a fortnight ago, when Miss Garrison won a great deal of admiration in the comedy "The Impresario," made for Mozart's music to "Der Schauspieldirektor," she played the part of Josepha Hofer, so named by the maker of the English comedy, because the veritable Mme. Hofer was the "voluble throated" sister-in-law of Mozart who sang the rôle of the "Queen of Night" at its first representation in Schikaneder's theatre, in Vienna. There was no expectation then of hearing the music which was discussed in the dialogue of the comedy sung by the representative of the part, but stranger things are likely to happen at the opera this season, and it will be a fortunate circumstance if none of them has results than last night's substitution.

The genii represented by Miss Sparkes, Mme. de Fontenay and Miss Braslau, were a more delightful ensemble than the three ladies of the Court of the Queen of Night—Miss Curtis, Miss Eversman and Mme. Kathleen Howard—and this was largely due to the fact that the youths sang simply and unaffectedly, while the ladies essayed to be dramatic.

Why, in these days of aeroplanes, does not the management provide the genii with flying machines? They had one, though it may have been a cumbersome affair, in the days of Schikaneder. They ought to fly about the stage like Peter Pan.

This was the cast of the performance, which was conducted by Mr. Bodanzky.

Sarastro.....Carl Braun  
Queen of the Night.....Frieda Benzel  
Pamina.....Melanie Kutz  
First lady.....Vera Curtis  
Second lady.....Alice Eversman  
Third lady.....Kathleen Howard  
First youth.....Lenora Sparkes  
Second youth.....Odette Le Fontenay  
Third youth.....Sophie Braslau  
Tamino.....Jacques Urius  
The speaker.....Carl Schlegel  
First priest.....Max Bloch  
Second priest.....Julius Bayer  
Papageno.....Otto Goritz  
Papagena.....Edith Mason  
Monostatos.....Albert Reiss  
H. E. K.

MR. AND MRS. MANNES PLAY.

Violinist and Pianist Give Their  
First Recital of Season.

David and Clara Mannes gave their first recital of the season of sonatas for violin and piano at Aeolian Hall last night. The sonatas were Grieg's in G, Op. 13; John Powell's "Sonata Virginianesque," Op. 7; and Brahms's in D minor, Op. 108. To these Mr. Mannes added Vitali's Ciaconna in G minor, which he played to an organ accompaniment by John Cushing. There was nothing new about this program, as

even its most modern number, Mr. Powell's sonata, has been given by the same players before. *Nov. 22-16*  
These sonata recitals have won for themselves a place in the scheme of concert-giving here, and those who have heard Mr. and Mrs. Mannes in the seasons during which they have made their work known have come to expect an interesting and valuable evening when they appear. In this respect the audience of last night, which seemed larger than any with which they have opened a recent season, was not disappointed. The musicianship, the taste, and the ability which they devote to their task were again in evidence, and the result was enjoyable. It was a little out of the usual path for Mr. Mannes to play Vitali's Ciaconna, but it was justified by the variety it lent to the program. In this number Mr. Cushing provided an excellent accompaniment on the organ.

POWELL'S SONATA.  
*S.* Nov. 22-16  
Virginian Sketch Repeated at First  
of Mannes Concerts.

Mr. and Mrs. David Mannes began the tenth season of their concerts of sonatas for violin and piano at Aeolian Hall last evening. The three sonatas offered were Grieg's in G major, opus 13; John Powell's "Virginianesque," E major, opus 7, and Brahms's D minor, opus 108. Before the second of these Mr. Mannes played Vitali's chaconne for violin with organ accompaniment by John Cushing.

The two players heard last evening gave Mr. Powell's sonata its first hearing November 18, 1913. It has three movements, "In the Quarters," "In the Woods," and "In the Big House: Virginia Reel." Melodious imitations of negro songs are used and the obvious aim of the composition is to give a pleasing if not profound sketch of life in the South. The purpose is pleasantly accomplished.

Mr. and Mrs. Mannes have labored assiduously toward perfecting their art and have now attained a high level of merit. They did some admirable playing to the manifest pleasure of a large audience.

MME. SEMBRICH  
IN SONG RECITAL

Delight and Disappointment  
Mixed in Carnegie  
Hall Concert

AUDIENCE FILLS  
CHAIRS AND BOXES

Applause Forces Singer to  
Repeat Many Songs  
and Add Others

There were some very delightful features in the recital of songs which Mme. Sembrich gave in Carnegie Hall yesterday afternoon and some that were not creative of pleasure.

It was delightful to note that an admirable artist who has done so much as Mme. Sembrich has to educate the public to an appreciation of the art of singing, should have won for herself so numerous a clientele; for the big audience room was filled with a paying audience in all its chairs and boxes from floor to roof. It was gratifying, too, to observe that the applause was discriminatingly distributed, and that as a rule most enthusiastic demonstrations of approval were bestowed upon the songs which were best sung.

There were disappointing moments, moments when the singer's obvious purposes and desires were not met by her physical ability—when there was an insufficiency of breath under her tones, and when as a consequence there were departures from just pitch. A fact to be noticed in connection with this phenomenon was that it occurred oftenest in the unfamiliar songs on her programme, and that the blemish grew less as the afternoon wore on, until finally, as in the Norwegian cowherd song, "Kom Kiva" (one of several songs added to the list after the final number on the programme), she seemed to have recovered all her old-time freshness and power of tone.

Before then, however, Mme. Sembrich had been compelled to repeat Schumann's "Er ist's," add the same composer's "Spring Song" to the six of his songs which she had sung, to repeat Chausson's "Papillons" and Bruneau's "Pavane," add Massenet's "Ouvre tes yeux" and Arne's "Lass with a Delicate Air" to the French songs which made up her third group, and repeat Mr. La Forge's "Retreat"—a compliment better deserved by the singing than by the song. Mr. La Forge's talents, indeed, shone brighter in his accompaniments, and there they were phenomenally brilliant.

Finally, a delightful feature of the recital was the announcement of the house bill that Mme. Sembrich is going to extend and heighten her educational work by giving a series of four historical recitals in January in Aeolian Hall—a room in which the artistic intimacy between her and her audience will be felt as it has not yet been felt in New York.

H. E. K.

### MR. COPELAND IN RECITAL

Pianist Presents Himself in His Programme as a Specialist

George Copeland, who has admirers here as well as in Boston and who deserves them by reason of many good qualities as a pianoforte player, gave a recital in Aeolian Hall yesterday afternoon. He is, in a way, a specialist, and he presented himself as such in the middle portion of his programme, which contained three pieces entitled "En blanc et noir" for two pianofortes (Miss Elizabeth Gordon assisting him) and two solo studies by the same composer.

It is impossible to report on what Mr. Copeland did with these compositions and others by Stanchinsky, Granados and Jongen, which followed. In the first part of the programme, with music by Bach, Chopin and Beethoven (the "Appassionata" sonata), Mr. Copeland played like an admirable mentor for students with superabundant emotionalism. His music sounded like animated pages of Lebert and Stark.

H. E. K.

### SEMBRICH RECITAL

#### A SINGING LESSON

Great Audience Applauds Famous Artist Heard in Programme of Songs.

### EXHIBITION OF STYLE

Interpretations Range From Playful Humor to Depths of Tenderness.

Mme. Marcella Sembrich gave a song recital yesterday afternoon in Carnegie Hall. What has been told after a score of her recitals about the crowd, the rapt attention, the emotional applause and the parade of flowers to the stage might be repeated this morning. Perhaps the flowers were more numerous and more beautiful than ever before. This is easily accounted for.

Mme. Sembrich occupies a unique position in that she is regarded by all singers, teachers and highly trained amateurs as the greatest remaining exponent of the art of beautiful singing. With every year the possibility of her retiring from the concert platform, as she retired a few years ago from the operatic stage, becomes more probable.

Her peculiar combination of qualities is not likely to appear again in the course of the years left to the older generation of her admirers. Therefore it seems that every season she is a more precious and cherished messenger of delight and her friends are moved to lay more glowing tributes at her feet.

#### Four Groups of Songs.

Of yesterday's recital much more could be written than the passing record of a daily newspaper will permit. The first group was of old airs by Bach, Beethoven, Mozart, Paisiello and Salvatore Rosa, to which was added as an encore number Munro's "My Lovely Cella." The second group was six Schumann songs. "Er Ist's" had to be repeated, and "Fruehlingsnacht" was added.

Five French songs comprised the third group. Chausson's "Papillon" and Bruneau's "La Pavane" had to be repeated and "Ouvre tes yeux bleus" added. The audience wished to hear this added number again, but the singer chose to give "The Lass with the Delicate Air."

The final group contained two Polish lyrics by Stojowski, a Russian song of Rachmaninov, and three American songs by Horman, La Forge and Rubin Goldmark. "Der Nussbaum" was the first of the added numbers at the end.

Mme. Sembrich was not in good voice, and she was well forward in her programme before she could sing with complete abandon. In the first group, however, her delivery of "Batti, batti" was a supreme demonstration of the true Mozart style, of which the Grecian elegance and suavity, the transparent musical fluidity, have almost vanished from the stage.

Schumann's "Saenger's Trost" and "Roselein" revealed the singer's command of intimate subtlety of expression

when is so familiar to her. Sembrich is assuredly no other living artist who can sing "Ouvre tes yeux" as she can. She has brought to it better tone than yesterday, but the interpretation and the matchless style were present in their fullness.

#### Her Vocal Technique.

In vocal technique the recital was a lesson for every singer in the house. How many can equal the clear, bell-like attack of tones in the upper middle register? How many can reproduce the piano utterance above the staff? But technique is only a knowledge of the method of playing on the instrument, and admirable as Mme. Sembrich's mechanics are they are only the beginning of her art.

So long as she is able to sing at all she will be competent to teach us all how things should be sung. Style, of which so little is really known, is always present in her singing. That exquisite appreciation of the melodic curve which can be acquired only by a nature gifted with the finest musical instincts shines through all she does. A range of expression extending from ravishing archness to melting tenderness is hers.

There were moments in yesterday's entertainment when the voice was unsteady and there were others when it had brilliance and power. Those who love true vocal art will fervently wish that it may long be preserved to preach the gospel of song. And let it be added that at the piano Frank la Forge proved himself to be in his domain as great an artist as the singer in hers.

### COPELAND'S RECITAL

Debussy Has the Usual Prominence in the Programme.

George Copeland, pianist, gave a recital yesterday afternoon in Aeolian Hall. The programme, which was delightfully arranged, and took but little more than an hour to perform, comprised a "Bourree" of Bach, two mazurkas and an etude by Chopin, Beethoven's sonata, "Appassionata," a number entitled "En Blanc et Noir," for two pianos (first time), by Debussy, and two etudes (first time), Nos. 10 and 11, also by Debussy, an "Esquisse" (first time), by Stanchinsky, a "Danse espagnole" of Granados and Jongen's "Soleil a Midi."

The performance throughout afforded evident pleasure, though it was not until the music of Debussy was reached and the numbers following that Mr. Copeland's art reigned supreme.

In the "En Blanc et Noir" he had the assistance of Elizabeth Gordon at the second piano. The composition, with mottoes taken from different French poets, proved to be three contrasted musical sketches in Debussy's strongly characteristic vein. The performance was a remarkable one for its elegance of style and an elaborate finish in tone coloring.

### MUSIC FOR YOUNG PEOPLE.

First of the Season's Concerts Heard by a Large Audience.

The series of symphony concerts for young people so successfully carried on for years by Dr. Frank Damrosch, with the orchestra of the New York Symphony Society, was begun for this season yesterday afternoon in Carnegie Hall. The audience was large, and there were numerous children in it. The music chosen for the program by Mr. Damrosch was appropriate and pleasing, especially Haydn's symphony in D for violin, played by Albert Spaulding.

But it is thought that the world is so full of orchestral music as to make it unnecessary to take Motil's orchestration of Liszt's pianoforte "Légende," picturing "St. Francis Preaching to the Birds," partly because of the poetry of its musical ideas, which are subordinated to the desire to represent actual sounds outside of music; and partly because of the doubtful propriety of impressing on children what they are only too ready to believe, that music must tell a story, be something, do something, or represent something that is not music. The forest music from "Siegfried" is so much more able to stand upon its own purely musical beauty that it need not be put into the same category.

### A SCHUMANN RECITAL.

John Powell Plays Three of the Composer's Earlier Works.

John Powell devoted his second pianoforte recital last evening in Aeolian Hall to Schumann, playing three of the most highly characteristic compositions of his early period: The "Faschingschwank aus Wien," the "Davidsbündler-Ärgernis" and the "Carnaval." This is Schumann in his most subjective, most wayward, most romantic moods; the Schumann that delighted in the imaginative doings of Florestan, Eusebius, and the rest of the Davidsbündler and that fed on the poetical conceptions of Jean Paul Richter. The later Schumann was a little ashamed of this youthful and rapt ardor. The delicious little observations written over a few of the Davidsbündler dances—those in the parentheses on Mr. Powell's program, which he did well to put front—Schumann afterward erased in the second edition of the work, as he did the initials of Florestan and Eusebius with which he signed them, and Florestan and Eusebius themselves departed forever from his life.

But while they lived they gave his work its intense originality and most

period is something apart and by himself, deriving directly from no predecessor. And of his music we are tempted to think that the "Davidsbündler-Ärgernis" has the most quintessential quality. Mr. Powell played them with an exquisite sympathy and poetical feeling. So, it seemed, Schumann himself felt them and would have had them played. Such a performance is the work of an artist and not of a virtuoso or other handerlatsman. Mr. Powell is to be congratulated not only for being able, but also on daring to do it. The "Faschingschwank" is better known, and the "Carnaval" sometimes only too well known. Mr. Powell played the former with bracing spirit, grace, and tenderness; and also, it must be admitted, went sometimes a little beyond the negligible limit of false notes.

### GUIOMAR NOVAES IN PIANO RECITAL

Young Brazilian Gives Display of Beautiful Art in Aeolian Hall.

Guimar Novaes, the young Brazilian pianist who has attracted much attention by her uncommon gifts, gave a recital yesterday afternoon in Aeolian Hall. The chief numbers on her programme were Cesar Franck's prelude, chorale and fugue, Chopin's impromptu, opus 36, and his B flat minor sonata. She was heard by a large audience and applauded with sincerity.

Her playing yesterday was of an extremely high order, indeed such as to raise the question whether she is not already knocking at the gate of the temple of the elect. To describe the technical features of her performance would be to enumerate the items of the pianist's art; but one thing must be especially mentioned, to wit, the unfailing beauty and singing quality of her tone.

Musically sensitive in the highest degree the young woman draws from her instrument a splendid and rich sonority, which is always agreeable and never outrages the nature of the piano. Furthermore, she has a fine command of color and her treatment of the melodic phrase is invariably artistic.

She gave a notably beautiful performance of the Cesar Franck composition, but she rose to an even higher level in the Chopin sonata. Her reading of the last movement was open to discussion, but the scherzo was superbly done and the funeral march was delivered in a manner that conured up memories of Hofmann and Paderewski.

Miss Novaes is already an artist of brilliant ability and she promises to reach even more excellence for the sound reasons that she has a correct technical ground work, a sound intelligence and a musical spirit.

### "MANON LESCAUT."

Mme. Hempel's Illness Postpones "Les Pêcheurs des Perles."

When people began to arrive at the Metropolitan Opera House last evening they found a notification of a change of opera. Mme. Hempel was still indisposed, and it was therefore impossible to give "Les Pêcheurs des Perles," which had been announced. Since Mr. Caruso had also been announced as one of the singers, an opera in which he was a prominent figure was substituted. The choice fell upon Puccini's "Manon Lescaut."

Mme. Alda had sung with a slight cold on the previous evening in Philadelphia and reached this city at 3 A. M. Nevertheless she courageously undertook the title role last evening. Mr. de Luca was the Lescaut and Mr. de Segurola the Geronte. Mr. Papi conducted. The audience seemed to be well pleased.

### FRANCIS ROGERS SINGS.

Recital Marked by Taste and Elegance of Style.

Francis Rogers, barytone, gave a song recital yesterday afternoon in the Comedy Theatre. His programme began with an air from Bach's "Christmas Oratorio," after which came numbers by Buononcini, Handel and Sarti. Mr. Rogers then sang Schumann's famous cycle, "Dichterliebe," which is rarely heard now in its entirety.

Among the other songs were "Deep River," some Scotch ditties and "The Nightingale," one of the "Lonesome Tunes" brought up from the Southern mountains by Loraine Wyman, and Howard Brockway. Mr. Rogers is one of the most satisfying recital artists before the public. His clear perceptions, his nice discrimination, his polished taste and his elegance of style are factors in his equipment worthy of special mention. He was heard by a large and apparently well pleased audience.

### MATZENAUER SINGS.

Opera Contralto Displays Some Merits in Recital.

Margarete Matzenauer, contralto of the Metropolitan Opera Company, gave a song recital yesterday afternoon in Carnegie Hall. The programme was unusual. It included no arias, sacred or profane, and some songs not often heard.

Mme. Matzenauer was in her best vocal condition and displayed much opulence of tone which was frequently of a very rich quality, especially in the middle range. When she forced her tones, as she did in some of the songs outside her normal scale, they became hard and there was much trouble in the pitch. At all times she sang with fine emotional power.

The programme as a whole had to depend upon some encores given to break the monotony of its mood, and furthermore Mme. Matzenauer's art showed that she has not learned all its secrets in color and finesse, a fact which did not tend to relieve the delivery of the somewhat sombre outline of her printed list.

She did some of her best work in the French and English songs, where beauty of voice and fine feeling often went hand in hand. Debussy's "La Chevreulure" had to be repeated. Her Italian diction was excellent.

Umberto Martucci played the accompaniments well.

### AMERICAN SINGER OF GREAT PROMISE

Miss Emma Roberts Shows Unusual Merit in Her First Recital Here.

VOICE IS VERY BEAUTIFUL

Technic of High Order Combined With Taste and Intelligence.

The flow of the recital season was unusually stirred yesterday afternoon when Emma Roberts, contralto, was heard in an exacting programme at Aeolian Hall. The young woman had sung in other cities, but not in this till yesterday afternoon. She comes from the sunny South and studied vocal technique entirely in New York. Then she went to Europe and prepared in Munich to appear in opera. She had engagements for the season of 1914-15, but the war sent her home to seek an outlet for her voice in a new field.

It is safe to say that she has embarked on a successful career. Singers such as she proved herself to be are exceedingly rare and are to be cherished. In the first place Miss Roberts has a voice of extraordinary richness and power. In the second place she has a technique of the first order. Her tones are perfectly free from the top of her scale to the bottom and she has so perfected the dynamic treatment of them that she sings from a full forte to a pianissimo with exquisite gradation and smoothness.

#### One of the Few Great Voices.

Her breath support is so good that she phrases as she pleases and a well cultivated taste directs her to do it most intelligently. Her diction in Italian, German, English and Russian was shown yesterday to be that of a singer who knows no difficulties in pronunciation. Without entering into further details it can be said that Miss Roberts has one of the few great voices that have come before the public in recent years, and that she uses it with the finished beauty of the genuine old Italian school.

If this were all it would be sufficient to make her a very important addition to the list of present day artists. But her summertime is not yet come. She is still quite young and the qualities of temperament and musicianship which she revealed in her recital will probably mature. At present she has elegance in tragic pathos and dainty humor in songs of arch mood. All her interpretations showed good training in style and also a personal feeling for the emotional content of the lyrics.

#### English Songs Were Cold.

She was naturally not at her best in the first group. Her "Lullaby" (Liedchen) was badly graded and too explosive and her English songs were cold. But with Schubert's "Am Grabe" (At the Grave) she opened the second group. She began to show her true value. Naturally some of her songs went well, but only the famous recital effect, but only the famous recital effect. But only the famous recital effect. But only the famous recital effect.

There was a splendid breadth of style in her "Lied des Harfeners" (Song of the Harpist).

She sang three playful songs in the original tongue most charmingly and then with great emotion Rachmanninov's "Kak mnie Bolno." Her command of the declamatory style was well displayed in Schaeffer's "The Eagle."

In short, a new American singer of whom much ought to be said in the future has made her appearance. Miss Rode's gave yesterday every indication that she should develop into one of the great stars of the concert platform.

## GLUCK IS HEARD WITH DAMROSCH

*Nov. 24/16*  
Sings Operatic Arias at Subscription Concert of Symphony Society

## BRAZILIAN PIANIST GIVES A RECITAL

Mme. Matzenauer's Voice Warms Large Audience at Carnegie Hall

By H. E. KREHBIEL

The first Thursday afternoon subscription concert of the Symphony Society was given in Carnegie Hall yesterday afternoon. Whether it disclosed any definite artistic purpose on the part of Mr. Walter Damrosch, the conductor, cannot well be said.

An extremely dignified beginning in both choice of music and performance was made with Brahms's first symphony, after which the audience heard Alma Gluck sing two operatic arias very much alike in their unmeaning employment of the florid style and differing little in musical value except as the former mixed characteristic national idiom with its phrases which the latter did not.

The arias were respectively from Glinka's "Russian and Ludmila," a Russian opera, and Mr. Damrosch's "Cyranno de Bergerac" an English opera on a French subject, the words of which were scarcely more intelligible than those of Glinka's work which were sung by Miss Gluck (or Mme. Zimbalist, if sticklers prefer it so) in Russian.

Both arias were sung in good style and served to disclose the unique treasure which the public of to-day are privileged to enjoy in the quality of the singer's voice.

A march from Rimsky-Korsakow's "Coq d'or," originally announced, was omitted, and the concert, which was handsomely attended, came to an end with some of Ravel's music to "Daphnis and Chloe," heard at earlier concerts of the Symphony Society. Separating the vocal numbers was an orchestral intermezzo from Mr. Damrosch's opera.

On Wednesday afternoon Miss Guimaraes Novaes, the youthful Brazilian pianist who challenged attention at her first appearance in New York last season, gave a recital in Aeolian Hall. Her playing promptly dispelled the feeling of curiosity as to the soundness of her merits, and established her as an artist hereafter to be reckoned with amongst those who have a higher message to deliver than that which they have carried away from their lesson room.

Madam Margaret Matzenauer poured out her glorious voice at a song recital in Carnegie Hall Wednesday afternoon; poured it out somewhat too lavishly at times to suit the best interest of art, but not too much so to warm the hearts of the many who have divorced the intellectual faculties from the emotions in all manifestations connected with music and do not know to what extent pure beauty and taste have a place in the art. And so it happened that some of the least admirable things in an entertainment which contained much that was admirable won the loudest applause.

Mme. Matzenauer's programme was thoroughly unconventional, and contained much that invited curiosity and rewarded it. Few of its numbers had ever had a place in recital schemes heretofore in New York. It began with four Italian songs by Scambati; then there followed four unfamiliar German songs by Richard Strauss, Erich Wolf, Arthur Lambert Cone (who evidently thought that justice had not yet been done to "Caelelie") and Joseph Marx.

Four French songs, "Beau Soir" and "La Chevelure" by Debussy, "Nuit d'été" by Edouard Tremisot and "La Dentillière de Bayeux" by Felix Foudrain, made up the third group, and to end with came songs in English by Frank La Forge ("Before the Crucifix" and "When Your Dear Hands" both given on demand) and Cyril Scott's "Lullaby" and "Blackbirds' Song."

There was an over-emphasis of the sentiments of all these songs and much too little lightness and grace in the French songs in especial; but the big-hearted sincerity of the singer and her plentiful beauty of tone delighted her hearers, who were numerous enough almost to fill the hall.

## "IL TROVATORE" STILL FAVORITE

*Nov. 24/16*  
Verdi's Old Work Never Lacks an Audience of Opera Lovers

Whatever else may be said about the old work, Verdi's "Il Trovatore" never lacks an audience. Operas come and have their day and are forgotten, but the love of Leonora and Manrico is in the great public's heart as fresh to-day as it was when Mario first charmed the world. It would be idle to state that perfect performances of "Trovatore" are to-day frequent or perhaps even possible, but the wealth of melody its score possesses is proof against even bad singing.

Now, last night's performance at the Metropolitan was not a bad one; it was, on the contrary, an excellent one. There were, of course, flaws in it—Mr. Amato has never found De Luna quite to his style of singing and he was, in addition, not in his best voice; Mme. Ober could restrain her Teutonic emotionalism and improve her Azucena; Mme. Rappold might burn with a hotter flame than that emitted from a safety match and find her Leonora raised into the first rank. Yet we must not demand too much. Mme. Ober's voice is a magnificent one and she possesses temperament; Mme. Rappold likewise has a voice of great natural purity, and she uses it with much skill, while in Giovanni Martinelli we have the most satisfying Manrico of the last decade.

Mr. Martinelli was in admirable voice last night and the "Di Quella Pira" brought a veritable whirlwind of applause. His personality in addition well suits the part. His is a youthful and a romantic figure.

In the small part of Ferrando Lean Kothier showed himself the fine artist he always is, one of the sincerest and the best schooled that the Metropolitan now possesses.

Mr. Palocco gave an admirable reading of the score, a reading at once vigorous and well controlled. It is after all not well too greatly to refine the music; it is the music of hot blooded youth. Sobriety of treatment would take from it its life and its charm. It is expansive, slightly careless such. Mr. Palocco realized this and gave it as it should be given. This was the cast:

Leonora	Marie Rappold
Azucena	Margarete Ober
Manrico	Marie Matfield
Ferrando	Giovanni Martinelli
Count di Luna	Pasquale Amato
Leonora	Leon Rothler
Isabella	Pietro Audisio
Egyptian	Vincenzo Reschiglian
Conductor	Giorgio Polacco.

## GLUCK'S OLD OPERA, 'IPHIGENIA,' IS SUNG

*Nov. 26/16*

Sombre Work of 1779, Retouched by Strauss, Has Its First Performance Here.

*H. E. Krehbiel*  
APPLAUDED AT MATINEE

A Splendid Production with Mme. Kurt, Sembach, and Braun in Chief Roles—Mr. Bodanzky Conducts.

IPHIGENIE AUF TAURIS. Opera in three acts and four scenes. Music by Christoph Willibald von Gluck. Book (after the original version by Guillard) and music adapted for the German stage by Richard Strauss. At the Metropolitan Opera House.

Diana ..... Marie Rappold  
Iphigenia ..... Meranie Kurt  
Orestes ..... Herman Weil  
Pylades ..... Johannes Sembach  
Thouas ..... Carl Braun  
First Priestess ..... Marie Sundell  
Second Priestess ..... Alice Eversman  
A Temple Attendant ..... Robert Leonhardt  
A Greek Slave ..... Lenora Sparkes  
Conductor, Artur Bodanzky.

The management of the Metropolitan Opera House brought forward the second of the season's new productions at the matinee performance yesterday afternoon. It was Gluck's opera, "Iphigenia in Tauris." The performance was apparently the first one in America, although the opera itself is 137 years

old, and though it is, for all that, an immortality, it cannot be said that "Iphigenia" does not show its age.

There was a very large audience at the performance. Matinee audiences at the Metropolitan Opera House are always large. Close attention was paid to the performance, and there was applause that had the real ring of enthusiasm. How far the opera would be found to conform to the tastes and ideals of a matinee audience at the Opera House was naturally somewhat of a question. Certainly a good many things are lacking in it that such an audience has become used to expect, and some of its features were, no doubt, strange and unexpected. Its spirit is sombre and deeply tragic, little lightened by the tenderer emotions; and its sombreness and tragedy are expressed in terms that today seem austere and of severe simplicity. The element of romantic love, in which the lyric dramatists have found their staple theme ever since there was lyric drama, is wholly lacking in "Iphigenia in Tauris."

But the representation of such a work is an influence for good and a corrective upon tastes and ideals in lyric drama. Most in the audience must have been impressed with the profound beauties, the poignant expressiveness, the dramatic truth of many passages in the opera; and with the grandeur and directness of its style. These things, as well as the impressiveness of the scenic setting, went far toward winning it a success. After the lengthy orchestral prelude that was played before the last scene of the last act, as it is arranged for this performance, there was applause that compelled Mr. Bodanzky to rise and bow twice; and there was enough at the end of the acts to denote real appreciation.

### From Tragedy of Euripides.

The story of Iphigenia in Tauris, derived from the tragedy of Euripides, has already been recounted in THE TIMES. It is extraordinary, and almost without its fellow, in that there in it is no word of the passion of love. But few lyric dramas present such a series of profoundly moving situation and so clear and forcible a dramatic structure. The music characterizes the personages of the tragedy as well as the progress of the drama. It lacks, naturally, something of the warmth and charm that are present in "Orfeo," the eternal delicacy and grace that belong to some of the best remembered passages of that work. But it has far more vigor and dramatic strength; also far more variety, because of the lack of male voices in "Orfeo." In "Iphigenia" there are power and nobility of melody in pure and strong lines; expressiveness of declaration and in numerous places remarkably successful passages of orchestral characterization.

The opera doubtless fell strangely upon the ears of many in the audience. Its general effect is somewhat archaic. But to those who were willing to see and to feel them, "Iphigenia in Tauris" sufficiently revealed the qualities of greatness that have kept it living through all the vicissitudes and changes in the art of music and especially in that of the lyric drama, since the opera was first produced in Paris in 1779. It may be said, indeed, that the qualities of greatness that preserve this and other of Gluck's operas are those that foreshadow modern ideals of dramatic verity in opera.

### Score Retouched by Strauss.

The Metropolitan departed in this performance from its principle of giving opera in "the original tongues" as it has on occasion before, because of the impracticability of using the original tongue. "Iphigenia in Tauris," though it was composed by an Austrian, was composed in a French book and for Paris; the company at the Metropolitan cannot at the present time muster enough singers able or willing to sing the opera in French. The version that is used is a retouching of Gluck's score by Dr. Richard Strauss, made presumably for Berlin. This work he has done with skill and self-restraint. The orchestra doubtless sounds different to what it sounded to Gluck's audience, primarily because it is so much longer; but Strauss has added new instruments only sparingly and dully with the intention of reinforcing the sonorities, trumpets and woodwinds in places, and in others the woodwinds. More obvious is his rearrangement of some of the scenes. He has reduced the number of acts from four to three. The first act closes with Iphigenia's long aria, "O du die mich in Aulis Schütze." (In the original "De noirs pressentiments.") Instead of with the Scythian chorus. In the last act he has devised a trio from what is in the original a short air for Orestes, and merged it into the final chorus.

There are a few additions of ballet music from other operas by Gluck—no new procedure in the practice of operatic producers—and of the long orchestral prelude to the second scene of the last act, which was admired so much yesterday. This is a chaconne, a dance form, that belongs to the ballets in Gluck's "Orfeo." The solemn religious dance in the temple is danced to a familiar movement from the scene of the Elysian Fields in "Orfeo." Mr. Bodanzky has also done some editing on his own account in cutting out some of the repetitions in the score.

None of these changes is disturbing or in the least shows any trait that is out of the picture or discordant with the spirit of Gluck's work. It may readily be believed that they make for the greater effectiveness and practice ability of the opera.

### Scene of Dramatic Power.

Gluck went against the almost inviolable custom of his day in making his orchestral prelude not a formal overture, occupying its place because a formal overture is indispensable for opera, but an immediate introduction to the first scene, and giving it an inseparable

able connection with that scene. In the midst of which the action opens. There is dramatic power, thrilling even to listeners of today, in the whole of that scene; in Iphigenia's arias and exclamations, and the responses of the chorus. Iphigenia here, as Ernest Newman remarks, "is as one with the wind and the lightning." The savage choruses of the Scythians are an effective denotation of their rude savagery—the Scythians are a hardy race of barbarians.

There will be noted in the temple scene of the next act the beautiful and suave air of Pylades in which he tries to comfort Orestes. Few orchestral touches are more striking than the insistent throbbing of the violas in the accompaniment to the air sung by Orestes after Pylades's forcible removal. This ostinato rhythmic figure upon one note, varied only two or three times during the whole air, is pregnant with significance of the claim that Orestes declares has come to him. The music to which the ghostly company of Furies enters to denounce him is full of suggestion. There is a beautiful little obbligato for oboe in the accompaniment of Iphigenia's great air, "O lasst mich Tiegelbenge weinen." ("O malheureuse Iphigénie,") subtly accentuating the colourfulness of its expression. And yet the historians have found that Gluck transferred this air, that seems so appropriately in place, from an Italian opera that he wrote twenty-five years earlier.

The scene between Orestes and Pylades in Iphigenia's chamber after she has made her decision which shall go and which remain to die, is full of dramatic vigor, and the arias with which each addresses the other have significant characterization as well as musical beauty. The air of Iphigenia, a prey to irresolution at the altar of Diana in the last scene, is also powerful and a contribution toward the climax of the end.

There are numerous passages where the dramatic energy of Gluck's recitative is compelling. A good deal of it, to be sure, conforms to the operatic formulas of his time, and a later time, with merely the sustained chords in the strings to accompany it, that Berlioz complained so much of. But Gluck often gets away from this into something more varied and incisively expressive, as where Pylades and Orestes are together in the temple, and still more conspicuously where the twin are contending each for the privilege of sacrificing his life for the other. Here is a heightened form of musical speech with a vigorous accompaniment by the orchestra that is a genuine stimulation to the listener.

### The German Singers.

The German singers who took part in the performance are not in general well versed in the style of singing which Gluck's music demands. It needs, besides the accent of dramatic life and at times energetic and impassioned declamation, a broad, simple sustained style in the arias; repose, dignity, perfection of phrasing, which have largely departed from the method of dramatic

singing now most cultivated. There was little lack of dramatic intelligence in impersonation.

The best results were obtained by Mr. Sembach, who took the part of Pylades, especially when he sang in mezza voce and without anxious effort at expression or accentuation. His delivery was then often beautiful. There was much to dissent from in Mme. Kurt's singing as Iphigenia; she was too often lacking in beauty and smoothness of tone. She was a fine and dignified figure on the stage. Nor did Mr. Weil's singing as Orestes approach measurably in style to what Gluck's music demands. There were excellent features in Mr. Braun's singing and acting as Thoas.

### Solemn Dance in Temple.

One of the most poetically beautiful and artistic episodes in the opera was the solemn religious dance in the temple, in the second act, while the priestesses were performing the ritual of the dead at the altar. This was executed by Rosina Galli with exquisite grace, plastic beauty of posing, and appropriateness in every movement.

The chorus, which has much to do, vary its numbers with effective power and shading; and to Mr. Bodanzky, who conducted the opera and prepared the performance, much credit is due for the vitality which he infused into it throughout.

One of the most noteworthy features of this production of "Iphigenia in Tauris" is the scenic setting. This is of splendid spaciousness, dignity, and archaeological correctness. It gives a representation of the exterior of the Greek temple in Act I, with the highly picturesque effect of the landscape and trees and the sea shown between the statue and altar of Diana on the one side and the portico of the temple on the other. In Act 2 there is the interior of a temple, showing again distant landscape and sea through the columns. In stateliness, solidity, finely toned coloring, these scenes have not often been surpassed at the Metropolitan.

The interior of Iphigenia's chamber in the first scene of the third act is an interesting piece of design, so far as relates to the frieze, evidently copied with care and accuracy from vase decorations or elsewhere, and to the few simple pieces of furniture that stand there. The effect is perhaps necessarily one of hardness on account of the coloring of the walls. The arrangement of the lights in the first two acts and in the last scene of the third, which is the same as in the first act, is skillful, and well brings out their scenic and pictorial values.

The scenery and costumes are made after designs of J. M. and A. T. Hewlett and Charles Basing, whose work in them has been of a high order and of great value to the whole effect.

## PHILHARMONIC CONCERT

Some Unfamiliar Music—Willem Willeke, Soloist.

The concert of the Philharmonic Society yesterday afternoon in Carnegie Hall brought forward several compositions that have been more or less neglected or are little known. The program comprised Schumann's "Julius Caesar" overture, Mendelssohn's Italian symphony, Volkmann's "Richard III." overture, and Weber's overture "Der Freischütz." William Willeke, cellist of the Kneisel Quartet, was the soloist, and played August Klughardt's cello concerto in A minor.

Schumann's overture is one of those works of his later years, unquestionably showing the inroads upon his creative powers made by the mental disease that caused his death. Its neglect has been deserved, and Mr. Stransky's resuscitation of it served more a historical and a biographical interest than a musical. It is feeble in invention, and the musical development has that hesitating and indecisive touch that so pathetically characterizes his later attempts at composition. The instrumentation, too, is unusually unskillful, even for Schumann, whose power lay in other directions. The listener could hardly fail to notice the ineffectiveness with which the wind instruments are treated, especially the wood wind—the same that are used with so much charm in certain portions of Mendelssohn's symphony that followed.

This symphony seems, in truth, a good deal faded nowadays, nor were the rigid and unyielding tempos in which Mr. Stransky played all its four movements calculated to stimulate an audience of 1916 to take an interest in it. Perhaps Volkmann's overture to "Richard III." is wearing better, as it should, being at the present time only a little more than half as old; a good piece of program music of the suggestive and less literal kind. Its subject is easily distinguishable from that of Schumann's overture by the introduction and treatment of the tunes. "The Campbells are Coming," referring to Bosworth Field, which would obviously have no connection with Julius Caesar. Its connection with Richard III. is made only through an anachronism, for the tune dates from about 1750, while Richard fought his last fight in 1485. But nobody will bear that up against Volkmann, who has taken a poet's license with admirable results.

Mr. Willeke's playing of Klughardt's concerto was one of the most enjoyable features of the concert. The piece itself is a substantial work, made with intelligence, if not with inspiration, and with not less taste than most violoncello concertos that require a certain amount of bovine capering from the instrument. Mr. Willeke's fine musicianship, his deeply musical feeling and technical skill were expended upon the concerto with evident conviction. Beautiful in tone, filled with vigor, elegance and intensity, finely finished, and unflinching in technique, his performance justly called forth great applause.

## SYMPHONY GIVES NOVELTIES

Elgar's "Sospiri" and Sinigaglia's "Etude-Caprice" Played.

The concert of the Symphony Society at Aeolian Hall yesterday afternoon had a considerable element of novelty about it. The principal number was Henri Rabaud's Symphony in E minor, No. 2, which, though the program only claimed as "first time at these concerts," it is difficult to recall as having been given here. Then there were two numbers which were absolute novelties, Edward Elgar's "Sospiri" and Sinigaglia's "Etude-Caprice," each for strings, and the former with organ and harp in addition. The other orchestral number, Gretry's Overture to "L'espreuve villageoise," while it is scarcely a novelty, is nevertheless not a familiar number on concert programs. The soloist was Sophie Braslau, who sang the lament of Andromache from Bruch's "Ahlles" and three songs of Moussorgsky and Rachmaninoff with orchestral accompaniment.

The unfamiliar symphony proved very interesting. It is a closely knit organism, made so by the use of figures and rhythms in the place of more definitely stated themes, and this thematic material occurs repeatedly through the work. The symphony is not one of a thrilling emotional appeal, but it is scarcely guilty on the charge of being academic that may be brought against it. In the last movement the composer has sought an interesting method of combating the difficulty of making a last movement climactic instead of less significant than what has gone before. His method lies in adopting a "dramatic" treatment that almost hints of the stage, a mood that had not been touched upon earlier except for a moment at the beginning. The allegro vivace movement was very good. Throughout the work there are clever touches in instrumentation, which is throughout well balanced and sonorous. It is a work that will seem worth hearing again to many.

The compositions of Elgar and Sunga represent what happens when a conductor, anxious for novelties, is obliged to seek them among composers who have names—he gets the names. However, the works were not meant to be important, and they fill a subordinate place in a program agreeably enough. Miss Braslau, unusually courageous for a young singer in avoiding numbers that are guaranteed to take well with an audience, sang her Bruch scene and the Russian songs with rich and even quality of tone and considerable dramatic effectiveness. Although the program did not say so, it is understood the very

well conceived orchestrations of Moussorgsky's songs were done by Victor Kolar, assistant conductor of the orchestra. Whoever did them deserves a word of praise.

## CHARLES W. CLARK SINGS.

Western Baritone Gives an Enjoyable Recital in Aeolian Hall.

Charles W. Clark, a western baritone who formerly appeared here more frequently than he does now, gave a recital at Aeolian Hall last night with a program devoted to the works of American composers. The names which appeared on his program were Mason, Peritz, Wyman, Freer, Homer, Beale, Brazelton, Leach, Bennett, Hartman, McDermid, Hahn, Fogel, and Campbell-Tipton. The program did not mention the first names of these composers, which was, perhaps, a mistake, since several of them are not well known.

Mr. Clark has been known for some time as an accomplished singer, and last night he again gave cause for enjoyment by his work. His diction was excellent, his style polished, and his voice full and resonant. With so many songs that were either sung for the first time or else unfamiliar, it would be unfair to discuss the program unless consideration could be given each of its numbers. The audience seemed to be interested by the program as a whole. The accompaniments were well done by Mrs. E. N. Lapham.

## CARUSO MAKES GREAT SAMSON

Takes Title Part in Revival of Saint-Saens's Opera

Saint-Saens's "Samson et Dalila," which opened the season last year at the Metropolitan, was sung last night, with Enrico Caruso and Mrs. Louise Homer in the title roles. Mr. Gatti Casazza's revival of this opera has been exceedingly commendable, as it has at once given to the public a work of beauty and has enlarged the Metropolitan's far too restricted repertory of French operas. It is true that only one member of last night's cast was French, and in his perfection of diction and general understanding of the style of the music Leon Rothier was but continuing what he has ever shown in the past.

Perhaps the chief reason for the revival was the desire of Mr. Caruso to appear as the Hebrew paragon. Mr. Caruso has thrown himself into the part with all his fervor, and both vocally and histrionically gives an admirable performance. There may be some who feel it a pity that the exigencies of the opera house should force the great tenor into music far removed from his original lyric style, but even these must realize that it is now too late to complain. Mr. Caruso, at all events, sang last night divinely. The Hebrew prophets in Heaven must surely have been inspired into striking up their golden harps!

Mrs. Homer has not in the past been associated with characters of the type of Dalila, and it is a high tribute to her versatility to realize that she has done nothing better than her impersonation of the Philistine woman. The music lies peculiarly well for her voice, and her tones were rich, warm and powerful. In addition, both in face and figure, she was all that the part demands. Mrs. Homer grows younger and more comely each year.

Amato has not yet recovered from his cold and the effect was evident in the High Priest's music. A good word should be said for the Abimelech of Carl Schlegel. The animating spirit of the performance was Mr. Palacco, who infused the orchestra with his own enthusiasm.

It was altogether an admirable performance of a work which, because of its melodic inspiration and its Oriental color, and perhaps last night also because of Enrico Caruso, succeeds despite its lack of dramatic action. Saint-Saens is no Massenet, which, according to the point of view, may or may not be a compliment.

This was the cast:

Dalila	..... Louise Homer
Samson	..... Enrico Caruso
The High Priest	..... Pasquale Amato
Abimelech	..... Carl Schlegel
An Old Hebrew	..... Leon Rothier
A Philistine Messenger	..... Max Bloch
First Philistine	..... Pietro Audilio
Second Philistine	..... Vincenzo Reschiglian
Conductor	..... Giorgio Polacco

## Two Recitals at the Comedy.

Two recitals were held at the Comedy Theatre yesterday. In the afternoon a young pianist, Miss Ethel Heaney, was heard. She as yet has not acquired sufficient technique to attract much attention in the musical world. She received many flowers and friendly applause. In the evening Caston and Edouard Dethier gave a sonata recital. They are talented musicians, not unknown in local concert halls. On their programme were sonatas of Dohnanyi, Brahms and Beethoven.

## SHAKESPEARIAN MUSIC IS HEARD

"Julius Caesar" and "Richard III" Overtures at Philharmonic

## SPIRIT OF TRAGEDY IS ILLUMINATED

Willem Willeke Is Soloist at the Afternoon's Concert

By H. E. KREHBIEL

If there were any veteran patrons of symphony concerts in Carnegie Hall yesterday afternoon, such as there used to be a generation ago, when seats at the concerts of the Philharmonic Society were a legacy to be handed down from parents to children, they must have been surprised to find one number on the programme of the concert of the Philharmonic Society which even they could not recall even by name, though it was the composition of no less a master than Schumann.

Out of the dust-laden archives of the long ago Mr. Stransky had resurrected the overture to "Julius Caesar." A fairly retentive memory of the doings of the society for the last thirty-five years, quickened by laborious investigations into its history from the time of its organization seventy-five years ago had failed to call up recollections of the work, and it was only by consulting the records that the fact could be learned that Carl Bergmann had given a performance of the work on December 2, 1871. Whether or not it had been performed since by any orchestra in New York up to yesterday, we have not had time to learn.

Bergmann was a great conductor and also a great educator. He did more to establish the traditions of the Philharmonic Society in respect of eclecticism of taste and nobility of taste than ever Theodore Thomas; and it was pleasant lately to read a proper estimation of his merits and a defence of his merits against the unwarranted and selfish aspersions of Mr. Thomas, published lately by A. W. Lilienthal, long a member of the orchestra.

But between 1853, when one of Schumann's symphonies was played for the first time, and 1871, when the overture to "Julius Caesar" had its first (and probably only) performance, the progressive spirit of the society was more given to making propaganda for Wagner and Liszt than to their predecessors of the romantic school. However, it is likely that the overture seemed as much possessed of a merely historical intent to its discriminating hearers forty-five years ago as it did yesterday. When Schumann wrote it he was full of a desire to write music for Shakespeare's dramas; but between his aims and his achievements there was frequently a wide gap; and seldom a wider one than was illustrated by yesterday's revival.

The music was excellently played, even if not dramatically read, and there was some pleasure in listening to the euphony and buoyancy of some of its measures; but of poetical or tragic depth of feeling there was not a sign.

Associated with this overture, separated only by Mendelssohn's "Italian Symphony" (into the performance of which much more variety of nuance and rhythmic verve might have been injected), was another piece of music designed to illuminate the spirit of a Shakespearean tragedy. This was an overture to "Richard III," part of some incidental music which Volkmann wrote for the play. Though not familiar, except to music lovers with retentive memories, it has been played here sufficiently often to have maintained a place in what may be called the current repertory. Its spirit is very different from that of Schumann's overture—less introspective, more frankly and externally delineative. Volkmann tries to describe not the soul of Shakespeare's Richard, but the phantoms which oppress his imagination and the combat in which he goes down to defeat.

And in picturing the battle on Bosworth Field he makes an essay in local color and uses the melody of "The Campbells Are Coming" as an English war song, which is so gross an anachronism that it need not even be discussed. As well send General Scott into Mexico City to the tune of "Dixie."

Mr. William Willeke contributed an interesting feature to the concert by playing Klughardt's violoncello concerto in A minor. Its slow movement was the most expressive and loveliest bit of cantabile which the afternoon offered, and if any fault was to be found at all with the performance it was that

Mr. Willeke's instrument seemed lacking in fullness and sonority of tone. But the composer seemed more desirous to make good music than a show piece for the solo instrument and overburdened the orchestral part.

## DAMROSCH TELLS OF CONCERT AIMS

Explains Why Aeolian and Carnegie Hall Programmes Differ

HOPES TO INCREASE LOVE OF SYMPHONY

Conductor Brings Forward Work by Rabaud Well Worth Hearing

By H. E. KREHBIEL

Mr. Walter Damrosch was as happy in the construction of his scheme for the regular subscription concerts of the Symphony Society given in Aeolian Hall on Friday afternoon of last week and yesterday as he was unfortunate in his programme for the first two extra concerts at Carnegie Hall on Thursday afternoon and Saturday evening. In each case the pair of concerts had the same programme.

Discussing the concert of Thursday we were led to intimate that it failed to disclose any definite artistic purpose on the part of the conductor. Mr. Damrosch in a courteous note offers an explanation, which it is a pleasure to set forth here. Mr. Damrosch writes:

"I am very glad to be able to answer your query in this morning's Tribune as to what might be the artistic purpose of the new series of concerts at Carnegie Hall.

"First—Our Aeolian Hall concerts are almost sold out by subscription, so that (Sunday's especially) many symphony lovers are turned away for lack of accommodation.

"Second—The small size of Aeolian Hall and the consequent excess reverberation prevent me from performing many works of larger calibre, or compel me to emasculate something of their virility in adapting them to the acoustics of the hall. The new series offers me the welcome opportunity to do such works as, for instance, the Brahms Symphony No. 1, the marvellously orchestrated 'Daphnis and Chloe' of Ravel, some of the symphonic poems of Strauss, etc., etc. In other words, in giving them at Carnegie Hall I can take breath more deeply and naturally.

"Third—The sole object of the Symphony Society is to increase the number of lovers of symphonic music and to gratify such love by as good performances as we can possibly give. Our new series of concerts is, therefore, a step in the right direction."

Very good, this, as an earnest of the future; but the explanation is general in its scope and does not meet the specific and concrete case which was in mind last Thursday, when the Brahms Symphony in C minor and the "Daphnis and Chloe" music, compositions which have been heard in Aeolian Hall, were consorted with two airs of the same florid pattern and the intermezzo from Mr. Damrosch's opera, "Cyrano de Bergerac." Surely it was not necessary to Mr. Damrosch's artistic inhalation that these pieces should be taken to Carnegie Hall. They were the ones that caused the question in the mind of the writer whether or not the concert had disclosed any definite artistic purpose on Mr. Damrosch's part.

But, after all, it is immaterial what a conductor says he is aiming at so long as he brings down large and interesting artistic game. Mr. Damrosch did that in Aeolian Hall yesterday afternoon, when, repeating the programme of Friday, he brought forward a symphony in E minor composed by Henri Rabaud, an opera writer and conductor at the Opéra Comique in Paris. The symphony is inscribed "To my master, Monsieur Massenet," and we are inclined to look upon it as a handsome tribute to the composer who has represented in his own work everything but the rugged spirit exemplified in this composition. Shallow wits, deceived as deeper minds have been by superficial seemings, used to dub M. Massenet "Mademoiselle Wagner," but the evidences are many that there was nothing namby-pamby about the learning of the composer or his serious excellence as a teacher.

If M. Rabaud's symphony is a fruit of his teaching it bears witness to the fact that the elegant composer was a teacher who neither frowned on erudition nor attempted to restrict individuality. It is a recondite work created in large part by hewing to a line, but it is as spontaneous and original an expression, to our mind, as anything that has come out of France within a dec-

... Gothic strength rather than Gal-  
... grace. Its slow movement, with its  
... rugged hymn tune and still more rug-  
... harmonization of it, would have  
... waned the Bachian heart of Cesar  
... Franck; the humor of its jocose move-  
... is the spirit play of strong and  
... happy men; its finale is a riot of tou-  
... sed warlocks revelling in their Wal-  
... purgus night, but doing no mischief.  
... So fluent and self-reliant did it seem  
... in all its parts that its employment of  
... the device of community of theme did  
... not even invite curiosity.

There were other new things on the  
programme—a broad elegiac song for  
strings and organ, "Sospiri," by Sir Ed-  
ward Elgar, in which the grief of a  
strong soul went out in sighings over  
men nobly sacrificed, and a pretty  
trifle, also for strings (somewhat over-  
wrought, we thought), by Sinigaglia,  
called an "Etude Capricci." But the  
best of them were the songs by Mous-  
sorgsky and Rachmaninoff, in which  
the gloomy mood of the Russian mind  
and Russian art found expression.  
These and a scene from "Achilleus,"  
by Max Bruch (one of Mme. Schumann-  
Heink's war horses), were sung by  
Miss Sophie Braslau in a style that  
displayed finely the plenitude and love-  
liness of her voice and art.

## SUNDAY CONCERTS HERE IN THROGS

### Regular Halls Prove Too Few for the Many Entertainments

Another avalanche of concerts and  
recitals descended upon us yesterday.  
The Opera House and the regular con-  
cert halls were far too few to contain  
the offerings, and no less than four  
theatres were forced into commission  
the Comedy, Park, Harris and Max-  
line Elliott.

At the Comedy there were both af-  
ternoon and evening recitals. At the  
former Muriel Symonds, an English so-  
prano new to New York, gave a song  
recital largely of the works of Brahms,  
Grieg and Hugo Wolf. Miss Symonds  
has a voice of some power and of an  
ingratiating quality, which she pro-  
duces fluently. Her diction was admir-  
ably clear and she sang with intelli-  
gence. She proved herself a well  
trained artist and a good musician.

The evening recital was given by  
Arthur Hartmann, who is a capable  
violinist and well known to us. His  
tone was fine and of good volume and  
his intonation excellent. Among the  
numbers on his programme were the  
Bach Concerto in E major, the Ciac-  
conna for violin alone, and a large  
number of shorter selections.

Max Sanders has been given an ex-  
ceedingly interesting series of Sunday  
night concerts at the Harris Theatre.  
Last night's was the fifth of these re-  
citals, and a programme of unusual  
merit was presented.

The Kneisel Quartet played with its  
accustomed mastery the Haydn Quar-  
tet in C major, op. 54, and with  
Leopold Godowsky the Brahms Quintet  
in F minor. Mr. Godowsky played the  
Chopin Impromptu in F sharp, the  
Chopin-Godowsky Etude, op. 10, No. 3,  
for left hand alone, and the Chopin  
Scherzo in C sharp minor. Miss Carrie  
Bridwell sang Lalo's "L'Esclave," De-  
bussy's "Mandoline" and Saint-Saens's  
"Serénité." The audience was of good  
size, but nowhere nearly as large as the  
concert deserved.

Both the Metropolitan and Aborn  
opera companies also presented even-  
ing concerts. The outside artist at the  
Metropolitan was Efrem Zimbalist,  
who played the Paganini Violin Con-  
certo in D major, and several soli. The  
two singers who appeared were Miss  
Mabel Garrison, who sang an air from  
"Lucia" and the "Hoffman" Doll's  
Song, and Johannes Sembach, who  
gave the Prize Song from "Die Meister-  
singer" and songs by Strauss and  
Landon Ronald.

The orchestra, under the direction of  
Richard Hogemon, played the overture  
to "The Bartered Bride," Rimsky's Kor-  
sakow's "Conte Freerique" and Hol-  
vorsen's "Triumphal Entry of the Bo-  
jars." The audience was of large pro-  
portions.

The artists appearing at the Aborn's  
concert at the Park Theatre were Miss  
Grace Baum, Miss Edith Helena, Louis  
D'Angelo, Salvatore Giordano, George  
Shields and Louis Derman. The or-  
chestra was directed by Ignacio del  
Castillo.

Gabrilowitsch Aids Children  
Ossip Gabrilowitsch gave a piano re-  
cital yesterday afternoon in Aeolian  
Hall for the New York Guild of St.  
Timothy's Alumni Association, for the  
benefit of the Children's Club of St.  
Ambrose Mission. Among the selec-  
tions he played were Cesar Franck's  
prelude, choral and fugue and the  
Schubert sonata in A major, op. 120.  
The audience was of good size.

## RUSSIAN OPERA GIVEN.

### A Vivid Performance of Moussorg- sky's Work at the Metropolitan.

BORIS GODUNOFF, opera in three acts and  
eight scenes. Music by Modesto Petro-  
vich Moussorgsky. At the Metropolitan  
Opera House.  
Foris ..... Adamo Didur  
Theodore ..... Raymonde Delaunoy  
Nenia ..... Lenora Sparkes  
The Nurse ..... Kathleen Howard  
Schoulsky ..... Angelo Bada  
Tchekaloff ..... Vincerlo Reschellan  
Hrother Fimenn ..... Leon Rothier  
Dimitri ..... Paul Althouse  
Marina ..... Margaret Ober  
Varlaam ..... Andrea de Segurora  
M-sall ..... Pietro Audslo  
The Innkeeper ..... Marie Matfield  
The Simpleton ..... Max Bloch  
A Police Official ..... Giulio Rossi  
Teernakowsky ..... Carl Schlegel  
Conductor, Giorgio Polacco.

It is not strange that Moussorgsky's  
opera, "Boris Godunoff," should have  
kept its place in the active list of the  
Metropolitan Opera House as it has,  
and as it bids fair to do this season. It  
was given there again last evening for  
the first time this season. The audience  
was not so large as some that have been  
seen in the house already this season,  
but there was much interest in the  
strongest scenes of the opera, interest  
manifested by applause.

"Boris Godunoff" has kept its place  
in spite of, or, perhaps, because of, its  
wide departure from familiar operatic  
models, and the strength and rugged-  
ness of its music, the delineation of the  
life of the Russian common people. It  
gives vivid pictures, of which the origi-  
nals are strange to most of the fre-  
quenters of the opera; pictures that  
possess a peculiar fascination. The ele-  
ments of folk music are used with power  
in the massive choruses and elsewhere,  
and the climax to which the opera is  
conducted at the end—as Rimsky Kors-  
akoff rearranged the composer's original  
plan—is profoundly impressive.

It is episodic, and some of the episodes,  
as that of the love making in the garden  
in the second act, have little to do with  
the development of the opera; but all of  
them, no matter how loosely they are  
put together, have in themselves some-  
thing absorbing and original.

The production given last evening is  
nearly the same as that of last season.  
The only change of note is the substitu-  
tion of Miss Howard for Mrs. Duchêne  
in the part of the nurse, not an impor-  
tant one. Mr. Polacco conducted, as he  
did last year, and as effectively. The  
chorus, after all, is the star performer  
in "Boris Godunoff", and it acquitted  
itself of the elaborate task imposed upon  
it with the greatest credit. Its singing  
was superb in volume, accuracy, and  
shading. Mr. Didur's impersonation of  
the title part sounds a genuinely tragic  
note, though in parts somewhat over-  
drawn, and remains one of the note-  
worthy features of the performance.  
The other parts in the large cast of  
characters are vividly represented.

### GABRILOWITSCH'S RECITAL.

#### Some Pieces on His Program Un- usual in Piano Recitals.

Some of the most delightful qualities  
of Mr. Gabrilowitsch's playing were  
disclosed in the pianoforte recital he  
gave yesterday afternoon in Aeolian  
Hall, the recital being for the benefit  
of the Children's Club of St. Ambrose  
Mission. There were several pieces on  
his program that are not numbered  
among the indefinite repetitions of  
pianists' programs: the prelude to John  
Sebastian Bach's English suite in A  
minor; the exquisite "Rondo Expres-  
sivo" of his son, Carl Philipp Eman-  
uel, of a sort of secret tenderness, as  
Mr. Gabrilowitsch played it; Schubert's  
Sonata in A, op. 120, that in his hands  
no longer seemed rambling and discor-  
dant. It was a pleasure to hear Bach's  
pulsing prelude, music of infinite de-  
light as he wrote it, and needing no  
modern tinkering. One of the things  
Mr. Gabrilowitsch did best was Cesar  
Franck's "Prelude Chorale and  
Fugue"; it is seldom heard with so  
much of the introspective poetical  
feeling that is of its essence.

The variations by George Frideric  
Handel called for no reason whatever  
"The Harmonious Blacksmith," gave  
great pleasure, and even more the little  
piece by Faugni, "The Cuckoo." Some-  
times have thought Mozart's "Turkish  
March" from his sonata in A major  
was played so fast as to deprive it of  
the semblance of a march. After it Mr.  
Gabrilowitsch played an encore:  
Brahm's setting of a gavotte by Gluck.  
Other numbers of the program were a  
group of pieces by Chopin, Macdowell's  
"Dance of the Elves," and pieces by  
Russians, including Mr. Gabrilowitsch  
himself.

### ABORN SINGERS GIVE "AIDA"

#### Opera Company Begins Second Week at Park Theatre and Pleases Audience

The Aborn Grand Opera Company  
began its second week last night at  
the Park Theatre. Verdi's "Aida" was  
the opera, and its brought out a large  
Italian contingent in the galleries. It  
was scarcely a perfect representation  
of the work, but it pleased the audi-  
ence.

Miss Lois Ewell is an old hand at  
Aida. She knows the part and the  
music, and she sang it last night as she  
used to sing it at the Century. So, too,  
from Century days is remembered  
Morton Adkins, the Amonasro of last  
evening, while Miss Lillian Eubank, a  
former member of the Metropolitan's  
forces, was the Amneris. Miss Eu-

bank's voice is excellent and her Am-  
neris was worthy of commendation.  
The Rhodanes was a Mr. Fausto Cas-  
telloni. He sang very loud and very  
long.

The orchestra was again probably the  
weakest feature in the evening, being  
altogether too small to bring out the  
musical values. It was conducted by  
Ignacio del Castillo.

## NATIONAL SPIRIT SHOWN IN MUSIC

### Fruits of Nationalism and Racialism Seen in

#### Many Recitals

### CONCERTS DEVOTED TO OLD FOLKSONGS

### Mme. Guilbert and Others Teaching History and Meaning of Music

By H. E. KREHBIEL

Opportunities to study the fruits of  
nationalism and racialism in music are  
multiplying day by day. It is about  
ten years since Mme. Sembrich gave  
her first recital of the folksongs of  
many nations. Since then a score of  
singers have made a feature of folk-  
songs.

At the opera the audiences, whether  
gathered together by an intelligent love  
of music, a curiosity or in obedience  
to the dictates of a fad and fashion,  
are learning something of the spirit  
which has created the music of a great  
people who are a puissant factor in the  
civilization of to-day and are destined  
to be a greater, whenever they hear a  
performance of "Boris Goudounoff" or  
"Prince Igor."

In a large number of the song re-  
citals and choral concerts patrons are  
learning the same thing. Mme Yvette  
Guilbert is promoting it not only with  
seriousness, valor and intelligence but  
with splendid success. In a long series  
of historical recitals at the Maxine El-  
liott Theatre she is reviewing the his-  
tory of French balladry and song, both  
artistic and popular, from the begin-  
ning of the written records. She has  
not done much in folk song, strictly  
speaking, probably because that field is  
not a large one. But in time she will  
do more; for the spirit of study and  
discovery seems to have seized upon  
her fine mind.

Miss Wyman, who has been a pupil  
of Mme. Guilbert's, has begun the ex-  
ploitation in an attractive way of na-  
tive American balladry and of the an-  
cient ballads of Great Britain as they  
have been preserved by the mountaineers  
of the Appalachian region.

#### Giving English Folksong

Now come the Fuller Sisters and pur-  
pose, as their beginning at the Punch  
and Judy Theatre indicated yesterday  
afternoon, to open up the minds of the  
public to the significant beauty of En-  
glish folksong and folkdance.

This, it seems to us, is all very in-  
teresting, and a mere record of the  
fact is more valuable than the per-  
functory notice of how such and such  
a person gave such and such a time in  
such and such a room, and was ap-  
plauded by an audience of such and  
such size or numbers or dimensions.  
It means that something very vital to  
art is in the air.

Last Friday afternoon and Sunday  
evening Mme. Guilbert gave exposition  
of the song called forth by Joan of Arc  
and the poetry of Francois Villon. To  
help her she had Mr. Richard Hale, a  
barytone (for the music of historical  
songs is not always adapted to the  
voice or capacity of Mme. Guilbert)  
and Mme. Chautard-Archambaud, who  
declaimed some of the verses of Villon.  
But the chief charm of the entertain-  
ment lay in Mme. Guilbert's offhand,  
familiar, English-French and French-  
English discourse on her two topics—  
a discourse which brought her listeners  
into delightfully sympathetic touch  
with her subject.

The music, treated with artistic in-  
telligence by her accompanist, Mr. Fer-  
rari, was also a gracious lesson in  
musical history, bringing to mind, as  
it did, a style of song cultivated by  
the minstrels of the fifteenth century,  
and, despite its harmonization in a not  
altogether archaic manner, illustrating  
the large influence which the church  
chant of the time exerted upon secular  
balladry. There were echoes of Clem-  
ent Marot's melodic invention in one  
of Mr. Ferrari's fine accompaniments  
and of the old Easter canticle "O Filii  
et Filiae" in the "Alleluia" refrain of  
one of the legends about La Perelle's  
saintly monitors which Mme. Guilbert

sang and declaimed in her inimitable  
way.

#### As an Oldtime Showman

Toward the close of the entertain-  
ment Mme. Guilbert transformed her-  
self into a showman of the old pan-  
orama days and announced the subjects  
of a series of colored lantern pictures  
of the famous tapestries in the cathed-  
ral at Rheims—not scenes from the  
life of Joan of Arc, as some of yes-  
terday's newspapers had it, but of the  
life of the Virgin Mary and the coro-  
nation of Clovis.

Mme. Guilbert's method of singing  
the old songs of France is dramatic, as  
everybody who has heard her knows.  
She embodies all the characters that  
speak in a ballad in her own wonder-  
ful self, by action and change of vocal  
expression.

The Fuller Sisters, being three, di-  
vide the dialogue in ballads among  
themselves, a proceeding which has an  
attractive quality, but which falls short  
of Mme. Guilbert's in historic interest  
as well as effectiveness; for theirs is  
not the marvellous skill of the French  
woman, and ever and anon the nar-  
rator is perforce confused with one of  
the dramatic characters. But the art  
of the English women is delightful and  
the field which they are cultivating ex-  
tensive and beautiful.

They began yesterday with some  
children's games which, although pre-  
sented in their traditional English  
dress are universal, as folklorists  
know. There were also in their lists  
such familiar ballads as "Lord  
Thomas" (of which The Tribune  
printed a Kentucky mountain version  
early last summer) and the "Teva Sis-  
ters." Finally they, with the aid of a  
fiddler and Miss Constance Binney,  
gave some English country dances with  
such exquisite grace as to make us  
wish we might never again see a one-  
step or a Fox trot. Their entertain-  
ment is to be an almost daily feature  
at the Punch and Judy Theatre for  
some time. All those who are longing  
for anethic refreshment ought to at-  
tend it.

#### At the Opera

The opera "Boris Godounoff," men-  
tioned as one of the manifestations of  
nationalism in music at the beginning  
of this screed, was given at the Metro-  
politan Opera House last night. The  
performance was wholly free from the  
perfunctoriness and conventionality  
which marked somany Metropolitan  
performances at the close of last sea-  
son and the beginning of this. It was  
fresh and vital in spirit and execution,  
and took strong hold of the emotions  
as well as the amuses of the audience.

Miss Kathleen Howard was a new-  
comer in the cast, as the nurse of the  
Czarevitch, and filled the role admir-  
ably. Signor Polacco conducted ably,  
the chorus, as usual, was one of the  
most effective elements in the play,  
dramatically as well as musically, and  
Mr. Didur gave a profoundly moving  
impersonation of the conscience-  
stricken Czar.

### TRIO IN FOLK SONG RECITAL.

Misses Fuller Also Gives English  
Country Dances at Punch & Judy.

The Misses Dorothy, Rosalind and  
Cynthia Fuller gave one of their charm-  
ing recitals of English, Irish and Scot-  
tish folk songs at the Punch & Judy  
Theatre yesterday afternoon. The event  
signaled the beginning of an ambitious  
undertaking, for the singers are booked  
for what is apparently an indefinite  
engagement at this theatre, which con-  
templates recitals at various hours every  
day in the week except Saturday, some-  
thing unusual in their line of work.

They displayed yesterday all the in-  
teresting and entertaining qualities in  
their material and their way of pre-  
sentering it that they have made known  
here before. The charm of the old songs  
and ballads they sing and their un-  
affected way of singing them, consti-  
tute something that ought to appeal to  
those who are fond of the quaint and  
unusual. They add to their programs  
this year a group of English country  
dances in which they are assisted by  
Constance Binney, and these were found  
very delightful by the audience. At  
each of the ensuing recitals a different  
program will be presented.

### BLIND SOPRANO SINGS.

Miss Leila Holterhoff Gives Her First  
Recital in New York.

Miss Leila Holterhoff, a blind soprano  
from California, gave her first recital  
here yesterday afternoon at the Comedy.  
She sang a difficult programme, contain-  
ing songs in German, Italian, French and  
English. Though called a coloratura, her  
best work was heard in Gluck's "Ode  
Mio Dolce Ardor," not a coloratura aria.  
In the middle register her voice has a  
beautiful quality, and when used at its  
best it was smooth and even. The most  
ambitious part of her programme was  
devoted to a group of Brahms' songs. The  
audience applauded her efforts.

# 146 CHAMBER MUSIC HAS ITS DAY

Many Concerts Given, Several Designed for Small Gatherings

## TRIO DE LUTECE PROVES UNUSUAL

### Flonzaley Quartet in Memorial Recital for Edward J. de Coppet

The too-many concert-givers in New York yesterday devoted their whole attention to music designed for intimate enjoyment—what is now called chamber music and song recitals. There were five entertainments of the latter class, Julia Culp singing in Carnegie Hall, George Hamlin in Aeolian Hall, Edna Mampel in the Comedy Theatre, Edward Bromberg in Rumford Hall and Mary Tison Page in the small room, which used to be large enough for the best of our chamber concerts, in the Carnegie Hall building. Of these affairs something will be found elsewhere in this issue of The Tribune.

At an entertainment of a different order, and one that is still unique (and likely to remain so), Miss Emma Roberts also sang the kind of music ordinarily reserved for song recitals. This entertainment was given by the organization calling itself the Trio de Lutece, a title which has caused much mystification in the minds of concertgoers who have never heard (and little blame to them) that Lutece is a Gallicized form of Lutetia, as Paris was called when Julius Cæsar wrote his Commentaries. But that was a long time ago, the name having been supplanted by Parisia some fifteen hundred years before the kind of music which the Trio de Lutece played yesterday was invented. That, however, is a small matter since Messrs. Barrère, Salzedo and Kefer, playing together, would sound the same no matter what they collectively called themselves. It was the Hon. Bardwell Slope, if we remember rightly, who countered on Mrs. General Gilfoxy's assertion that pommes de terre sounded better than potatoes with the remark that the tuber tasted the same in all languages.

Mr. Barrère provided for his patrons, who were not numerous, music written in the Paris of two centuries ago as well as music of to-day. With his associates he played first a suite by Rameau, later a sonata by Claude Debussy in three movements, two pieces by Ravel, in imitation of the style of Borodine and Chabrier, and one by Alfred Casolla in imitation of Fauré; finally Ravel's Sonatine en Trio, which, we imagine, he had played at his concerts on earlier occasions. The Debussy sonata and the imitations (which were more or less musical jokes, like the familiar orchestral variations on the German folk-tune, "Kommt ein Vogel Geflog'n") were announced as first performances in America, and perhaps they were, for combinations of flute, violoncello and harp are not commonly met with. They provided passing entertainment and some amusement, the Debussy piece no less than Ravel's distortions of the melody of the flower song in "Faust."

Miss Roberts, who was treated with great amiability by the newspapers when she gave a recital in Aeolian Hall last Thursday, did not quite realize all the expectations that the first praise of her raised. She has a fine voice, but it has not been evenly developed, either as to power or quality. She made her best efforts in the Russian songs, by Arnisky and Rachmanoff and disclosed her shortcomings most in archaic airs, by Tenaglia, Orlandini and Duranti (the last represented by "Danzá Fanciulla," which she sang in place of Caralli's "Dell'auto magico," which was on the programme).

In the evening at Aeolian Hall the Flonzaley Quartet paid a tribute of respect to the memory of its founder, the late Edward J. de Coppet, who died last April, a few hours after Mr. Betti and his associates had played for him the slow movement in Beethoven's quartet in E flat, op. 127, which opened the programme last night. It was followed by a Mozart quartet in C (No. 465, in Köchel's catalogue), and the autobiographic quartet, by Sonetana, "Aus mein em Leben," to which pathetic interest was invited by the fact that it was written under the influence of partial deafness, from which affliction Mr. de Coppet also suffered. All the music was played with great beauty of tone, and most of it with fine insight and understanding.

# SINGERS OF SONGS HAVE A FIELD DAY

Julia Culp Returns With Her

Fine Art and George Hamlin Reappears.

There was a plentitude of song recitals yesterday. George Hamlin, tenor, gave one in the afternoon in Aeolian Hall. This singer is well known here and deservedly admired. The size of the audience and the warm approval of his work yesterday showed his repeated appearances cause no diminution of his favor.

His programme comprised Haendel's "Carc Selve," old English airs, a Strauss group, French songs and a group in English. Three of these songs are dedicated to Mr. Hamlin, "Wind of the Westland," by Beach; "The Golden Stag" of Horsman and "The Fields of Ballyclare," by Maley.

Mr. Hamlin's rendering of these songs, through his fine qualities of voice and splendid style, was delightful, as are the songs in themselves delightful. He could easily have repeated all three. He did sing again the Maley and Horsman songs, and the one by the latter writer the audience tried to induce him to sing a third time.

## Julia Culp's.

At Carnegie Hall the always welcome Dutch lieder singer, Julia Culp, made her reappearance. Mme. Culp's programme was arranged according to her recognized standards of fine taste in selection and arrangement.

The first group comprised four songs of Schubert, including his "Andenken." The second contained Debussy's "Nuit d'Étoiles," the "La Chère Maison" of Dalcroze, Massenet's "Serenade d'Espagne" and the "Petite fleur des bois" of Massini. The second half of the list was devoted to songs by Cornelius and Brahms, with each composer filling one group.

Mme. Culp sang with those familiar qualities of voice and style which have securely won for her art warm admiration among music lovers here. Her voice was hardly at its best in all the Schubert songs, but later on when she reached the French songs it seemed fully to assume all its wonted rich mellowness in volume and quality. Her interpretation at all times was made eloquent by beautiful diction, poetic insight and dignity of style.

Songs in the first group that were especially well liked were "Der Jüngling und der Tod," "Der Fluss" and "Des Fischers Liebesglück." Cocnraad V. Bos played the accompaniments.

## Edna Mampel's Recital.

At the Comedy Theatre also in the afternoon Edna Mampel, contralto, gave her first recital here. She sang some of the lyrics of Schubert's "Die schoene Muellerin," songs by Brahms, Wolf and Strauss, and some French and English numbers.

Miss Mampel disclosed a voice of agreeable quality but of small power. Her delivery showed a good technical foundation, together with taste and sentiment.

In the evening Edward Bromberg, a Russian church bass, gave a recital in Rumford Hall. Mr. Bromberg has been heard in recital here before when his programme offerings have had special interest through the inclusion of new lyrics by Russian composers.

Last night he presented an interesting list of compositions comprising groups of Italian, German and English numbers, and folk and art music of Russia. The Russian numbers were sung in the native tongue, and Mr. Bromberg prefaced these with brief and interesting remarks on their content and character. The singer began his programme by singing with fine feeling and correct style the "Pieta, Signore," attributed to Alessandro Stradella.

## A Joint Performance.

Mary Tison Page, contralto, and Charles Naegle, pianist, gave a joint recital last evening in Carnegie Chamber Music Hall. Each performer appeared in several groups of numbers.

Miss Page sang old German airs, songs by Brahms and Franz and an aria from "Samson et Delila." Mr. Naegle played pieces by Chopin and a miscellaneous group, including numbers by Debussy. The singer's delivery was marked by a sincerity in artistic purpose. In qualities of voice and style, however, she was not fully prepared for recital appearance.

The pianist's work gave evidence of decided pianistic gifts and much technical development. He has, however, much to learn in the moderation and polish of his style as well as in the adjustment of his work in tonal values.

# New Italian Tenor Sings in "La Traviata"

Fernando Carpi Appears at the Metropolitan for First Time—Miss Hempel Charms as Violetta.

First of the new singers at the Metropolitan Opera House to appear in a principal rôle, Fernando Carpi, an Italian tenor, was heard for the first time here last night as Alfredo in "La Traviata." If his voice were large enough to fill the house he would be a valuable addition to the already strong tenor section of the Metropolitan. He has a good stage presence; he is a good actor, and many little refinements, such as fine phrasing and a smooth legato, were noted at intervals in his singing. But whether from nervousness or from natural deficiencies his voice did not seem to satisfy the large audience which attended the performance. But the war has made it almost impossible to get new singers from Europe, and it is doubtful whether Mr. Gatti-Casazza could have found a better tenor at this time.

Because of a cold Mr. Amato was unable to sing and in rôle of Germont Mr. de Luca sang and acted with distinction. Miss Hempel, who now has recovered from her moansness, charmed as Violetta. Judging from the applause of the audience the star of the evening was Miss Rosina Galli, the premiere danseuse. Mr. Papi, the new conductor, was heard for the second time in New York and showed the same admirable qualities that marked his first appearance two weeks ago.

## EDDY BROWN PLEASES THROG.

### Violinist Gives Another Brilliant Recital in Aeolian Hall.

Eddy Brown, violinist, gave his second recital of the season yesterday afternoon in Aeolian Hall. It is not so difficult to get a first hearing, but to play so well as to induce a public to want to hear one again and again demands power of an unusual sort. Eddy Brown has it. His brilliant technique not only draws the crowd but holds it.

Practically all in the large audience had gone because of vivid recollections of his previous brilliant performance of Beethoven's "Kreutzer Sonata." All others were there to verify for themselves the reports of the young American's extraordinary gifts.

Although the dampness of the weather apparently had affected Mr. Brown's mood—he appeared sulky—it did not affect his instrument, so anticipation was pleasantly realized. He played with marvellous fluency, vigorous rhythm, and a suave, clear tone. On the interpretative side, however, he was not so satisfying.

In the Brahms Sonata in D minor, opus 103, Mr. Brown's reading of the third movement was neither imaginative nor poetical, and in the adagio, too, the heaviness of his mood was felt. Mozart's Sonata in A major, opus 17, aroused more enthusiasm, but some of the delicate charm of its ornamentation was lost because the pianist, Mr. Grunberg, did not subordinate his tone to that of the violinist. The programme was ended with the famous Kreutzer Sonata. Barring a few slips in the first movement it was technically perfect. Marvellously fluent, it was a performance of unusual brilliance and power.

The audience wanted encores, but Mr. Brown had the good sense not to spoil the balance of his programme.

## NEW ITALIAN TENOR APPEARS

Fernando Carpi Sings Alfredo in "La Traviata"—Mme. Hempel, Violetta.

The first performance of "La Traviata" this season at the Metropolitan Opera House, which was given last evening, was notable principally for the singing of Mme. Frieda Hempel as Violetta, and secondarily for the first appearance of the new Italian tenor of the company, Fernando Carpi, as Alfredo. Mme. Hempel sang the music brilliantly, as not many coloratura sopranos now extant can sing it; there are few remaining coloratura sopranos and few signs of the oncoming of others. Wherefore the Metropolitan Opera House is fortunate in commanding the services of this one.

The new tenor made an agreeable impression, though he caused few signs of excitement in the house. The impression was unexpectedly agreeable in one respect at least, in that he is not one of the "bleating" tenors that are sent forth from Italy in such large numbers when times are favorable. The voice, though it has no great sensuous beauty or warmth, has a certain substantial quality, and the lower tones are not without body. It is not large or powerful nor does it show much variety of color in the production of dramatic effects; and there is something of a quaver in it that his well-wishers will hope will not develop into more of a tremolo.

Mr. Carpi presents a good appearance upon the stage and is not unfamiliar

with its requirements. He was competent in his representation of the part he assumed last evening, and it is likely that he will prove a serviceable addition to the company.

The performance was under the direction of the new conductor, Mr. Gennaro Papi, who showed sufficient command of the situation. Giuseppe de Luca was the Giorgio Germont.

# Fritz Kreisler's Recital Starts

Day of Music

George Hamlin, Orchestral Society, Metropolitan Artists and Others Heard in Afternoon and at Night.

Starting yesterday's musical activities, which comprised seven recitals and concerts, Fritz Kreisler gave a violin recital in the afternoon in Carnegie Hall. Although the stage was not used to seat any of his hearers, as it often is when he plays—the audience was large.

With Mr. Kreisler was Karl Friedberg, pianist, who not only played the piano part of Brahms' G major Sonata admirably, but appeared as composer and accompanist in a group of short violin works, which, in the manner originated by Mr. Kreisler a few years ago, were transcribed from old music. "Pan and Syrinx," by Montclair; an adagio of Mozart, a rondo of Schubert and an old French gavotte were charmingly arranged by Mr. Friedberg. The last one had to be repeated to satisfy the demands of the audience. The works are better than the general run of transcriptions. Mr. Kreisler was in good form. He played the Brahms sonata brilliantly and the short pieces with his usual delicacy.

In Aeolian Hall at the same time George Hamlin gave a song recital, his second of the season. His programme was confined to songs of Hugo Wolf, The Morike, Italienische and Elchenorff Lieder. Mr. Hamlin is a good lieder singer. He was in good voice and his offerings were applauded.

## 'PARSIFAL' SUNG ON HOLIDAY

Big Audience at Metropolitan's Matinee—"La Boheme" at Night.

The events at the Metropolitan Opera House yesterday were the Thanksgiving matinee of "Parsifal," and in the evening a performance of "La Boheme." Wagner's "consecrational festival drama" is generally reserved at the opera house for holiday performances, of which that on Thanksgiving is the first of the season, as it was yesterday. The principal rôles were sung by those who have appeared in them before, including Mme. Kurt as Kundry, Mr. Sembach as Parsifal, Mr. Well as Amfortas, and Mr. Goritz as Klingsor. Of the solo flower maidens, Meses. Mason, Garrison, Sundelius, Sparkes, Curtis, and Perini, several were new to their rôles. Mr. Bodanzky again conducted. The performance, as a whole, was such as to keep the very large audience in deep and respectful attention.

In the evening's performance of "La Boheme" Meses. Alda and Mason and Meses. Martinelli, Scotti, and De Segnola were the principal singers. It was the first time this season this opera has been sung at the institution. Again all the important singers were familiar in their respective characterizations, with the exception of Edith Mason as Musetta, a rôle which she sang with some effect. A pleasing feature of Mr. Martinelli's singing was his evident desire to make it easy and graceful, rather than indulge in some of the extravagances that tenors sometimes fall victim to. Gennaro Papi conducted to good effect.

## MISS SCHNITZER'S RECITAL.

A Program of Romantic Composers for the Pianoforte Presented.

Miss Germaine Schnitzer, pianist, who numbered herself among the throngs of recital givers in New York yesterday afternoon in Carnegie Hall, is no stranger to this city. She appeared here first some ten years ago; and since then has often been heard in recitals of her own and in performances with orchestra. The promise which she displayed here at her first appearances has been in considerable measure made good, though perhaps not quite to the extent that her well-wishers at one time hoped.

Miss Schnitzer has ample brilliancy, fluency and fleetness of technique, no little power; a tone that in its softer degrees often has beauty and variety of color; in its louder, something of harshness. She has also musical intelligence and there is a certain vitality in her playing, though it is not always under sufficient command to guard her from some extravagance and lack of balance.

Her program yesterday was devoted to the romantic composers in a not very comprehensive representation of them. She began with Mendelssohn, whose pianoforte music has lost much of its place in the esteem of artists and public. His prelude and fugue in E minor retains more of that esteem than the Fantasie, Op. 28, in which he says little but volubly, in three movements, which Miss Schnitzer played with great ex-

Miss S. Gitzler, a powerful technique was more than displayed than her insight into the sullen and fiery spirit of the composition. There was poetical feeling in her playing of the Nocturne, Op. 27, No. 1, and a splendid sweep in the Etude, Op. 25, No. 11, (nicknamed by somebody the "Winter Wind") which she pleased the audience that a recital of it was demanded. Schubert was represented by Liszt's transcription of two of his songs, "Hark, Hark the Lark" and "The Erlking," hardly a fair showing for him in a program of romantic composers for the pianoforte—and Schumann only by "Des Abends," from the "Fantasie-Album." At the end came Liszt's "Reverberations of 'Don Juan,'" one of his earlier bravour pieces.

There was an audience of considerable size that showed great interest in Miss Gitzler's playing, enjoyed it without pedantic discrimination, and applauded it all with equal vigor. She played with no intention of personal display, not as a virtuoso, but as an artist intent upon the true interpretation of the music.

## THE BOSTON ORCHESTRA.

Schumann's Third Symphony and Rimsky-Korsakoff's "Scheherazade."

The Boston Symphony Orchestra came again to New York yesterday and gave a concert in Carnegie Hall in the evening. The program, which, like those of its first visit, had no place for a soloist on it, was made up of two numbers—Schumann's third symphony, called the "Rhenish," and Rimsky-Korsakoff's symphonic suite, "Scheherazade." The symphony had not been heard in some time; it has been rather neglected lately in favor of the first and fourth of Schumann, and even these have appeared with diminishing frequency on the programs of orchestral societies. But it seemed very much alive last evening. Its substance is fresh and vital, and the orchestration, if it has some of Schumann's faults in this art, has also great beauties. The performance was much to be commended for its great vigor and rhythmic incisiveness, its color, and its finish.

Rimsky-Korsakoff's suite had been last heard here as a ballet, given by the Russian Company. In this form it is a deliberate and preposterous perversion of the composer's purpose. He meant the music as a form of imaginative program music, for which he has given the suggestion in the title and in an argument printed in the scene with subtitle for the four movements. The suggestion is vague—deliberately vague—as suitable remarks in notes upon the program.

There are unmistakable features in it: the narrative phrase that recurs again and again with the most ingenious variation in its presentation of the oriental scenes of the Bagdad fete and especially the magnificent picture of the sea in the first and last movements, which has not been surpassed by the attempt of any of the program musicians before or since Rimsky-Korsakoff. These go for naught or are senselessly changed to other intentions in the spectacle of the ballet depicting the king's harem and the faithless and bloody doings there.

The performance was a gorgeous reproduction of Rimsky-Korsakoff's gorgeous pictures. Dr. Muck conducted it with immense and contagious enthusiasm. The orchestra rarely has an opportunity to present its powers as a virtuoso more fully; both as a body and in the numerous solo effects with which the score abounds. The audience was excited to an unwonted enthusiasm.

## Boshko Sisters in a Joint Recital.

Victoria and Natalie Boshko, two sisters who are pianist and violinist respectively, made their first appearances here with a joint recital at Aeolian Hall last night. They played together Brahms's Sonata in G for violin and piano, while the violinist gave a movement from Lalo's "Symphonie Espagnole" and Wieniawski's "Faust." Fantasie as solo numbers and the pianist played Beethoven's Sonata Appassionata and pieces by Rubenstein, Scriabine and Liszt. Both the artists are talented and interesting players. The violinist has an ingratiating quality of tone as one of her principal assets, while the pianist's gifts are more marked in the direction of power and feeling.

## BOSTON ORCHESTRA HEARD AT CONCERT S. Dec. 1/16

Schumann's Symphony and Rimsky-Korsakov's "Scheherazade" Given.

The second evening concert of the Boston Symphony Orchestra was given last night at Carnegie Hall. Dr. Karl Muck disclosed himself in a new light as a programmatic maker by inviting his audience to listen to only two compositions, namely, Schumann's E flat symphony and Rimsky-Korsakov's suite "Scheherazade." The melodious "Rhenish" symphony of Schumann is not played now as frequently as it used to be in earlier days, and perhaps it might be given a little oftener. But there is much new matter to be considered, and most of it calls for more profound examination than this fluent and songlike work.

As for Rimsky-Korsakov's suite, we have indeed not lacked performances of

that we have heard its measures at the same time as we have observed the extraordinary doings of Adolf Bolm and Flora Revalies together with numerous other members of the celebrated Ballet Russe. These doings have occasioned much debate. The composer undertook to illustrate certain incidents in the Thousand and One Nights, while the ballet dealt with very different matters. Hence the jarring of the acts.

Last evening, at any rate, there was no call for dispute. The music was heard in all its original beauty, played by an orchestra which brought out its colors in all their brilliancy. Anton Wittek, concertmaster of the organization, performed the solos excellently. The audience seemed to be entirely pleased.

## MME. SCHNITZER PLAYS.

Piano Recital of Works by Romantic Composers Pleases Many.

In Carnegie Hall yesterday afternoon Germaine Schnitzer, pianist, gave an entertainment which the programme called a "piano recital of the Romantics." Excellently planned, as it seemed to be for the recreative mood of a holiday, the list of works presented was very warmly received throughout by an audience of good size.

Mme. Schnitzer began with the E minor prelude and fugue of Mendelssohn and followed it by the same composer's F sharp minor fantasy. These numbers she played with some excellence of technique and style. At times something was lost in their symmetrical design, and especially in the prelude and fugue, through an insufficient clarity. As a whole, however, her performance was delightful in spirit and one giving enjoyment.

In her rendering of several compositions by Chopin Mme. Schnitzer did perhaps her finest work. These compositions were the scherzo, opus 20, No. 1; the nocturne, opus 27, No. 1, and also the etude, opus 25, No. 11. The nocturne was played with a musical tone and beautiful coloring throughout, and so was the "Winter Wind" etude, which, with the added features of a splendidly marked rhythm and a superb and dashing style, so aroused the audience that it had to be repeated. The first piece in the group, the scherzo, was also commendably played, though not with quite all the finish desirable.

Other numbers in the second group were Schubert's "Hark, Hark, the Lark," and "The Erlking," as transcribed by Liszt. Fine sentiment and feeling, as well as technical elegance, marked the delivery of these pieces. After "The Erlking" Mme. Schnitzer added to the printed list Mendelssohn's "Spinnerel." The final group contained two well contrasted selections, Schumann's "Des Abends" and the "Don Juan" fantasia of Liszt.

## "PARSIFAL" HEARD.

Wagner's Last Music Drama Has First Performance of Season.

With Thanksgiving Day comes the first performance of "Parsifal" at the Metropolitan Opera House. This is now the custom, and the sacred festival drama was performed yesterday in the presence of a large audience. The cast showed changes only in the flower girls' department. The principal "girls" were Edith Mason, Mabel Garrison, Marie Sundelius, Leonora Sparkes, Vera Curtis and Flora Perini. They sang well, as did the remainder of the company of Klingor's assistants.

Mme. Kurt's Kundry is familiar to operagoers as an earnest and painstaking impersonation which might be benefited by more beauty of song and possibly by a more temperamental action. Herman Weil's Anfortas invites consideration, but does not arouse deep sympathy. Mr. Sembach continues to be a good Parsifal and Mr. Braun orates solemnly as the ancient historian, Gurnemanz. Mr. Bodanzky conducted the performance.

In the evening the opera was "La Boheme," with Mme. Alda as Mimì, Miss Mason as Musetta, Mr. Martinelli as Rodolfo and Mr. Scotti as Marcello. Mr. Papi conducted. There was a large audience.

## THE BOSHKO SISTERS.

Heard in Concert of Piano and Violin Music.

Victoria Boshko, pianist, and Natalie Boshko, violinist, gave a joint recital last evening in Aeolian Hall. The two players are local musicians and sisters. They performed together Brahms's Sonata in G. The pianist played Beethoven's Sonata "Appassionata" and a thoven's sonata "Appassionata" and a group of shorter numbers. The violinist was heard in one movement of Lalo's "Symphonie Espagnole" and in Wieniawski's "Faust Fantasy."

The two young artists in the Brahms sonata showed a good regard for dynamics and they played with much genuine taste in ensemble. In solo playing the violinist's performance was marked chiefly by a lovely tone, good technique and a charm rather than brilliance of style. The pianist played with a less desirable finesse but with a tone generally musical, good technical accomplishment and some feeling.

## MUSICAL TREATS ON THANKSGIVING TA. Dec. 1/16 New York Hears Opera and Symphony That Consecrate Holiday

## "PARSIFAL" CHORUS GIVES REAL DELIGHT

## Carnegie Hall Audience Finds Reason to Thank New England

By H. E. KREHBIEL

The days which are devoted to a performance of "Parsifal" every season at the Metropolitan Opera House come very near to exemplifying the cumbersome definition which Wagner gave his religious drama. On no other occasion is a lyric drama listened to by so devout a congregation; on no other occasion does the meeting so nearly resemble a festival of consecration. A pity that the pious devotion is not permitted to extend over other days and include other dramas!

"Parsifal" was performed yesterday very much as it has been performed on days set apart for it in former years and with many of the same people—all of those, in fact, concerned with the principal parts. And, as on all the preceding occasions, it was worthy of record that the audience which filled the large theatre was peculiarly intent upon the musical vangel which was proclaimed, peculiarly appreciative of its solemn beauties peculiarly indifferent to the outward things which on ordinary occasions are associated with the opera.

## New Singers in Chorus.

There were new singers in the chorus of Flower Girls, and as a consequence some of those evidences of new and fresh study which opera, more than any form of drama, must have periodically, if it is not to sink into a rut of dull conventionality. The principal representations of the Flower maidens were Edith Mason, Mabel Garrison, Marie Sundelius, Lenora Sparks, Vera Curtis and Flora Perini, and their delightful singing and graceful acting, like that of the whole chorus of women, recalled the moment when one of the leading musicians of Germany sat with the writer of this record and, suddenly grasping the back of the seat in front of him, remarked:

"Eh! now we have something different! Here is atmosphere and poetry! And no wonder; he had known only the flower maidens of Bayreuth—German women to whom Wagner's costumer had sought to give floral charm by dressing them in what the foreign critics of that day called 'penwipers'—gaudy hued skirts cut with scallops."

Yesterday's audience were made conscious of all the poetry and atmosphere which captivated Mr. Wein gartner, for the whole scene was beautifully sung and acted. And after a compliment to Mme. Kurt for the way in which she also sang in this scene and Mr. Sembach for his attention to some of the principles of song which German singers are forgetting more and more every day (which fact they will soon regret) we close this record of one of Thanksgiving Day's musical offerings.

## Festival from New England

For the second we know not exactly how to clothe our feelings. The festival of yesterday came from New England, and so did the orchestra that gave a concert in Carnegie Hall in the evening. Can and ought we to be profoundly grateful that while we spend twice or thrice as much money every year of our symphony organizations as does Major Higginson, and while we have twice or thrice as many capable musicians as Boston, we must yet wait for the coming of the Boston men, with Dr. Muck at their head, to hear a symphony played as Schumann's "Rhenish" was played last night—with such buoyancy of rhythmic stride, such forwardness, such natural melodic flow, such clarity of communal tone, such euphony, such easy energy which is the essence of repose, as marked this performance last night? Was it an occasion of thanksgiving?

Dr. Muck was merciful to those who had dined after the old New England fashion in making a programme of only two numbers—the symphony and Rimsky-Korsakov's "Scheherazade," and, in doubt, he meant well and pleased a multitude of native New Englanders in his audience, but there were some old New Yorkers who mayhap he may to sigh heavily-hearted because played so well.

## "LOHENGRIN" GIVEN AT METROPOLITAN Dec. 1/16 S. Maud Fay Appears for First Time This Season as Unhappy Elsa.

Wagner's "Lohengrin" was sung for the first time this season at the Metropolitan Opera House last evening. There was a time, as older operagoers will readily recall, when the most mellifluous of all Wagner's lyric dramas was also the one most frequently heard. But changes in the state of vocal art have brought about modifications of public taste.

In its infancy "Lohengrin" was regarded as a desultory music drama, inimical to the most elegant style of singing. Now with the exception of a few scenes it is accepted as an opera flowing with milk and honey.

In so far as New York is concerned its palmy days were those in which Lillian Nordica or Emma Eames and the De Reszkes were heard in it. The style of singing which dominated the stage in those days is not heard in the German operas at present. Very little of it is heard anywhere, but that is another story. The essential point at present is that the milk of "Lohengrin" is now mostly coagulated and the honey too hard to flow.

## Miss Fay's Performance.

Accepting this condition of affairs, contemporaneous performances contain much that is admirable and even impressive. Dignity, earnestness and even dramatic force are found in the representations. Last night Maud Fay, who appeared once last season as Sieglinde and then fell ill, came forward as Elsa. Miss Fay has much in her favor in the natural quality of her voice, in appearance and in well planned action. Her enunciation too shows the good results of her German training. She was wanting last night in steadiness of tone and the desirable smoothness of a legato style.

The other members of the cast repeated things not unknown. Mr. Ullius succeeds in being more knightly in the role of Tristan than in that of Lohengrin. Last evening his voice seemed to be unusually hard and unsympathetic. Mr. Weil was a highly declamatory Telramund and Mme. Ober successfully portrayed the dark nature of Wagner's sexless Ortrud. Mr. Braun was the usual paternal King Henry and Mr. Leonhardt was inclined to be rather peremptory as the Herald.

The orchestra played with splendid tone and elasticity there were moments when it was too loud. It is to be hoped that this conductor will not follow certain lines of Metropolitan history in increasing the volume of orchestral sound at the expense of beauty and balance of ensemble.

## FOUR SOLOISTS AT MUSICALE.

Miss Anna Fitzu Appears in Bright Green Gown.

Another Blitmore musicale was held yesterday morning in the ballroom of the Blitmore Hotel and four soloists entertained a large audience. Leopold Godowsky and Eddy Brown, famed for their virtuosity at the piano and violin even more than for their fine musical gifts, began and ended the programme, and between their numbers two singers—Miss Anna Fitzu, previously of the Metropolitan Opera Company, and Orrin Bastedo, barytone, who is soon to take a concert tour with Miss Mary Garden—were heard. The most brilliant feature of the concert was Miss Fitzu's gown. It was of bright green and, contrasting with her large black hat, was very becoming. She received so many flowers that the stage could not hold them all. All of the soloists were received with enthusiasm.

## TENOR SINGS NEW SONGS.

George Harris Presents Works by Rachmaninoff at Recital.

George Harris, one of the tenors of New York who give annual recitals here, was heard yesterday afternoon at Aeolian Hall. He has a faculty of building interesting programmes and he usually presents them with fine artistic results. His voice is not large and is not heard to best advantage in dramatic songs, but it is of agreeable quality.

Among the novel features of his entertainment yesterday were two arias from "Iphigenia in Tauris," recently revived at the Metropolitan Opera House; two songs of Wolf-Ferrari, folk tunes from France and England and a group of new works by Rachmaninoff.

of the recitals were well worth a visit. As for his singing, perhaps the best was in Brahms' "In Walde, am Rheine."

## MME. LEGINSKA PLAYS CHOPIN.

Mme. Ethel Leginska gave her second recital of the season in Carnegie Hall last night before an enthusiastic audience. The interesting pianist devoted herself to Chopin music, and played it as few others are able to. The emotional quality of her interpretation was evident in all her numbers.

The programme at her previous recital was of the heaviest character, and as a concession to those who wished to hear her solely at her best she played Chopin's ballade in G minor, Op. 33; a group of his preludes, his sonata in B flat minor, Op. 35; four études, the "Marche Funèbre" and several other numbers.

## MUSICAL EVENTS OF A DAY.

### George Harris, Tenor, and Yvette Guilbert Among Artists.

George Harris, tenor, gave a song recital yesterday afternoon in Aeolian Hall, and Mme. Yvette Guilbert continued her series of "Parisian Matinées" at Maxine Elliott's Theatre. In the evening Ethel Leginska played a piano forte recital in Carnegie Hall, and Percy Hemus, baritone, sang in Aeolian Hall.

Mr. Harris has been singing for several years in New York and has won a place for himself by the fine taste, intelligence and refinement of his art; also for his interest in seeking out little known things for public performance. His vocal equipment is slender, but he has made the most of what he has, and his recital yesterday showed numerous points of artistic excellence. He was strictly up to date in giving the air "Unis de la plus tendre Enfance," with its preceding recitative, that Pythades sings in Gluck's "Iphigenia in Tauris." Two songs of Wolf-Ferrari in Italian were a little disappointing in their musical content. Mr. Harris sang four by Hugo Wolf that exhibit a maximum of that "expressive" quality, especially of declamation, that his admirers extol, and a minimum of musical idea. His last group consisted of five songs by Rachmaninoff, sung in Russian. In French, Italian, German and English Mr. Harris's diction was good; very likely it was good in Russian also. His voice was a little unsteady in the beginning; it later acquired more stability and more clearness.

Mme. Guilbert brought forward true mediaeval chansons, and songs of the seventeenth and eighteenth centuries. Between these groups came "Les Chants de David." These were translated from the Hebrew in 1646, and music was composed for them by Auxoustaux, chapel master of Louis XIII. These, according to Mme. Guilbert, have remained unknown till recently, having been given for the first time at her recitals in Paris three years ago. They are for baritone solo, with an instrumental accompaniment, and were sung by Mr. A. Bouilliez. Whatever their historical importance, it seemed that the sort of thing that Mme. Guilbert herself sings has more charm and interest. A large audience applauded Mr. Bouilliez.

Mme. Leginska's program at Carnegie Hall was devoted to Chopin entirely, among the numbers being the Ballade in G minor, Eighteen Preludes, Op. 28, and the Sonata in B flat minor. There was a large audience, and it seemed to enjoy the artist's fervid and well-articulated playing. Mr. Hemus's recital consisted of two groups of miscellaneous songs in English translations and a concluding group of songs by resident composers. As in the case of Mme. Leginska, it was his second appearance within a few weeks. His accompaniments were played by Gladys Craven.

## 'LOHENGRIN' AT THE OPERA.

### Maude Fay Makes an Attractive Heroine—Mr. Urlus in Title Role.

Wagner's "Lohengrin" was sung for the first time this season at the Metropolitan Opera House last night. With the exceptions that Maude Fay sang the rôle of Elsa and Robert Leonhardt that of the Herald for the first time, the principal rôles were in familiar hands. Mr. Urlus sang Lohengrin, Mr. Well sang Telramund, Mr. Braun was the King, and Mme. Ober was Ortrud. Mr. Bodanzky conducted.

Miss Fay is an American singer who has sung principally abroad. She made one appearance with the Metropolitan Opera Company last season. While her appearance last night was attended with success in some directions, particularly in the fact that her acting was effective and in stage presence she made one of the most beautiful and gracious Wagnerian heroines that could be imagined, she was not conspicuously successful on the vocal side. Mr. Leonhardt's Herald was acceptable. The others repeated impersonations that are well known. A slight mishap on the stage came when one of the chorus singers fainted and was carried off, but apparently few in the audience saw the incident. The chorus sang well, and from the conductor's stand Mr. Bodanzky kept his forces well in hand.

## NOTABLE DAY OF MUSIC.

### The Boston Symphony Orchestra, Spalding, Bauer, and Thibaud Heard

The music in New York yesterday was given in three notable instrumental performances besides a repetition at the

The Boston Symphony Orchestra gave its matinee concert. Albert Spalding his third and last violin recital, and Harold Bauer and Jacques Thibaud united in an ensemble performance.

Dr. Muck's program for the Boston Orchestra included Brahms's first symphony, Smetana's symphonic poem, "Wallenstein's Camp," Debussy's prelude to "The Afternoon of a Faun," and Chabrier's rhapsody, "España." The orchestra and the conductor were in their finest vein, and they have rarely given a finer performance. The symphony was superbly played, the austere grandeur of the first movement, the impressive introduction to the finale, the deeply romantic beauty of the slow movement, were profoundly felt and reproduced with a magnificence of tone that left none of the subtleties of the score out of account, and with a balance of the tonal values that kept the flow of the "melos" continually in the listeners' ears.

Dr. Muck had a deep sympathy with Brahms's thought and an equally deep understanding of his orchestral speech that is so fine and so characteristic when it is understood and truly interpreted. He has an equal insight into Debussy's thought that moves on another plane; and the performance of the prelude—which still seems the finest of the composer's orchestral pieces, written with a greater spontaneity than many of his later works, and when he had no anxiety about a Debussy formula to be maintained—was of exquisite charm, and had the freedom of an improvisation. Smetana's piece was not known to most of the audience. It lacks distinction and definiteness. Its effect is noisy; except the andante episode with the plucked strings, an interesting and suggestive passage. Smetana was at his best when he let the national spirit of Bohemian music inspire him. This work is far from showing the free inventiveness and originality of the Bohemian tone-poems, or of "The Bartered Bride." And as for Chabrier's Spanish rhapsody, it may be accused of a touch of vulgarity; but it has that which makes the listener catch his breath and beguiles him with its brilliant coloring.

Messrs. Bauer and Thibaud played three compositions for pianoforte and violin—Schumann's Sonata in D minor, Brahms's in A, and Schubert's Fantasia in C. They are both accomplished ensemble players and are not strangers to each other in this branch of the art. Mr. Thibaud had apparently recovered from the indisposition that affected him to some extent at his recital a short time ago, and his playing had great refinement, poetic feeling, and intensity of expression, as well as beauty of tone and technical finish. Mr. Bauer's playing of the pianoforte part was of the same quality and the two artists saw eye to eye in their view of the music under their consideration. The audience gained great delight from their performance and recalled their twain many times, especially after Schumann's sonata.

Mr. Spalding played music of Tartini and Bach. Spohr's Concerto in A minor, ("Gesangsconcerto"), his own Suite in C, and compositions of Franck, Arthur Whiting, Walter Henry Rothwell, and Wleniawski. André Benoit assisted at the piano. As at his previous appearances, Mr. Spalding did some fine playing, which represented a serious aim and success in achieving it.

## NEW YORK REVELS

### S. IN TEN CONCERTS

Carlos Salzedo Plays Harp Solos at Symphony Society's Affair.

## ZIMBALIST ALSO HEARD

Orchestras, Recitals and Benefits Fill Up a Musical Sabbath.

"And the Sabbath of the land shall be meat for you." The prophet, however, was not addressing himself to musical managers, concert givers, virtuosi and others of the children of Jubal. Yet they seem to have read the Scripture in the spirit of Broadway, for the number of Sunday concerts waxed even greater than before. There were not less than ten yesterday.

At Aeolian Hall the Symphony Society offered a programme in which a virtuoso of the harp figured as soloist. Carlos Salzedo is not unknown to local music lovers. He was heard yesterday in two dances, one sacred, the other profane, written by Debussy for harp and strings, and in Ravel's introduction and allegro for harp with accompaniment of strings, flute and clarinet. Mr. Salzedo played well and the impressionistic music of the Frenchmen sounded entirely "atmospheric," especially as it came after a work of Bach.

There was a certain amount of carelessness in preparing the printed programmes. The regular one of Aeolian Hall credited the arrangement of the C major suite of Bach to Mr. Damosch, whereas it was Weinartner's. There was nothing in the house programme or the Symphony Society bulletin to inform the audience that some movements were omitted.

## St. Edward Elgar's "Enigma."

The concert was brought to a finish with Sir Edward Elgar's ingenious variations entitled "Enigma." These variations cause the "Ishtar" of d'Indy to wrap herself in her seven veils and retire into the furthest borders of the Chimmeri. When Ishtar is unveiled she has a theme; in Elgar's work the principal theme never appears and there is also another ghostly melodic subject of which the composer dared to give only the darkest hints. Since there are no prizes for correct guesses the best way to enjoy this work is to forget that it has any programme. Then it is pleasing.

The Philharmonic Society at Carnegie Hall had Efreim Zimbalist, violinist, as the solo performer, and his number was the Glazounov concerto, in which he made his debut here on November 2, 1911, at the same time Mr. Strinsky first appeared as conductor. Many pretty things have been said about this concerto, and it has quite won the hearts of the ladies. Miss Parlow and Miss Starr have both played it for us without convincing results. There is some fine thematic material in it; but it is not well developed, and at times the music seems hostile to the instrument for which it was written. Naturally Mr. Zimbalist's great skill made it sound as well as it could.

The orchestral compositions on Mr. Strinsky's programme were Mendelssohn's "Fingal's Cave" overture, Schumann's C major symphony, Tchaikovsky's fantasia-overture, "Romeo and Juliet" and Rimsky-Korsakov's Spanish caprice.

## Grace Elliott's Recital.

Among the other doings of the day was a piano recital by Grace Elliott at the Comedy Theatre in the afternoon. She undertook the performance of an ambitious programme, including the Bach prelude and fugue in A minor (Liszt's arrangement), Beethoven's sonata, opus 2, No. 2, and five Chopin preludes. There were also pieces by Rubik Goldmark, Arthur Farwell and Homer Bartlett, the latter the young woman's teacher. Not without talent, Miss Elliott nevertheless played only as a properly taught and assiduous pupil should.

In the evening the Aborn company at the Park Theatre and the larger opera company at the Metropolitan gave their usual concerts. Ernest Schelling, pianist, assisted at the latter, playing as his chief number Liszt's E flat concerto.

At Maxine Elliott's Theatre Mme. Yvette Guilbert gave recollections of her early days by singing songs of Montmartre, of nocturnal Paris and of the Quartier Latin. Emily Gresser, violinist, was heard in some solos.

In the Comedy Theatre Alix Young-Maruchess, violinist, and Irene Schwarcz, pianist, gave a pleasing concert. They were heard in Ferruccio Busoni's second sonata for piano and violin and Grieg's sonata in G major. The violinist also played the Vitali chaconne. They proved to be performers of merit.

Max Sanders's musicale at the Harris Theatre enlisted the services of Helen Scholder, cellist; Harriet Scholder, pianist, and Frank Pollock, tenor, while in the Princess Theatre a musical play entitled "Romilda," the lyrics by Douglas E. Donaldson and the music by Salvatore Cardillo, took its place in the middle of a miscellaneous concert.

## GUILBERT SINGS OF PARIS.

Mme. Yvette Guilbert last night put on the long black gloves that helped make her famous and for her Sunday entertainment at the Maxine Elliott Theatre presented a programme that comprised songs of Montmartre and the Latin quarter, with introductory remarks by the singer. A big audience greeted her. Miss Emily Gresser interspersed violin solos.

At the Harris Theatre the Sunday night musicale had for artists Helen and Harriet Scholder, pianist and cellist, Frank Pollock, tenor, and Anne Arkadij, soprano. A new combination, the Maruchess-Schwarcz Ensemble, a violinist and pianist, made its local debut last night at the Comedy Theatre.

In the afternoon at Aeolian Hall the New York Symphony, under the leadership of Walter Damosch, gave its regular concert. The soloist was Carlos Salzedo, harpist.

## NINE CONCERTS YESTERDAY.

Philharmonic and New York Symphony Orchestras Heard.

There were three orchestral concerts in New York yesterday and six of a smaller calibre—nine in all, which should have satisfied the musical appetite of New York. The Philharmonic and the New York Symphony played in the afternoon; in the evening the orchestra of the Metropolitan Opera House, Grace Elliott gave a pianoforte recital in the afternoon; the Fuller sisters continued their recitals of English folk-songs both afternoon and evening; Mme. Yvette Guilbert continued hers in the evening, giving an exposition of the songs of Montmartre and the "spirit of the boulevard"; there was chamber music in the Harris Theatre course in the evening, presented by the Scholder sisters, Anne Arkadij, and Frank Pollock; and chamber music in the Comedy Theatre by Meses. Young-Maruchess and Schwarcz.

Mr. Strinsky's program for the Philharmonic Society—heard by an audience considerably smaller than those that have recently filled the hall at its con-

certs—Fingal's Cave, Tchaikovsky's second symphony in C, Tchaikovsky's fantasia, "Romeo and Juliet," and Rimsky-Korsakov's "Capriccio Espagnol." Mr. Zimbalist was the soloist and played Glazounoff's violin concerto. The split of performances, indifference and mediocrity brooded over the first two numbers, and was lifted to some extent only in the finale of the Symphony. Not till Tschlakowsky's fantasia was reached, and with it the opportunity for piquant and facile "effects," did there appear evidences of interest on the part of either the conductor or the players; and this attitude was naturally reflected in the attitude of the public toward the music. Thus are the Philharmonic audiences of the present—no such connoisseurs as those of the past—taught to lose interest in a certain class of masterpieces. Mr. Zimbalist lavished all his remarkable skill, his intelligence, his beautiful tones, his commanding style, on Glazounoff's concerto, which has little to say, except in the very good tune of the last section. It is not one of the concertos that violinists are looking for to fill the voids in the modern repertory.

Mr. Damosch's program for the concert of the Symphony Society at Aeolian Hall yesterday afternoon comprised Bach's Suite in C, arranged by Mr. Damosch, and Elgar's "Enigma." Variations, while Carlos Salzedo, as soloist, played the harp part in Debussy's "Danse sacrée" and "Danse profane" and Ravel's "Introduction and Allegro." It was a program adapted to quiet and leisurely enjoyment, with all the thrills left out. In the way he has of occasionally injecting verbal comment into his programs, Mr. Damosch explained to his audience that they would probably enjoy Elgar's music better if they did not undertake to worry unduly about which friend of the composer each variation described, but instead endeavored to apply the music of each variation to their own circle of friends until they found some one it would fit. He helped things along by saying one of the movements could be applied to "a celebrated ex-President and African explorer."

At the popular concert in the Metropolitan Opera House Ernest Schelling, pianist, made his first appearance of the season in New York. He played Liszt's concerto in E flat brilliantly, and as an encore an étude by Chopin. Later he played a nocturne and a polonaise by the same composer. Mme. Homer sang "O Don Fatale" and "Mon Coeur s'ouvre," and Paul Althouse "Celeste Aïda" and Burleigh's "The Young Warrior."

Among the concerts of yesterday evening, outside the Opera House, one of the most interesting was that at the Harris Theatre, where Helen Scholder, cellist; Harriet Scholder, pianist; Frank Pollock, tenor, and Anne Arkadij, soprano, were heard. Both the Misses Scholder and Mr. Pollock provided music artistically and interestingly performed, and above the average for artists who are not widely known to the public. In the afternoon Grace Elliott, a new pianist, appeared at the Comedy Theatre. While she had good points, she did not succeed in establishing a claim to highest honors.

## GIVE UNUSUAL MUSIC.

### Series of Six Sunday Night Recitals Begins at Sherry's.

The first of a series of six Sunday musicales was held last night in the grand ballroom at Sherry's at 9 o'clock. Jacques Thibaud, violinist; Robert Lort, pianist; Mlle. Renée Criticos, soprano, and Wilfred, a lute player, were heard. After music supper was served.

Among those present were Miss Alice Preston, Mrs. Edmund Bayles, Mr. and Mrs. Perry Belmont, the Duke and Duchess de Richelieu, the Marquis de Polignac, Mrs. W. K. Vanderbilt, Jr., Mrs. Benjamin Guinness, Mr. and Mrs. Otto H. Kahn, Miss Malvina Hoffman, Mr. and Mrs. Felix Warburg, James L. Breese, E. L. Bernays, and de Peyster Livingstone.

This is the first of three musicales which will be held in December. Three will be held in January, and at each an unusual musical feature will be introduced. The Society of Ancient Instruments will be heard at one of the affairs.

## CLAUDIA MUZIO SINGS

### HER WAY INTO FAVOR

Physical Attractions Also a Factor in Soprano's Success in Her Metropolitan Debut.

A new soprano, Claudia Muzio, made her debut at the Metropolitan last night, and unless signs fail she should step satisfyingly into the place vacated by Lucrezia Bori, if—lead she does not do considerably more than that. For despite the nervousness attendant upon a first American appearance, Mlle. Muzio established her artistic qualities as exceptional and indicated a promise that is pleasant to contemplate.

She chose the title rôle of Puccini's "Tosca" as the one in which to make her bow to New York. It was an excellent choice, because not only did it give her abundant opportunity to disclose the extent of her vocal and dramatic equipment, but it permitted her to display to full advantage her personal attractiveness.

And with these was the first time the sort which is essential to a singer is to rise to a position of the illustrious. There was no "demonstration" after Muzio's big second act scene with Antonio Scotti, she gave the bold strokes of vocal and the art. Yet there was spontaneous applause, which does not happen in the Metropolitan on Monday night.

When she swept in to greet Caruso the first act the vast audience became immediately interested. It was very tall, very slender, yet splendidly formed woman, with features good to look upon. In her evening costume of the second act she was even more appealing to the eye.

Thus fortunately endowed, Mlle. Muzio, who has sung successfully in Covent Garden, La Scala, Castanzi, and other great opera houses, and her task eased. Nevertheless she has, besides her talents, resources that seem to augur well for her artistic future at the Metropolitan.

The voice, as heard last night, is a strong, lyric soprano, and it is fully produced, especially at its top. It did not disclose pronounced warmth, save during a few phrases of the "Vissi d'Arte" aria in act two, and yet it is not cold in quality.

There were times when Mme. Muzio sang with unnecessary shrillness; when she failed to hold the tone steady, and when she sang below the true pitch. But final judgement needs more than one appearance.

Sufficient in these circumstances to state that Mlle. Muzio's style, though finished in every detail, has distinction, and that her appearances in these roles will arouse genuine interest.

Caruso and Scotti were both in excellent form, and the orchestra, under Mr. Puccini, was spirited and, save at the end of the second act, admirably accurate.

**Evelyn Starr's Violin Recital.**

Evelyn Starr, a violinist from Canada, who has already given several recitals in New York, reappeared yesterday afternoon in the Comedy Theatre.

The most important numbers of her program were Beethoven's sonata for pianoforte and violin in C minor and Nardini's concerto in E minor, of course accompanied by the pianoforte. She played also two groups of smaller pieces. Good tone, nice taste, and a touch of technique, what she undertook made her playing agreeable and enjoyable. If not often stirring, Richard Epstein contributed to the enjoyment by his accompaniments.

The other recital of the afternoon was given by Maude De Voe, soprano, who made her first appearance here at Aeolian Hall in a recital of songs in German, French, and English, with the assistance of William Lester at the piano. She did not prove to be a singer of unusual gifts.

**HEMPEL HEARD AT MUSICAL MORNING**

2-3. Dec. 5  
Sun. 1916  
Socially Prominent People at Mr. Bagby's First Offering of Season.

**MME. CULP ALSO SINGS**

Mischa Elman on Violin Plays Music of Four Well Known Composers.

People socially prominent turned out in force yesterday at the first for this season of Mr. Bagby's musical mornings, which for nearly twenty-five years have been included among the affairs of the winter, ranking only second to the Metropolitan Opera. It was held in the grand ballroom of the Waldorf-Astoria, all boxes and seats being filled.

The artists were Miss Frieda Hempel of the Metropolitan Opera, Mme. Julia Culp and Mischa Elman, violinist, all favorites in New York. At the piano were Richard Hageman, Conrad V. Bos and Philip Gordon.

Miss Hempel sang an aria from Verdi's "Traviata" and a group of songs including compositions of Mendelssohn, Schubert and Strauss and a Swedish folk song. Mme. Culp sang one group of English songs, also four in French and the Schubert "Ave Maria." Mr. Elman's numbers included the Concerto in G minor by Vivaldi-Nachez and compositions of Wagner, Karl Rissland and Wienlawski.

At the first time here at Aeolian Hall yesterday afternoon her programme contained German, Italian, French and English songs, but as yet she has not acquired enough vocal polish or interpretive skill to make her entertainment impressive. A moderately large audience heard and applauded her efforts.

**CLAUDIA MUZIO'S DEBUT.**  
*Times*  
Italian Soprano Warmly Greeted as Tosca—Caruso as Cavaradossi.

Puccini's "Tosca" was sung for the first time this season at the Metropolitan Opera House last night with unusual features attending the performance. It marked the debut of Claudia Muzio, a young Italian soprano who has been called in to fill the vacancy left by the departure of Lucrezia Bori, and is the first Italian to sing the rôle at the Metropolitan, and the first appearance of Caruso in the rôle of Cavaradossi for several seasons. An accustomed feature was Scotti's impersonation of Scarpia. This combination was enough to call out one of the largest audiences of the season and hundreds that stormed the doors were turned away when the last admission was sold.

Inside the house there was more anticipatory excitement than has attended any performance yet this season, not excluding even the opening. Every circumstance was thus favorable for the first appearance of the new singer, on whom a great share of the interest centered. In many ways she justified the interest. She is young and beautiful. It is possible to feel enthusiasm over her acting, which is composed, animated, intelligent, and tasteful. She has dramatic feeling and an individuality governs her work. Of her voice, judgment will be more accurate if it is reserved for later occasions, when she is more at ease and more familiar with the acoustics of the house.

It was to be noticed last night that she was always willing to sacrifice vocal display to the need of coloring a phrase to suit the dramatic intention of the moment. Melodramatic "Tosca" is scarcely the opera in which a conscientious singer of the rôle can give a comprehensive idea of her vocal equipment, but Miss Muzio established the fact that her voice is of fresh and agreeable quality and that she governs it artistically. There were times when a certain hardness was noticeable, and the lower range was not always full and warm, but these qualities may have been induced by the style of Puccini's music. She was very enthusiastically received by the audience, which seemed to accept her as a very interesting artist, which she undoubtedly is. After certain small exaggerations are toned down her promise for future appearances is considerable and they will be awaited with interest.

Caruso delighted his audience, and his consideration for the new singer was a pleasant feature of his singing. The smoothness and beauty of his phrasing in "E lucevan le stelle" and the lack of bombast were grateful to those who have heard threats apparently trying to split their throats over the air. Scotti's Scarpia is, of course, very familiar, and the characterization loses nothing of its force and distinction. A word is due Angelo Bada for his excellent "bit" in Spoleto. Mr. Puccini acquitted himself well of the difficult task of accompanying the voices in this opera.

**CHAMBER MUSIC BY THE KNEISELS**

They Give the One Large Thought of a Bruckner 2nd-Composition Quintet Written MANY YEARS AGO

Only Its Adagio Worthy of a Place in the Kneisel Repertory

By H. E. KREHBIEL

The Kneisel Quartet played a piece of chamber music composed by Anton Bruckner at a concert in Aeolian Hall last night. It was a quintet (the ordinary four instruments supplemented by a second viola) in F major. Not a new work, of course, for the composer has been dead several years and the quintet was written long before he died. To hear it was no doubt one of the experiences which every patron of chamber music ought to have, for the name of Bruckner is a mighty one in the history of music, albeit it is fading, like that of some of his doughtiest pupils, at a time when in the usual course of events it should be growing in lustre.

Bruckner, as a master of the science of music and the technique of composition, looms large in the books and deserves to do so; as a contributor to the

music world, he is more conspicuous than his name. He was essentially a church musician, and in this field most particularly an organist. It was only a short time ago that Dr. Muck related to a group of musicians how on an occasion in Vienna after the rehearsal of one of his symphonies he asked permission of Hans Richter to show his gratitude to the musicians by playing for them upon the organ. For half an hour or more he held the members of the Philharmonic Society spell-bound by his improvisation on themes from the work they had been playing.

That was the Bruckner whose colossal ability as a musician, combined with his ingenuousness as a man, made him beloved of his pupils as Cesar Franck is beloved by his disciples in France. He knew wonderfully well how to say things, but he did not often have wonderful things to say.

In this quintet played last night there is a slow movement which soars up to near the gates of heaven as on Beethovenian wings, but that, and a bit of piquancy and grace in the trio of the playful movement, is nearly all that there is in the quintet which can be said to be a beauty that makes appeal to anybody except the musician interested in its technical intricacies of his art.

Despite its reminiscence of a familiar Wagnerian phrase ("Nun weisst du, fragend Frau," in "Die Walküre") the movement is built on noble, deep-breathed themes, one of those "large thoughts" which figured in a story taken from the reminiscences of his publisher and printed in The Tribune six months or so ago. A group of musicians, Brahms among them, were talking about Bruckner's compositions and one of them was railing against his lack of real skill in the development of his themes.

"But you must admit," said his publisher, "that he has large thoughts." Then Brahms broke the silence he had hitherto maintained. "If you had printed only his large thoughts," said he to this publisher, "you would have saved a great deal of money!"

The Adagio of this quintet deserves a place in the Kneisel repertory; the rest of the work can easily be spared.

Mr. Louis Bostelmann helped Mr. Kneisel and his regular associates in the performance of the quintet, which was admirably played, as were, no doubt, Mozart's Quartet in B flat (No. 589 in Köchel's catalogue) and Tchaikovsky's Quartet in F, Op. 22, which followed. But as to the details of these performances deponent saith nothing for the best of reasons that a recorder of musical affairs can offer—he didn't hear them.

**PIANO AND SONG IN MUSIC WORLD**

Two Players and a Young Soprano Heard in Matinee Recitals

There were three recitals in the music world yesterday afternoon which possessed more than average interest. We are surely in the midst of a maelstrom of music, and an adequate account of three events, all of which were occurring simultaneously, is obviously impossible.

Mr. Robert Lortat is a pianist of unusual abilities, which he displayed at his previous appearance in Aeolian Hall. On that occasion his programme was of a more conventional type than was the case yesterday. Mr. Lortat is a French artist and possesses the virtues inherent in the best French art. He has delicacy of feeling, refinement of style poise and just taste. His programme was one well calculated to bring out these virtues. It was entirely French and modern French, a programme not perhaps so interesting as some which have been presented, yet one distinctly off the beaten track.

The opening number, Paul Dukas's "Variations, Interlude and Finale," on a theme of J. Ph. Rameau, given for the first time in New York, did not appear to be a composition of any great interest or distinction, but it allowed Mr. Lortat to display his technical prowess and his variety of tone color. Other numbers on the programme were Gueraud's "Allegro de Concert," two Debussy selections, Déodat de Séverac's "Les Fêtes" and Ravel's "Scarbo." In all of these the pianist was at home, as power and sweep of style was not required.

Another pianist of some merit made her debut at this Princess Theatre. She was Pauline Mallet-Prevost. In the Beethoven Moonlight Sonata she showed a sound musicianship, considerable poetic insight, and an adequate technique. Her style was at times a trifle heavy, a fault which was later evident in Chopin. Among her other numbers were Arne's "Impressions de Notre Dame," Op. 16, No. 1; Cyril Scott's "Dance Negre," and two pieces by Paderewski.

Elizabeth Gutman, a young soprano who was heard here last season, gave a song recital at the Comedy Theatre. Miss Gutman's voice is adequate for

her purposes, and she possesses a distinct interpretive gift. In her groups of Russian and especially in her Yiddish folk-songs, she displayed a wide variety of mood and she gave them with humor, lightness, or pathos, as the case might be. Miss Gutman is a distinct acquisition to the ranks of the singers of songs. Her diction is clear, her manner ingratiating, and she is never monotonous. She was warmly greeted by her audience.

**THE ORATORIO SOCIETY.**  
Bossi's "Mystery," "Joan of Arc," Repeated at Its First Concert.

The first concert of the Oratorio Society in Carnegie Hall last evening was devoted to a repetition of M. Enrico Bossi's oratorio, or "mystery" as it is styled in the score, of "Joan of Arc." It was produced for the first time here a year ago. It is a difficult and elaborate work, and its difficulties were not wholly overcome at the first performance. Last night's was a much better one. The chorus had more fully mastered its task and sang with great volume and enthusiasm with a quality of tone that was fine in all the gradations of power that the conductor, Louis Koemmenich, demanded of it.

The solo singers, too, who were the same as at the first performance, were more certain. Marie Sundelius sang the music of Joan of Arc admirably, with a voice of pure and excellent quality and clear diction; there were warmth and intensity in Morgan Kingston's delivery of the music of several characters. Clifford Cairns, Grace D. Northrup, Rose Bryant, Master Lewis Perkinson, and William Denham Tucker gained credit by their performances.

The work still seems as a whole uneven in interest and value. The pastoral opening section, representing Joan's peasant and her summoning by celestial voices, is finely conceived, and the mystical atmosphere of the heavenly apparition is truly denoted. The scene of taking the oath at Blois is vivid, and the choral effects in the coronation scene are rich, varied, and elaborated with an imposing climax, and there is a powerful close in the section called "Death and Apotheosis." These are the points of greatest interest. There is much between them in which the composer's results have not kept pace with his ambition. He has made much use of dramatic declamation, and very little of tangible melodic forms.

The choral writing aims chiefly at mass effects, at color, at picturesqueness. Much use is made of the orchestra to the same purpose, and Mr. Bossi's modern and often subtle feeling for harmony, and its dramatic effects are constantly in evidence. Certain of the orchestral passages, however, are unmistakably dull. The composition, as a whole, has much that is striking and novel, much that appeals strongly to the imagination, and its importance merited its repetition.

**KNEISEL QUARTET IN BRUCKNER WORK**

String Quintet Has First Hearing Here Twenty Years

After Writer's Death

CHARACTER REFLECTIVE

It Possesses a Poetic Quality and a Strong Personal Note.

The second concert of the Kneisel Quartet took place last evening in Aeolian Hall. The programme comprised Anton Bruckner's string quintet in D major, Mozart's B flat quartet, opus 589 in the Köchel list, and Tchaikovsky's F major quartet, opus 22. The assisting viola player in the Bruckner work, which calls for two violas, was Louis Boestelmann.

Bruckner's music is played infrequently, chiefly because of its frankly confessed character as the product of study rather than inspiration. Yet in several of his larger creations there are movements of indisputable beauty and curiously enough these are generally slow movements. In the development of first movement forms Bruckner's mental processes buried his themes under massive structures of labor.

This was much the case with the quintet heard last evening for the first time in this city. It is a striking commentary on the man's art that twenty years had elapsed after his death before one of his most important compositions in the field of chamber music found its way to the local platforms.

The slow movement of the quintet is finely felt and wrought out with beautiful expression. It is reflective and per-

haps sent what introspective, as most of this writer's music is, but it has poetic quality and a strong personal note. Furthermore it technically excels the other three movements in the fluency and spontaneity of its treatment of the five instruments and in the unforced nature of its harmonic plan.

The first movement, marked moderato, the scherzo and the final allegro are all crowded with ingenuities and mannered progressions. They make exacting demands upon the listener and reward him in a niggardly fashion. The composition was well played. It was not the fault of the artists that some of Bruckner's combinations sounded out of tune.

The other two works on the evening's list were old friends, and certainly the Mozart must have sounded especially fresh and free to most hearers coming as it did immediately after the Bruckner work. The audience was of good size and, as is usual at these concerts, showed no hesitation about clearly marking its differing degrees of satisfaction.

## MISS GUTMAN SINGS.

She is an interesting specialist in Folk Songs in Yiddish.

Elizabeth Gutman, soprano, gave a recital in the Comedy Theatre yesterday afternoon. The singer, who is of Russian extraction, and comes from Baltimore, gave a recital here last season in Aeolian Hall, when she attracted some attention through introducing on the concert platform some Yiddish folk songs.

Her list yesterday contained again six of these songs and groups of Russian folk songs and Russian art songs. There were also old German and English airs and four songs of Schumann. The feature of the programme without doubt was the Yiddish songs.

The intimate surroundings of the little theatre served Miss Gutman well, and, though her equipment in voice and technique is very limited, she was able through unique resources in feeling to impart to her delivery of these Yiddish songs a charm quite remarkable.

One of the set called "Ach, nit gut" was given with a violin obligato, played by Gertrude Gerber, and this song the audience long tried, but in vain, to have repeated. The accompanist of the afternoon was Harry M. Gilbert, who gave the singer able support.

## MR. LORTAT'S RECITAL.

French Pianist Offers a Programme of Unfamiliar Music.

Robert Lortat, a French pianist, gave his second recital yesterday afternoon in Aeolian Hall. His programme was interesting, as it was composed chiefly of works not in the familiar list. It consisted of Dukas's variations, interlude and finale on a theme of Rameau, an allegro de concert by Guiraud, two short numbers by Debussy, Faure's "Valse Caprice" No. 1, Severac's "Les Fetes," Ravel's "Scarbo" (suggested by a passage in Hoffmann's "Tales of the Night") and a Chopin group.

Mr. Lortat played with a great deal of brilliancy and in some passages with much clarity and beauty of tone. He is a good pianist and has interesting qualities, but delicacy and repose are sometimes wanting in his performance.

## NEW PIANIST HEARD.

Pauline Mallet-Prevost Gives Her First Recital Here.

Pauline Mallet-Prevost, a young local pianist, gave a recital yesterday afternoon in the Princess Theatre. The player has been heard here with her own music organization, the Viciplan Trio, in concerts of a semi-private character, and as soloist with the People's Symphony Concerts.

The programme comprised Mozart's C minor sonata No. 18, Beethoven's C sharp minor sonata, opus 27, No. 2, and three groups of other compositions, including Chopin's Femiur fantasy and Liszt's eighth Hungarian rhapsody. In the two sonatas the player's interpretation was carefully planned, and, in many respects, well executed.

In the Mozart sonata some heaviness of tone and style precluded the achievement of a highly polished delivery, and in the sonata by Beethoven the same qualities were at times apparent as well as technical inaccuracies shown chiefly in false notes.

As a performer, however, Mme. Mallet-Prevost demonstrated that she is a serious artist in all that she undertakes and more than this, that she possesses a good schooling, musicianly intelligence and some taste.

## "PRINCE IGOR" GIVEN AT THE METROPOLITAN

Alexander Borodini's opera "Prince Igor" was presented in the Metropolitan Opera House last night in Italian. The opera, which gained considerable popular vogue last season here, was given with Pasquale Amato and Frances Aida in the leading roles.

Other parts were taken by Lucia Brown, Adamo Didur, Flora Perini, Pietro Audisio, Angelo Badu, Mimie Egeher and Raymonde Delunous. Giorgio Polacco conducted.

The attendance was up to the usual high standard, the big house being well filled when the curtain went up on the opening act.

The incidental ballet was furnished by Rosina Galli, Giuseppe Bonfiglio and a corps of dancers.

## 'JOAN OF ARC' SANG WITH GOOD EFFECT

First Concert of Oratorio Season Devoted to Repetition of Bossi's Mystery.

The first concert of the Oratorio Society's season took place last evening in Carnegie Hall. The work chosen for presentation was Enrico Bossi's "Joan of Arc," which the composer describes as a "mystery." The title comes down from the ecclesiastic theatre of the middle age and serves its purpose well enough. Of course the work is simply a historical cantata. It was produced by the Oratorio Society on December 2 of last year for the first time in this country.

A sufficiently detailed description of the composition was given at that time. It is a work of theatrical energy and frequently attains dramatic effect. In all the developments of his largely planned musical scenes the composer has not been equally successful, and there are some pages of really poor stuff. But his best is very good, and in the episode of the coronation he has reached a dignified style which even rises to impressiveness.

The ensembles are all skillfully made. They have generous outlines and polyphonic richness. The treatment of the voices in the choral parts is excellent, but the soloists are often asked to do very difficult things. The performance of the work was very carefully prepared last year by Louis Koemmerich, conductor of the Oratorio Society, and he was fortunately able to secure the same soloists for last night.

They were Marie Sundelius, soprano; Grace D. Northrup, soprano; Rose Bryant, contralto; Morgan Kingston, tenor, and Clifford Cairns, baritone. The Philharmonic Society supplied the orchestra, and there was a chorus of boys from the choirs of the churches of St. Andrew and St. Edward the Martyr. The work was very well sung and the audience apparently enjoyed the performance.

## Mme. Carreno Stars with Philharmonic

MME. TERESA CARRENO was the "guest" musician at last night's concert of the Philharmonic Society in Carnegie Hall. She assisted in a programme devoted to those masters of style—Beethoven, Liszt and Wagner.

Mme. Carreno's share consisted of the solo part in Liszt's Concerto in E flat, for piano and orchestra. Few interpretative artists resign themselves so utterly to the composer as does this remarkable Venezuelan musician.

Fortunately, she has moderated the preponderance of vigor which dominated her playing in the early part of her career. Yet her reading of the Abbe's brilliant measures was never pale but radiated beauty, tense and living emotion and the veritable essence of the composer's intentions.

Mr. Stransky led his men with assurance and authority in Beethoven's glorious Fourth Symphony, Liszt's symphonic poem, "Die Ideale," and the Prelude and Liebestod from Wagner's "Tristan und Isolde."

## 'Il Trovatore' Greeted as New at Park Theatre

"IL TROVATORE," that never-fading masterpiece of Verdi's, attracted a good-sized audience at the Park Theatre last evening. Neither time nor the fashion in music dims the charm of that delightful veteran in the operatic library. The audience applauded the serenade as if it were being sung for the first time. The stirring choruses were received with an enthusiasm that was refreshing for its spontaneity and heartiness. The familiar strains of the Monks' "Miserere" and the beautiful duet of the unhappy lovers evoked an expression of genuine pleasure on the part of the auditors.

This was due largely to the manner of presentation. For Miss Helena was both beautiful and musically efficient in the role of Leonore; Miss Eubank gave a vivid and dramatic portrayal of the

splendid utterance and feeling; Mr. Adkins, as the Count di Luna, sang with resonance and good effect, and Miss Bosetti, Messrs. Shields and Bernian contributed commendable characterizations in the supporting roles.

Moreover the chorus was well trained and the musicians well directed by Mr. del Castillo, who occupied the conductor's desk.

## A Song Recital by Susan Metcalfe.

A song recital by Susan Metcalfe is always an event which music lovers look forward to as one of real musical value. Last night she gave one at Aeolian Hall before a large and enthusiastic audience, and she displayed her art and her unusual intelligence in their best light. At times she seemed to force her voice somewhat, which is unfortunately a fault too prevalent to-day. Mme. Metcalfe has never been of those who have to depend on great volume of tone for their best effects.

Her programme was of the approved conventional type, beginning with old Italian, including Mozart, and continuing with Schubert, Schumann, Brahms, Grieg, Faure, and Moor. Beethoven's "Adelaide" was the first song on the programme. In spite of the fact that New York's list of concerts is as long as London's and Berlin's used to be, it is to be hoped that Mme. Metcalfe will sing again this season, for there is always a welcome waiting for an artist of her calibre.

## Two Violinists Make Their New York Debuts

HILDEGARD BRANDEGEE, violinist, made her New York debut yesterday afternoon in the Princess Theatre. In spite of her foreign and romantic name, Miss Brandeggee is a product of that prolific Middle West, whose musical children have made their mark in all the quarters of the globe. And yesterday's charming musician may with certainty look forward to a place among the talented Westerners.

She is a musician of much promise, and a considerable accomplishment. She set herself a difficult task in her opening programme. It began with a Sarabande and Sicilienne by Bach, pieces which are most exacting in style, technique and nobility of outline. In the first she played somewhat unevenly, dragging the tempo and with insecure tone.

It was evident that she was nervous, a condition which she readily conquered, for her performance of the second number was marked by certainty and breadth, a beautiful proportion in the thematic announcements and in the passages leading up to the climaxes.

Her style and taste in the two other examples of the old school were equally pleasing.

That she is versatile in the interpretation of mood, spirit and musical values was demonstrated by the manner in which she presented the modern portion of her programme. She caught the poetic message in Chausson's "Poeme"; there were fire and brilliancy in Brahms's Hungarian Dance No. 7; she gave Rachmaninoff's "Romance" with delicate sentiment; and with warmth of tone and firm rhythmic foundation she found and revealed the charms of Sarasate's "Zigeunerweisen."

Another newcomer in this city's crowded music field was Miss Arnold Stephenson, who gave her first New York recital in Aeolian Hall yesterday afternoon.

Miss Stephenson arranged a programme of contrasts, beginning with songs written in the seventeenth and eighteenth centuries, which were followed by four selections by Debussy, one of the most modern of contemporary composers. The comparison between styles and schools was continued, for Part 3 of the programme contained some pieces dating almost back to Shakespeare's day, and the closing group represented Russian and French works of late nineteenth and early twentieth centuries.

## "AIDA" GIVEN WITH CHANGES IN CAST

Verdi's Imaginative Egyptian Opera Gains New Approval Through Versatile Presentation.

The second brilliant performance of "Aida" this season was given by the Metropolitan Opera Company last evening. Only two changes in the cast and a switch of conductors gave anything of novelty to the bill. Pasquale Amato sang Amonasro with such effect that those who witnessed de Luca's last singing of the part will want to hear both of them again. Gatti-Casazza continues to be rich in versatile masculine talent. Adamo Didur sang Ramfis last night, and there was no expressed opinion that

part. Again the wonderful voice of Pietro Audisio was heard in the small role of The Messenger, but if Signor Audisio continues to thrill his audiences as he has never failed to do—no matter how slight his assignment—he will be demanded in some more important part.

Of course Marie Rappold in the name part and Louise Homer as Amneris rarely bore the big burden of the singing. Their recognition was a repetition of their former singings of these exacting roles. For some inexplicable reason the audience last night was of an explorative turn of mind. It found passages in the most subdued portions of the orchestration which seemed to please it, and—on the other hand—some of the most brilliant singing of the evening was "passed up" with indifferent approval. The analytical tendency was manifest, and that is cold comfort for such ardent souls as Rappold, Homer and Martinelli, all of whom sang with splendid truth.

## LISZT AND CHOPIN

### PLAYED BY POWELL

Pianist Leaves Beaten Track and Reviews Unfamiliar

### "Concerto Pathetique."

John Powell gave another piano recital yesterday afternoon in Aeolian Hall, and according to his now professed purpose played things not common to the marketplace. His programme consisted of Chopin's allegro de concert, nocturne in B major, barcarole and tarantella, Liszt's "Concerto Pathetique" and his "Don Juan" fantasia.

The three shorter Chopin numbers are heard often, but the allegro is not. Nor is there any pressing reason why it should be. Neither James Huneker nor Edgar Stillman Kelley, both Chopin propagandists, could work up warm enthusiasm over it. The former shudders at its difficulties and the latter relishes its harmonic prophecies of Wagner. They found larger things in smaller works. Mr. Powell in his own programme notes invited consideration of its depth and the tenderness of its emotion. He labored hard to put them on exhibition.

But it was manifest that he was more warmly interested in Liszt's "Concerto Pathetique." The composition has not been publicly performed in years—according to Mr. Powell only once in the last fifteen. Whose was the version used yesterday was left to conjecture. It was, probably Mr. Powell's own. Liszt's was not wholly effective either in the solo shape or the arrangement for two pianos. Burnmeister made a concerto with orchestra out of it, but that was not altogether convincing either. The version heard yesterday was well made and gave the composition an effective ending.

The pianist also informed his audience that the "Don Juan" fantasy was not a mere virtuoso piece, but "a dramatic tone poem of extraordinarily perfect form and of powerful unity." Mr. Powell is young, ardent and optimistic, and in riper years will probably be calmer in the presence of the embroidery of "Lac d'arcen" and the excitements of the gay Don's bacchanalian ditty.

Meanwhile music lovers can enjoy this young man's admirable interpretative art. It has virility, imagination and immense technical brilliancy and power. All were displayed yesterday in the Liszt concerto, of which the pianist made a veritable tour de force and which he made as interesting as it could be.

In time Mr. Powell will without doubt abandon the futile attempt to emphasize every measure in a phrase. Eager to make clear his message to his auditor, he sometimes breaks the melodic line of his music. But despite mistakes Mr. Powell's piano playing is worthy of admiration, and his strong, sincere personality is breathed through all the music he performs.

## "FIDELIO" AT THE OPERA.

Beethoven's Masterpiece Presented for First Time in Two Years.

It is not likely to cause a surge of excitement among the majority of opera goers, but the reappearance of Beethoven's only opera, "Fidelio," at the Metropolitan Opera House at yesterday's matinee was a deep gratification to many music lovers. It is also to be reckoned greatly to the credit of the management, as a work of piety and disinterestedness. Although "Fidelio" has a place all its own and different from that of any other lyrical drama in the affections of music lovers, it has never been what opera man-agers regard as a "success." It was not so in Beethoven's lifetime when

It has always needed a great amount of effort to keep it upon the stage. and yet the opera represents some of the finest and its greatest moments of all among the greatest moments of all drama. "Fidelio" was omitted this season, having been heard five seasons ago under Mr. Hertz, not before that for six years. It was given under Gustav Mahler's direction. It is well that it should not be forced too much to the front, and it is also well that it should reappear as it came. Mr. Bodanzky conducted the performance yesterday with evident devotion, though some of his tempos and dynamic uses may not have pleased everybody. There were changes in the cast from the last performance: Mr. Scribner was the Florestan, Mme. Kurt the Leonore, Mr. Braun the Don Fernando, and Miss Mason the Marzelline. Mme. Kurt made her great arias impressive, and Mr. Semblich gave reasonable satisfaction. Miss Mason has been better than she did in the first scene, better in time, for one thing. The opera was presented in the arrangement made by Mr. Mahler, which while it has some advantages, has also some disadvantages. There was real interest and a good deal of applause on the part of the audience.

**THE CONCERTS YESTERDAY.**  
Times Dec. 11/16  
Lights Put Out to End Demand for Encores at Kreisler Recital.

It would be a venturesome as well as a useless task to attempt to count the concerts that were given in New York yesterday. The number was large. Some music lovers may have been saddened by the absence of the two great orchestras, the Philharmonic and the New York Symphony, but their places were taken by other concert-givers, and there was orchestral music of a sort by the Orchestral Society at the Cort Theatre in the afternoon, and of a better sort at the Metropolitan Opera House in the evening.

The recital given by Fritz Kreisler at Carnegie Hall yesterday afternoon, at which he had the assistance of Carl Friedberg, pianist, was probably the best attended musical event of the day, and certainly the one at which the audience exhibited the most tumultuous enthusiasm, refusing to go home until the end, after the hall lights had been turned down in an effort to start them away. Mr. Friedberg participated in a very eloquent performance of Brahms's Sonata in G and a group of pieces he had arranged and transcribed for violin. Of the latter the audience seemed to like best an old French Gavotte in D minor, a fully typical of its kind in melody, in the presence of a musette section, and the use of the "tence de l'ardie."

George Hamlin's recital of songs by Hugo Wolf in Aeolian Hall was one of the most interesting incidents of the day's music. He was in excellent voice, and has not for a long time sung with so much freedom, so much command of his quality of tone, and hence with so ample a fulfillment of the composer's intentions. There were a few familiar songs on the list, most of them were unfamiliar except to the most persevering students of Wolf.

The Orchestral Society was ambitious at the Cort Theatre. Beethoven's fifth symphony, Liszt's "Tasso," "Caucasian Sketches," by Ippolitoff-Ivanoff; a new piece by Henry Gerstle, "Melancolie," played for the first time, and a movement from Macowell's Indian Suite were attempted. Miss Marian Veyl also attempted Iphigenie's air, "O Tol Qui Prolongas Mies Jour," from "Giuck's Iphigenie in Tauris." Her pleasing voice might be successful in lesser things.

The concerts of the evening consisted of a women's night at the Metropolitan Opera House with Mme. Marie Rappold and Jacques Urius as soloists, a program of chamber music at the Harris Theatre by the Russian Symphony Orchestra with Lydia Lindgren and Clarence Bird as soloists, a repetition of her "songs of Montmartre" program by Yvette Gullbert at Maxine Elliott's Theatre, and a song recital by Rheba Alberta, soprano, and Marvin Lohr, tenor, at the Princess Theatre.

**YESTERDAY'S CONCERTS.**

Hamlin in Wolf Programme; Kreisler and Friedberg Heard.

Owing to the fact that neither the Philharmonic nor the Symphony Society contributed to the pleasures of Sunday it was a comparatively quiet day in the world of music. George Hamlin, Chicago tenor, lately heard in song recital, returned to town to sing in the afternoon in Aeolian Hall a programme of Hugo Wolf lyrics. He interpreted four Moricke lieder, eight Italian songs, Goethe's "Der Rattenfaenger," Reinick's "Gessellenlied" and four Eichendorff songs. It is no small task to hold the attention of an audience through a recital of one composer's songs. That Mr. Hamlin with his fine skill and versatility in interpretation is equal to such a test was shown by the close interest of the audience. Several songs had to be repeated. Joan Doane played the accompaniments meritoriously.

The process of combining solo artists in concerts continues. So many of them are here that there is not room for all to advance in column and so they have taken to line formation. Mr. Kreisler and Carl Friedberg, pianist, appeared together in the afternoon in Carnegie Hall.

Together they gave a delightful performance of Brahms's G major sonata. The other important feature of the entertainment was Mr. Kreisler's delivery of

...and it is a pity that it is not more widely known. It has always needed a great amount of effort to keep it upon the stage. and yet the opera represents some of the finest and its greatest moments of all among the greatest moments of all drama. "Fidelio" was omitted this season, having been heard five seasons ago under Mr. Hertz, not before that for six years. It was given under Gustav Mahler's direction. It is well that it should not be forced too much to the front, and it is also well that it should reappear as it came. Mr. Bodanzky conducted the performance yesterday with evident devotion, though some of his tempos and dynamic uses may not have pleased everybody. There were changes in the cast from the last performance: Mr. Scribner was the Florestan, Mme. Kurt the Leonore, Mr. Braun the Don Fernando, and Miss Mason the Marzelline. Mme. Kurt made her great arias impressive, and Mr. Semblich gave reasonable satisfaction. Miss Mason has been better than she did in the first scene, better in time, for one thing. The opera was presented in the arrangement made by Mr. Mahler, which while it has some advantages, has also some disadvantages. There was real interest and a good deal of applause on the part of the audience.

**RECITALS OF YESTERDAY.**

Times Dec. 12/16  
Miss Lamb, Pianist; Mr. Werrenrath, Baritone; Mr. Sandby, 'Cellist.

Miss Winifred Lamb, a pianist of Chicago, and not hitherto known in New York, gave a recital in the Comedy Theatre yesterday afternoon, in which she showed a greater preparedness to minister to the public than is sometimes the case at first recitals. She already has musical personality, a musical outlook, a well developed technique. Her purpose is plainly serious and her performance is often excellent.

She played Chopin's B flat minor sonata not indeed as a master would play it, and in the funeral march with some lack of impressiveness; but in many ways commendably and even finely. This and Schumann's "Etudes Symphoniques" were the most important of her numbers. There were also several interesting shorter pieces by more modern men. It was not wholly or largely Miss Lamb's fault that her tone had no more depth or resonance; the mufflings on the stage had something to do with it.

Reinold Werrenrath, the young American baritone who has already been heard here this season, gave a second recital at Aeolian Hall yesterday afternoon with a program of songs in German, Italian, and English, which was somewhat out of the ordinary. His singing was of the highest order, of a kind which not a great many singers now before the public make familiar in the concert halls. Richard Epstein, at the piano, added to the success of the program.

Herman Sandby, a Danish 'cellist who was heard here once last season, gave a recital at Aeolian Hall last night. His numbers included Beethoven's Sonata in A, Dvorak's Concerto, three pieces by Sibelius, and a group of Scandinavian folksongs in his own arrangements. He plays as an accomplished artist, with good tone and considerable feeling. Ethel Cave Cole was the accompanist.

**MISS LAMB'S RECITAL.**

Times Dec. 12/16  
Pianist Makes Favorable Impression at Her First Appearance Here.

Miss Winifred Lamb, a pianist from Chicago, gave her first recital here yesterday afternoon at the Comedy Theatre, and in many ways impressed favorably. She is thoroughly musical in all that she does and though her playing lacks force it is graceful and womanly. In Schumann's "Etudes Symphonie" she was heard at her best. She played it with fine musical feeling. Another pleasing number was Caesar Franck's prelude, tango and variations (for organ), transcribed for piano by Harold Bauer, who was one of Miss Lamb's teachers.

Other numbers were Chopin's sonata, opus 25, and short works of Debussy, Dohnanyi, Tschesnekoff, Ralston and Richard Strauss.

**NEW YORK BARYTONE PLEASURES.**

Reinold Warrenroth Gives Song Recital at Aeolian Hall.

Reinold Werrenrath gave his second song recital of the season at Aeolian Hall yesterday afternoon, and though the music halls resound with music day and night it is not often that such artistic singing as this local barytone exhibited is to be heard here. His programme contained many familiar numbers, Schumann's "Widmung," and "An den Sonnenschein," and Brahms' "Von Ewigem Liebe," being included.

Though Mr. Werrenrath is proficient in almost every style of music, it is in German Lieder that he reaches his greatest heights. Aside from the German selections, his programme contained Russian Italian and American songs.

**'CELLIST PLAYS NEW MUSIC.**

Herman Sandby, formerly of the Philadelphia Orchestra, gave a 'cello recital at Aeolian Hall last night where he was heard in a novel programme. Two works of Sibelius, "Mallincoia" and "Solitude," were heard for the first time here, and there were other novelties of his own making, a group of Scandinavian folk songs and a gypsy song of Dvorak, which he had arranged for 'cello and piano.

Mr. Sandby is a 'cellist of unusual talent. His tone is good, and he is well grounded in technical matters. Furthermore, he plays with a good deal of spirit. His accompaniments were well played by Ethel Cave Cole.

**Society Hears**

Times Dec. 12/16  
New Opera 1916  
and New Singer

"Iphigenia in Tauris" Repeated at the Metropolitan and Mme. Sundelius Replaces Mme. Rappold.

"Iphigenia in Tauris" had its second performance at the Metropolitan Opera House last night, and as at its premiere,

...and it is a pity that it is not more widely known. It has always needed a great amount of effort to keep it upon the stage. and yet the opera represents some of the finest and its greatest moments of all among the greatest moments of all drama. "Fidelio" was omitted this season, having been heard five seasons ago under Mr. Hertz, not before that for six years. It was given under Gustav Mahler's direction. It is well that it should not be forced too much to the front, and it is also well that it should reappear as it came. Mr. Bodanzky conducted the performance yesterday with evident devotion, though some of his tempos and dynamic uses may not have pleased everybody. There were changes in the cast from the last performance: Mr. Scribner was the Florestan, Mme. Kurt the Leonore, Mr. Braun the Don Fernando, and Miss Mason the Marzelline. Mme. Kurt made her great arias impressive, and Mr. Semblich gave reasonable satisfaction. Miss Mason has been better than she did in the first scene, better in time, for one thing. The opera was presented in the arrangement made by Mr. Mahler, which while it has some advantages, has also some disadvantages. There was real interest and a good deal of applause on the part of the audience.

There was one change in the cast, Mme. Marie Sundelius, one of the new members of the company, who had the rôle of the First Priestess in the original performance, also sang the song of Diana off stage which originally was sung by Mme. Rappold, and she sang it better than her predecessor. Misses Eversman and Sparkes completed the cast. Mr. Bodanzky conducted brilliantly.

**GODOWSKY AGAIN  
DISPLAYS HIS ART**  
Times Dec. 13/16  
Pianist Interests a Large Audience at His First Appearance This Season.

Leopold Godowsky appeared for the first time this season in a pianoforte recital at Aeolian Hall yesterday afternoon. There was a large audience, which was profoundly interested in Mr. Godowsky's exposition of his art. That art is, in truth, apt to be at times more interesting than deeply moving. It is the art of one who has consummately mastered the mechanism of pianoforte playing; whose playing has the exquisite contour, the perfect chiseling, the finished surface of a cameo. It has a gem-like transparency, and also something of a gem-like hardness and brilliancy.

**DEBUTS OF THREE ARTISTS**

Miss Rosalie Miller and Nelda Hewitt Stevens, Singers, and Bogumil Sykora, 'Cellist, Appear.

When the deeper feelings are to be touched Mr. Godowsky often does not touch them, as pre-eminently in his performance of the largo of Chopin's B minor sonata. It was wonderfully translucent and at times beautiful in tone, but the melody cut its way like steel ruthlessly through the silver filigree, hard and cold and clear. There was little poetry, little warmth in the reading of the sonata, which was, for all the finish and all the complete mastery of its technical problems, pedestrian. There was, of course, still greater mastery of still greater technical problems in Mr. Godowsky's own arrangements of pieces by Weber and Chopin for left hand alone—a futile and Alexandrine form of art—and his "Symphonic Metamorphoses" of Strauss's waltz, "Wein, Wein und Gesang."

Miss Rosalie Miller appeared for the first time in New York yesterday afternoon in a song recital at the Comedy Theatre, a singer of unusual charm and of unusual accomplishment in several ways. Her voice itself is not of remarkable beauty or richness. Its upper tones have less fullness and body than the lower, yet there is no decided lack of equalization.

But Miss Miller has an adept command of it, and has molded it to lyric uses most admirably, and within the limits of its powers her singing has much expression, much variety, much significant denotement of mood. Her performance is truly musical, and shows a musician's view and understanding of the songs she undertakes. Much was to be praised in her artistic and finished phrasing; and such diction as hers, so polished, so clear-cut without the least infringement upon the musical flow of the phrase, is all too seldom heard.

A group of elder French and Italian songs Miss Miller sang with a real understanding of their style. She did nothing better than her group of German Lieder; her singing of both Reger's "Waldensamkeit," from his "Schlichte Weisen," and Marx's "Und Gestern hat er mir Rosen gebracht" was entrancing in its grace and gleeful spirit. She sounded a deeper note in Brahms's "Mädchenlied" and "Von Ewigem Liebe," of which the last needs something more than Miss Miller's resources can give. There were other modern songs in Italian, French, German, and English on her program.

Bogumil Sykora, a Russian 'cellist, made his first appearance in America with a recital at Carnegie Hall yesterday afternoon. His program included an unfamiliar concerto in D minor by Antonio Platti, three shorter pieces of his own composition, another group of short numbers, and Tschalkowsky's "Variations on a Roccoco Theme." Mr. Sykora proves to be a 'cellist of unusual attainments, of facile technique and impressive style. He plays with fine tone. There are defects of exaggeration in his playing which will possibly disappear on later hearings when he drops from his program, as it is to be hoped he will, all such music as is calculated to show his virtuosity rather than his more valuable qualities as an artist. Walter Golde played excellent accompaniments.

Nelda Hewitt Stevens gave her first recital here yesterday afternoon at the Thirty-ninth Street Theatre, presenting a program of old plantation songs and

negro spirituals. Her songs had considerable interest, especially those in which a too sophisticated harmonization had not led too far from the original atmosphere. She sings them well, and the stage setting of an antebellum parlor, with the 1850 costume of the singer, made a charming and appropriate background. Arthur Bergh played the accompaniments on the piano, an instrument whose unvarying intonation does not adapt itself as well to the flavor of the negro intervals as some others.

**GODOWSKY'S LEFT  
HAND PLAYING**  
Times Dec. 13/16  
A Much-Admired Artist Gives a Recital in Aeolian Hall

Leopold Godowsky has played so often in New York and disclosed his excellent characteristics as a pianist as well as his limitations (predominantly emotional and poetic) so many times that it is not necessary to do much more than call attention to the fact that he gave his first recital for this season in Aeolian Hall yesterday afternoon.

There was nothing in his programme except a piece by a stranger named Emerson Whithorne, which was not thrice familiar, and the two transcriptions of Chopin's Etudes for left hand alone (which belong to the category) invited a train of thought which, if carried out, would only add to the prevalent gloom touching the really artistic features of this voluminous season. Chopin wrote his studies to serve technical ends. Those ends are not met when the studies are transcribed to disclose dexterity of a different kind. He imbued them with poetic beauty in order to make them interesting; and, unless that beauty is preserved in all its essentials, a transcription of them of any kind is an affront to the genius which pianists ought to be foremost in respecting.

It would be a feat which would challenge curiosity at least to do a thing with one hand for which two hands had been supposed to be necessary; it is less of a feat to change the thing designed for two hands so as to make it practicable for one, even though the single handed performance requires phenomenal skill. A pugilistic expert probably would say that though it might require an extremely clever man who had one hand tied behind his back to beat a man using both hands, it would not be a proof of so much dexterity if the second man was also handicapped. Perhaps this analogy doesn't quite meet the case of Mr. Godowsky's clever performances with Chopin's studies, but it seems to do so to a considerable extent.

**SONG RECITALS**

Held at Aeolian Hall

And the Comedy Theatre

Times  
Edgar Schofield, Bass-Barytone, and Paul Reimers, Tenor,

Dec. 14/16 Heard

Aeolian Hall and the Comedy Theatre both held song recitals yesterday afternoon. At the former Edgar Schofield, a bass-barytone new to New York, pleased a large audience and disclosed a new and promising talent. Mr. Schofield is a young man of a pleasing personality, who sings with intelligence, taste and a sense of style. His voice is not one of any great sensuous beauty, and in the latter portion of the programme his upper tones were pallid, but it is a voice which he uses with much elasticity.

His singing of the Buononcini aria "Per la Gloria d'Adoravi" was skillfully executed, with lightness, grace and charm, and his German songs were also excellently given. Why he saw fit to include Arthur Somerwell's dull and colorless song cycle founded on Tennyson's "Maud" might well be asked. It added nothing to the programme and subtracted much. Praise, however, is due his English diction. Mr. Schofield is not yet perhaps a finished artist, but he is well on the road to becoming such.

Paul Reimers is a tenor who is well known to us, and his appearance at the Comedy showed his talents at their best. His voice is exceedingly light and his style of singing lacks virility, but he possesses impeccable taste, a fine delicacy of feeling, admirable diction, and intelligence. He was best yesterday in his French songs, such as Hue's "Le Passant" and "Le Petit Tambour," and in his one Spanish popular song, "Mi Nina." He gave these

with lightness, humor and grace. Her singers in his limited sphere is a singer who will always be heard with pleasure.

## MISS GERHARDT'S EMOTIONAL SINGING Beauty Marred in German Songs by Excessive Emotionality

Miss Elena Gerhardt gave the song recital which had been postponed from last week in Carnegie Hall yesterday afternoon. She sang German Lieder exclusively—six by Schubert, six by Brahms, three by Hugo Wolf and two by Richard Strauss. There is nothing to call for special comment, least of all for deprecatory criticism, in the circumstance that an artist who is devoting all her efforts to the field of specific, artistic song, as distinguished from folksong and the operatic aria, should choose a programme in which she felt or feels that she can best display her sympathies; those sympathies naturally conditioning her style of performance. *Dec. 14-1916*

Of Miss Gerhardt's sincerity and of the beauty of her natural gifts of voice and intelligence there has never been a question; nor was any doubt raised at her recital yesterday. It was delightful to observe how deeply she had entered into the spirit of the poems and their settings by four of the great masters of lyric composition. Profoundly convincing of this fact was the manner in which she sang the Brahms songs, "Immer leiser wird mein Schlummer," "Der Tod, das ist die kühle Nacht," and "Von ewiger Liebe."

The only thing which it was possible to deplore was her persistent departure from just intonation, which brought with it the reflection that this painful defect may be the consequence of her too great intensity of emotion (real or simulated feeling), which caused comment when first she appeared upon our concert stage. It would be pitiful if the fault should prove to be a permanent one in the case of so great an artist. *H. R.*

## "Pearl Fishers"

with Mr. Caruso  
at Metropolitan  
*Dec. 4-1916*

Miss Hempel and Other Stars Also  
Heard by Audience in Which  
Are Many of Society.

"The Pearl Fishers," Bizet's melodious opera of life in Ceylon, which opened the season at the Metropolitan Opera House, was repeated there last night. Miss Hempel and Messrs. Caruso, de Luca and Rothier were heard again. The action drags at times, but there are enough good arias and duets for the stars to keep devotees of French opera and Italian singing interested.

## THREE SINGERS AT ONCE.

*Times* — *Dec. 14-1916*  
Elena Gerhardt, Edgar Schofield,  
and Paul Reimers Heard Yesterday.

Three singers were singing simultaneously yesterday afternoon in New York: Miss Elena Gerhardt at Carnegie Hall, Edgar Schofield at Aeolian Hall, Paul Reimers at the Comedy Theatre. There were interesting features in what they all did. Miss Gerhardt has just returned from Germany; she has appeared here for a number of seasons and won abundant admiration for her interpretation of German Lieder, to which she confines her attention. Yesterday she sang groups by Schubert, Brahms, Wolf, and Strauss. Her voice is a fine soprano with rich potentialities. The question has in past seasons been raised here whether her use of it is such as to realize always these potentialities. She sang many things yesterday with great beauty, especially songs that demanded an equable emission of tone and a reposeful style. When there was a call for a more forcible expression of emotion, the poise of her tone was often disturbed. Its quality suffered, and, in the beginning of her recital at least, she wandered freely from the pitch. Miss Gerhardt has a vigorous and sometimes tumultuous temperament that often finds superb utterance in her singing, and sometimes does damage to the artistic finish and beauty of it. She is at all times an artist whose performance is interesting and engrossing.

It cannot be said that Mr. Schofield's singing suffered from an excess of emotional expression, though he is in many ways an excellent singer. His voice, described as a "hass-baritone," has power and vitality, but it is a little dry in quality and lacking the power of varied expression. Mr. Schofield sings with an excellent command of his powers; his vocal emission is free and untrammelled, and his diction is remarkably clear and intelligible. He sang old

songs by Gluck and Brahms, and songs in German and French, and a song cycle by the English composer, Arthur Somervell, twelve settings from Tennyson's "Maud." Such settings, that will intensify and illuminate the significance of the poet's creation, are very difficult to achieve; perhaps impossible. Mr. Somervell, at any rate, has not achieved them. Some of his are frankly dull.

Mr. Reimers's still, small tenor voice has often been heard in New York in recent years, and with pleasure when the surroundings were suited to him and the subject of his song not too ambitious. He has a finished style, sometimes polished down to the dimensions of a miniature. But finish and polish are things to be desired, and they may be enjoyed in Mr. Reimers's singing, with a due allowance for other things lost. His program yesterday was very varied: An air from Handel's "Otto," old German songs, some modern German Lieder, modern songs in French, and a set of French, Spanish, Swiss, Russian, and German folk songs. There were often charm, tenderness, and humor in Mr. Reimers's delivery.

## MISS GEBHARDT HEARD S. *Dec. 14-16* Eminent German Lieder Singer Gives First Recital After Return.

Elena Gerhardt, the distinguished German lieder singer, who was not heard here last season, made her reappearance yesterday afternoon in Carnegie Hall in a recital of songs. The soprano had a large audience and she was long greeted by applause before she began to sing.

Her programme was confined to the field of song in which she specializes. Made up of three groups, it contained songs by Schubert, Brahms, Wolf and Strauss. All the numbers were more or less familiar. Aside from encores, which did not begin until after the second group, there were a few repetitions, and several more were desired.

Miss Gerhardt again delighted her hearers by the beauty of her voice and art. In fact, her voice has never sounded better nor its range of expression seemed more rich in variety. It cannot be said that her performance was on an even level of merit, as her vocal powers, hampered by some lack of perfect tone emission throughout her range, were not able fully to compass in dramatic utterance a few of the songs she sang.

Her list on the whole, however, was one that offered few songs beyond her reach. Some of the lyrics especially well sung were the "Liebesbotschaft" and "Im Abendroth" of Schubert and also his "Auf dem Wasser zu Singen." In the same composer's "Die Allmacht" and in Brahms's "Von ewiger Liebe" the singer was less successful, though in these songs she showed feeling.

A gem in vocal delivery in all respects was Brahms's "Schwalbe Sag' Mir An." This song had to be repeated and so did the "Der Jaeger" in the same group, which was given with charming archness and rare taste. The singer's accompaniments were played by Walter Golde, and his skill proved a valuable asset in the programme's delivery.

## MR. SCHOFIELD SINGS.

Young Bass Baritone Makes Good  
Impression in First Recital Here.

Edgar Schofield, a bass of light voice tending toward baritone, gave his first New York song recital yesterday afternoon in Aeolian Hall. He had a very friendly audience which applauded him to the echo. In some instances he earned at least a substantial measure of the approval meted out to him.

His voice is a very good one, and for the most part its emission is fairly free. His enunciation was distinct, though not always marked by elegance. His French, for example, was not finished. In his treatment of vowel sounds Mr. Schofield often altered the quality of his voice.

But his singing showed intelligent attitude toward the content and style of his numbers, and he sang at least two, the "Diane Impitoyable," from Gluck's "Iphigenie en Aulide," and Buononcini's "Per la Gloria d'Adoravi" unusually well. The flexibility of his voice was particularly noteworthy in the second of these. In short, Mr. Schofield is a young singer with a good voice and much promise, and he probably will develop into a sound artist.

## "LOHENGREN" GIVEN IN SOLEMN STYLE

*Sum* *Dec. 15*  
Wagner's Most "Popular"  
Opera No Longer Popular  
for Sound Reasons.

"Lohengrin" was repeated at the Metropolitan Opera House last night. At the previous performance of the music drama Maud Fay was the Elsa. Last evening the inquisitive young woman was represented by Marie Rappold. Miss Fay's second appearance has not yet been announced. There was an audience of fair size at the repetition of this most popular of Wagner's operas.

For the sake of history the cast in full should be given. In addition to Miss Rappold it comprised Mme. Ober as Or-

trud, as the King Henry as Teichmann, Mr. Braun as King Henry and Mr. Loonhardt as the Herald. It would be difficult to recall a more mournful and depressing version of the romantic and mystical drama than these industrious persons published.

Mme. Rappold, despite an excess of vibrato, at least gratified that despairing wish of Wagner, voiced in a letter to Liszt, that he might cause the "notes to sound from off the death pale paper." The others made various vocal disturbances, but there was little good singing.

However, no one can expect any of them to make serious efforts to breathe the life of beauty into the long drawn phrases of Wagner's melodies, seeing that the achievement most warmly applauded by audiences is always the delivery of *Ortrud's* invocation to her ancient gods, which it is now the custom to utter in the majestic manner of an irate fishwoman.

"Lohengrin" was once a poetic dream, a haunting splendor of passion, poignant flame of pathos. As musically torn to tatters now for the want of singers it would be little better than a pretentious melodrama, were it not for the commendable art of the chorus and orchestra.

## PHILHARMONIC CONCERT

Second Symphony of Sibelius Re-  
ceives an Admirable Performance.

The programme offered at the Philharmonic Society's concert in Carnegie Hall last evening was one of much interest. The compositions performed were the second symphony of Sibelius, the "Letter" scene from Tchaikowsky's opera "Eugen Oniegn" for contralto and orchestra, Strauss's tone poem, "Death and Transfiguration" and the "Immolation" scene from Wagner's "Goetterdaemmerung." Mme. Margarete Matzner was the singer.

The Sibelius symphony, which took up the first half of the programme, was perhaps the number of chief importance through comparatively novel interest. The Boston Orchestra played it here in 1911, and three years later, on January 30, 1914, it was brought forward at a concert of the Philharmonic Society for the first time.

When the symphony was last given here comment in these columns described it as a composition which ought to be presented oftener. It is not as important perhaps as some of the same writer's other works, but it is one which is well made and of a defined character, though this in parts is of a dark and sombre mood. Mr. Strinsky had evidently given very careful preparation to the performance of the work and it was most admirably played by his orchestra.

## A JOINT CONCERT.

Rudolf Ruckert, Bass, and Michael  
Penha, Cellist, Heard Together.

Rudolf Ruckert, a bass of German and Italian parentage, and Michael Penha, a Dutch violoncellist, gave a concert yesterday afternoon in Aeolian Hall. The singer was a newcomer, but the cellist had been heard in recital. Mr. Ruckert sang "In diesen Heiligen Halle," from "Die Zauberflöte"; Schumann's "Two Grenadiers" and other numbers. He sang not invariably in tune, but with a voice of good volume, which he used with judgment and with sympathy and feeling in his interpretations.

Mr. Penha played a sonata of Valentin, in which he emulated Mr. Ruckert's infidelity to the pitch. But he displayed an average degree of technique in slow movements a beautiful tone. There was also genuine musical instinct in his treatment of the methods of expression.

## Miss Muzio in New Role in First Double Bill

*Dec. 16-16*  
"Cavalleria Rusticana" and "Pagliacci" Heard, with Mr. Caruso  
as Canio.

To hear the first double bill of the season an audience that rivaled the opening night for numbers attended the performance of "Cavalleria Rusticana" and "Pagliacci" at the Metropolitan Opera House last night. Mr. Caruso sang in "Pagliacci," his usual rôle of Canio, and the new Italian soprano, Miss Claudia Muzio, added a third rôle to her Metropolitan list, that of Nedda.

As at her first appearance in "Tosca," she demonstrated that she has personality, remarkable ability as an actress and a voice which, if not quite as striking as her histrionic ability, can be made to fill most of the needs of a dramatic soprano successfully. She put some dramatic touches into her portrayal that had not been seen here before. Her singing of the Bird song brought her much applause.

Mr. Caruso's Canio always calls for great applause, and he has not received

it. Many persons consider it a best rôle, though the finer side of his is not needed to sing it. Mr. Amato sang better as Tonio than he has for some time.

## Miss Cheatham Sings New Songs

Written for Her  
*Dec. 16-16*

Every year, "just before Christmas," Miss Kitty Cheatham gives a recital of songs for children and of negro tunes and stories. A little earlier than usual this year, she appeared yesterday afternoon at the Hudson Theatre and attracted a large audience of young persons and others. Among the features of her programme were songs of Ossip Gabrilowitsch and A. Walter Kramer, especially written for her. Several of her numbers she arranged herself, a minuet of Bach and a minuet of the same composer, a minuet of Mozart and a setting of Tennyson's "Little Flower in the Crannied Wall," with music taken from Beethoven.

Then there were several traditional songs from England, Russia, France, Germany and China, and other music by Schumann, Graham Peel and others.

One of the interesting features of all of Miss Cheatham's recitals are old negro songs. She presented a group of these with interpolated stories and explanations.

At the bottom of the programme appeared the following note:—"Miss Cheatham kindly requests the audience to join with her in singing the community songs." And two community songs were sung, "March, March," by Arthur Farwell, and "Our America," by Augusta E. Stetson, music for which had been inserted in all of the programmes.

## THE NEW YORK SYMPHONY.

*Times* — *Dec. 16-16*  
Josef Hofmann Soloist in Chopin's  
First Pianoforte Concerto.

Mr. Damrosch's program for the New York Symphony Orchestra yesterday afternoon included Beethoven's Fourth symphony, which was given a well-finished and well-thought-out performance; Chopin's E minor concerto and two pieces by Rimsky Korsakoff; a march from "Le Coq d'Or," and a "Russian Song."

Josef Hofmann played the concerto. It is not among the most significant of Chopin's compositions; an early work, and not the production of what the Chopin experts would call the "Greater Chopin." At first thought, some may have said they would rather hear Mr. Hofmann in something else. Having heard it, they may have decided that it made not much difference, after all, what Mr. Hofmann played—everything is raised to its highest power under his hands, everything in its perfection, not a cold and formal perfection of mechanism merely, but of subtle and fully grasped understanding, of artistic perception and insight.

It was not made to sound "brilliant" now as a piece of bravura; there was no parade of "morbidezza," where none exists. But there was an exquisite warmth and beauty of tone, ever varying; a finish of phrase, a rightness of relation of each tone and each phrase to every other, a grace and intimacy of the whole conception, that gave great delight.

## Mr. Spierling's Violin Recital.

The most interesting part of Theodore Spierling's violin recital, last evening, in Aeolian Hall, was the first performance of a sonata for violin and piano by Eric Delamarter, in which Mr. Spierling had the distinguished assistance of Ossip Gabrilowitsch. Mr. Delamarter is a Chicago musician who has studied in Paris. His sonata is an interesting contribution to contemporary American art. It shows an original talent, an individual utterance, though it is hardly sustained upon the plane of its best passages. There are, indeed, beautiful and deeply felt pages in it, but the composer has not yet attained unflinching grasp of his material. The slow movement seemed the one in which he most successfully realized his own ideals. The last movement has a strongly marked and haunting rhythmic quality that carries with it a certain restlessness of feeling. The composition is interesting and wholly deserved a hearing; it is the production of a musical talent that ought to make itself further heard.

## Kitty Cheatham Gives a Matinee.

Kitty Cheatham gave one of her holiday matinees of songs and stories yesterday afternoon at the Hudson Theatre, which, in spite of the weather was well filled. Miss Cheatham's program was very much as it always has been, except that she sang new songs by A. Walter Kramer and Ossip Gabrilowitsch and gave some of the numbers she has arranged by setting words to excerpts from well-known masterpieces, and that at the end she called on her audience to join her in singing songs by Arthur Farwell and Augusta Stetson in furtherance of the spirit of community singing. The audience justified her faith by singing, too. Miss Cheatham released all her power to amuse and hold her audience, and the individuality and charm inherent in her work are as much as ever in evidence. Flora M. Donald Will's piano accompaniment lent a value of its own to the program.

# QUARTETTES WIN AT METROPOLITAN

h. J. Tel. Dec. 8, 1916  
Great Voices and Old Favorite Numbers Capture Audiences at Grand Opera Sunday Concert.

## JOSEF HOFMANN WINS AGAIN

Mischa Elman Leads the Philharmonic Program With New Proof of Amazing Progress.

At last night's grand opera concert at the Metropolitan, Edith Mason won and earned the big share of applause for her singing of Caro Nome, from "Rigoletto," a bit of love balladry, which many people think is the best love song in the world. Miss Mason is a new recruit with the Metropolitan forces, but there are many reasons to believe that she will prove herself to be one of the best if she can win bigger appointments in the acting cast.

The program last evening was fairly divided between Puccini and Verdi, which means that the concert was excessively musical and splashed with every tonal color that ever shone upon the middle sea and land of romantic Europe. Margarete Ober sang the "O, Don Patale," from "Don Carlos;" Luca Botta tore a passionately brilliant aria from the fluorescent "Tosca" and de Luca enrapt his audience with a wonderful singing of the themal ballad from "Un Ballo in Maschera."

The two quartette numbers naturally proved to be the big features of the concert. It is not often that any audience can hear the "La Boheme" quartette with Mason, Garrison, Botta and de Luca, and—in the same program—the "Rigoletto" quartette, with Margarete Ober, Mabel Garrison, Giuseppe de Luca and Luca Botta united in the giving of one of the greatest compositions for four voices that the world has known.

Yet that is what last evening's audience at the Metropolitan enjoyed. Conductor Gennaro Papi was very successful with his direction of the "Manon Lescaut" third act introduction and more so with his brilliant reading of the Sicilian Vesper overture. The orchestra gave new and unforgettable value to Miss Ober's singing of the "Don Carlos" number, and, considered as a concert, the performance at the Metropolitan last evening was a perfect success.

### Josef Hofmann at Aeolian.

The Beethoven fourth symphony yesterday afforded Josef Hofmann his most facile and natural avenue of expression at the concert of the New York Symphony Society at Aeolian Hall. He played the Chopin concerto in G minor with tremendous virility, but the audience was in a Beethoven mood and showed it. Two compositions by Rumsky-Korsakoff rounded out a program that was far below the usual Sunday offerings of the Symphony Society, and the orchestral numbers seemed to have been selected without any reference to the expressed desires of the audience.

### Mischa Elman at Carnegie.

The Philharmonic Orchestra accompanied Mischa Elman's playing of the Bruch concerto with wonderful effect yesterday afternoon. The great violinist himself was so amazed and pleased with the results that he went about congratulating all of the musicians. Conductor Josef Stransky had what sporting folk call "a field day," and the audiences entered fully into the amiable spirit of his direction. The ballet suite from "Sylvia" and the Liszt symphonic poem gave Mr. Stransky a crack at versatility, which he was not slow to grasp and demonstrate. It was a brilliant performance, and Josef Hofmann was inclined to admit that he could be afforded to share the honors with the orchestra and Conductor Stransky.

In spite of his automobile accident of last Thursday, which resulted in a long cut over his left eye, Mischa Elman appeared as soloist with the orchestra of the Philharmonic Society in Carnegie Hall yesterday afternoon. He went directly from the Polyclinic Hospital, where he had been since the accident.

Mr. Elman's automobile and a surface car had a collision at Broadway and Forty-second street, and in his efforts to save two valuable violins which he had

with him, he was forced to take the windshield of his car. A dozen stitches were taken in the cut in his head.

The lights were dimmed for the violinist's appearance yesterday, but a small surgeon's dressing was to be seen over his left eye. As he played he stood with his right side to the audience. His contribution was the Bruch G minor concerto, which he has played here many times. No effect of his accident was noticeable in his playing, and his reception at the hands of the audience was even more enthusiastic than usual.

The orchestra, under the direction of Josef Stransky, played brilliantly Liszt's symphonic poem "Les Preludes" and Gade's symphony No. 1. The last number is not played here often nowadays, but it was presented by the Philharmonic Society as early as 1880.

## OLD MUSIC AT THE RITZ.

Two Bach Cantatas Given Under Direction of Sam Franko.

The Friends of Music, at their second concert in the Ritz-Carlton yesterday, gave a program of old music under the direction of Sam Franko, who takes all old music for his province. The most interesting numbers of it were two cantatas by Bach—"Liebster Gott, mein werd' ich sterben?" and "Du Hirte Israel." The former was given for the first time in New York, as was a "concertino" in F minor by Pergolesi for string orchestra. There was also a symphony in A by Richter. A small chorus took part in the cantatas, with George Hamlin, Vernon d'Arnalie, and Misses Meribah Moore and Ellen Leonard as soloists.

They are works of deep, though very different, musical significance. The second has in several places an ingratiating pastoral character, and is, most charming in the aria for bass, "Beglückte Herde," somewhat curiously, for Bach's solo arias generally pursue a thorny path, as was found to be the case in some of the others in these two cantatas. The orchestral and vocal forces that took part were very likely of about the same dimensions as those Bach had at his disposition, but it seemed as if the strings overweighed the ensemble. It also seemed as if a more flexible and expressive style of performance would have reached nearer the heart of this music. It is, however, difficult, and its style is not familiar to players and singers of this day. The concertino by Pergolesi had a pleasing suavity, most agreeably manifested in the andante.

The Philharmonic Society gave a concert at Carnegie Hall yesterday afternoon with Mischa Elman, who wore a piece of surgeon's plaster on his forehead as a memento of his tactical accident of last Thursday, as soloist. The program consisted of Gade's Symphony, No. 1, in C minor, whose performance was something in the nature of a revival, as the work is seldom heard nowadays; Liszt's "Les Preludes," Bruch's Concerto in G minor for violin and orchestra, in which Mr. Elman played the solo part, and Bizet's suite, "Sylvia." The symphony, which was once popular, had interest and proved well worth a hearing, both for its own sake and for the perspective it afforded. Mr. Elman did not seem to be handicapped in his playing by any effects of his accident.

The concerts of last night were given at the Metropolitan Opera House and the Harris Theatre, and the recitals by Yvette Guilbert at Maxine Elliott's Theatre and Sacha Vititchenko at the Princess. At the Opera House a very large audience gathered to hear Medardes Garrison, Mason, and Ober and Messrs. Botta and de Luca, with the orchestra under Gennaro Papi perform a Verdi-Puccini program. The chamber music program at the Harris Theatre was provided by Ethel Leginska, pianist; Evelyn Starr, violinist, and May Mukle, cellist. They played Tchaikowsky's Trio in A minor together, and also gave individual numbers. Beatrice Bowman, soprano, was the vocal soloist. Sacha Vititchenko at the Princess Theatre gave another of his recitals on the tympanon, which were heard here last season. The assisting artists were Alma Clayburgh, soprano, and Victoria Boshko, pianist.

## GADSKI HEARD AT MUSICAL MORNING

Sun Dec. 19, 1916  
Mme. Matzenauer Sings and Fritz Kreisler Plays Before Large Audience.

Mr. Bagby's third musical morning of this season brought out the usual interesting audience to the grand ballroom of the Waldorf-Astoria yesterday. The large audience listened to Mme. Johanna Gadski, Mme. Margaret Matzenauer and Fritz Kreisler.

Mme. Gadski's numbers included Isolde's narrative from the first act of "Tristan and Isolde," a group of English songs and with Mme. Matzenauer the duo from the second act of "Lohengrin." Mme. Matzenauer sang an aria from the second act of "Samson et Dalila" and a group of French and English songs, among them two by Frank La Forge. Mr. Kreisler's violin solos included some of his familiar numbers, including compositions of Bach and Thomé and his own arrangement of the Dvorak "Slavonic Fantasy." Richard Hageman and Carl Lamson were at the piano.

## THE MESSIAH SING. Columbia University Chorus Presents Handel's Oratorio.

Handel's oratorio, "The Messiah," which has frequent rehearsals every year at Christmas time, was sung last night at Carnegie Hall by the Columbia University Chorus, conducted by Walter Henry Hall. The soloists were Anne, Anita Rio, soprano; Miss Marie Morrissey, contralto; Redfern Hollinshead, tenor, and Frank Groton, bass. A large audience heard the performance with apparent interest.

### 'Cellist Plays Own Work.

Engelbert Roentgen, the new first 'cellist of the Symphony Society, was heard last night at Aeolian Hall in a joint recital with Charles Cooper, a pianist, who has been heard here in other seasons. Mr. Roentgen is an excellent player and a musician of good standing. But he is hardly a virtuoso whose playing compels unusual attention. He was heard with Mr. Cooper in Cesar Franck's A major sonata and Debussy's sonata in D minor. He also presented one of his own compositions, "Schule Aroon." Mr. Cooper played the piano parts of the sonatas well and also pleased in a Ballade of Chopin.

## "BLESSED DAMOSEL"

Dec. 20, 1916  
Dr. Damrosch Revives Debussy Work Given by Oratorio Eight Years Ago.

The first concert of the Musical Art Society's twenty-fourth season at Carnegie Hall last evening brought with it a revival of Debussy's setting of Dante Rossetti's "The Blessed Damsel," which had not been heard since the Oratorio Society first gave it on December 2, 1908. At that time it made a favorable, if not profound, impression.

It is one of the composer's early works, being nine years older than "Pelleas et Melisande." Paris of course failed to perceive the true purport of the cantata, for the French capital knew little about the Pre-Raphaelite movement. But the theme was one to appeal to the young Debussy and his composition hints at the future impressionist. However, it is not a subject calling for extended discussion now.

Among the other music on last evening's programme were an extraordinarily beautiful "Ave Regina" of Palestrina and a formidably difficult motet by Bach entitled "The Spirit Also Helpeth Us." In these two works the powers of the present choir of the Musical Art Society were put to a searching test.

The compositions were sung with plenty of rhythmic spirit and with excellence in phrasing and enunciation, but there was much to be desired both in quality of tone and in intonation. Dr. Damrosch has had difficulty of late in securing for the organization singers of the type which furnished its original forces. The character of the music in which the society specializes demands technique of a high order and tonal quality of the best kind. Dr. Damrosch accomplishes much with the material at his command. May Peterson assisted the choir last evening in "The Blessed Damsel" and George Wedge was at the organ. The orchestra was from the Symphony Society.

## MISS PETERSON SINGS.

Soprano Whose Interpretations Show Intelligence and Taste.

Mary Peterson, soprano, gave her only song recital of the present season yesterday afternoon in Aeolian Hall. She sang first a group of four older airs, including an "Alleluiah" of Mozart, in which she achieved no little success through the beauty of her voice and a knowledge of style. Her management of head tones is faulty and on this account her colorature varied from excellent to only fair and there were departures from the pitch. Her feeling and phrasing in these old airs were admirable, and especially so in a "Canzone" by Clampi and Caccini's "Amarilli."

In a set of songs in German Miss Peterson was able to use her vocal powers to the best advantage. She sang with much variety in taste and sentiment and with a voice of more even tone throughout, as well as rare charm and grace in coloring. Schubert's "Nacht und Traume" and Palmgren's "Herbst" were in this group, and so were Goldmark's "Die Quelle," which was unusually well sung, and Mahler's "Hans und Grethe," which had to be repeated.

The last half of the list contained French songs and songs in English. Miss Peterson's delivery of her French numbers lacked somewhat in spirit, but it contained no little elegance of finish and it was evidently much liked. Francis Moore played the accompaniments with artistic skill.

## BARRERE ENSEMBLE.

Helen Stanley Gives Pleasing Assistance in First Concert.

The Barrere Ensemble gave its first concert yesterday afternoon in the Cort Theatre with the assistance of Helen Stanley, soprano. The instrumental numbers were Mozart's serenade in C minor for two oboes, two clarinets, two bassoons and two horns, two movements from a quatuor for four flutes, by Kreutzer; "The Vale of Dreams" and "The Lake at Evening," by Charles T. Griffes; two preludes by A. Walter Kramer, and Kreisler's "Caprice Viennoise" instrumented by Mr. Barrere.

Miss Stanley sang three groups of songs, the last consisting of five by Chausson, with accompaniment by the Barrere Ensemble and Alberto Bimboni at the piano. The concert was one of the audience much pleasure. Miss Stanley sang well, indeed particularly well in respect of interpretative warmth in the "Phidyle" of Duparc.

## MR. GRIEN'S RECITAL.

Barytone Who Shows Intelligence and Musical Feeling.

Alphonso Griem, barytone, gave a song recital last evening in Aeolian Hall. His programme comprised groups of songs by Schubert, Schumann, Strauss and Homer and one group, the third in the list, containing numbers by Haendel, Huhn, Coombs and Arens.

Mr. Griem proved by his performance that he is a musician of fine instincts and a singer who has had a good schooling. His voice is not one of great power, but it has a fine musical quality, and to its use he imparts warmth of color and excellent feeling. Such songs as Schubert's "Wohin" or Schumann's "Mondnacht" were admirably sung. Mr. Griem has limitations in power, but within his compass his work is very enjoyable.

"Il Trovatore" with Claudia Muzio. Verdi's "Il Trovatore" was sung at the Metropolitan Opera House last night with Claudia Muzio as Leonora for the first time in this country, and Louise Homer returning to the rôle of Azucena after an absence. Mme. Mattfeld was Inez, and the male members of the cast were Messrs. Martell, Amato, Rothier, Audisio, and Peschiglian. Mr. Polacco conducted.

## REINHOLD WARLICH

Dec. 20, 1916  
IN A SONG RECITAL

Baritone Is Accompanied by Fritz Kreisler, the Violinist, at the Piano.

Te song recital by the baritone Reinhold Warlich yesterday in Aeolian Hall was unusual in that for the occasion Fritz Kreisler, hanging up the fiddle and the bow, as it were, appeared at the piano as the singer's accompanist. Mr. Kreisler is remembered as having accompanied Pablo Casals, cellist, last spring, at a benefit performance in the Metropolitan Opera House, but yesterday's concert was the artist's public debut as a vocal accompanist.

Mr. Warlich, who had not been heard here in some time, set himself a formidable task, considering his vocal limitations. On his programme were Schumann's "Talismane," a Christmas song cycle by Cornelius, a group of early English and Scotch songs, including three ballads arranged by Mr. Kreisler, another group of early and modern French songs and a number of Russian songs.

With his light voice Mr. Warlich probably would put forward his skill as an interpreter of song as the essential thing about his recital. He appeared to use a mezza-vocce and an occasional outburst of tone but little in between. This tended to a sameness, but nevertheless the singer got some very good effects, though in the first part of his programme his work was uneven.

A serious defect is his poor enunciation and it was at times difficult to tell in what language he was singing. But his style and his interpretative ability were open to admiration.

Nature has been doubly generous with Mr. Kreisler and, it might seem a bit unfair in giving him so much. His accompaniments were thoroughly sympathetic and his artistry, temperament and musical feeling always present. His arrangement of "The Piper of Dundee" is quite effective, and the audience demanded its repetition.

## KREISLER AS PIANIST.

S. Dec. 21/16  
Famous Violin Virtuoso Officiates  
as Accompanist at a Song Recital.

Reinhold Warlich, barytone, gave a song recital yesterday afternoon in Aeolian Hall. The occasion was made of importance by the fact that Fritz Kreisler, the distinguished violinist, was, in the current jargon of the programmes, "at the piano." In other words Mr. Kreisler, who is a violin virtuoso, appeared as Mr. Warlich's accompanist.

Without doubt many honest people were much astonished to learn that Mr. Kreisler could play on a piano. Some of them may have been able to perceive that he did it very well. But there was nothing astonishing in the achievement. Effrem Zimbalist is an excellent pianist and sometimes plays accompaniments for recitals by his wife, Alma Gluck. Mischa Elman can play on the piano, and Harold Bauer can play on the violin.

Many musicians can play more than one instrument. Those who get their education in the better class of conservatories are compelled to do so. All the vocal students in good conservatories have to study the piano, as well as several branches of theory and sight reading. Nevertheless, in these days of easily created excitement and of hysterical journalism the spectacle of Fritz Kreisler seated before a piano and intelligently operating its keys was one to be noted. It is a pity, however, that he cannot accompany himself. He might then be spared the necessity of accompanying Mr. Warlich.

## Kreisler Accompanies Warlich.

A great feeling of curiosity and interest was evidently aroused in the New York musical public by the announcement that Fritz Kreisler, the greatest master of the bow, was to appear here in New York, as well as in several other cities, in the rôle of accompanist for the singer, Reinhold Warlich. A few people in the audience at Aeolian Hall yesterday afternoon had already been privileged to hear Kreisler play the piano, and some of his friends almost regret that that, instead of the violin, was not his chosen instrument. Even these, however, did not know him in the difficult art of the accompanist, and they were delighted to find that here, too, Fritz Kreisler is supreme. New York has heard much wonderful accompanying, but never has anything more beautiful been done in that line. Such rhythm, such tone, such sympathetic appreciation of being second, instead of first, fiddle! Modestly, he refused to share in the applause until it was forced upon him, when he remained, by accident, on the stage for an instant alone.

As Mr. Warlich is a friend of Mr. Kreisler, he will be the first to recognize that it was Mr. Kreisler's accompaniments that were the event of the afternoon, and that drew a part, at least, of the audience. New York hears new singers constantly, and a recital rarely stirs more than the surface of the musical season. It is with regret that one states that Mr. Warlich is not one of the few who does stir the depths. Perhaps, were his training more French, less German, it would disclose vocal beauties not published yesterday. Like many Russian voices, Mr. Warlich's is of rather coarse texture in the lower register, nor does he sing always perfectly on the key, a fault he shares, alas, with the average singer. His diction might well be better, but his most serious lack is passion, fervor, the inner warmth, which frequently expresses itself in a word only, but which communicates itself to an audience with the glow of a great fire. One involuntarily contrasted his singing of the one word *amoureuse* with the same word as sung by Emilio de Gogorza. The whole range of the expression of love lay between. This is partly the effect of faulty diction, but it is a defect which with intelligence such as Mr. Warlich evidently possesses can be overcome, and it is imperative that he should do so. To a singer of ballads the word's the thing, especially when the voice has not the rich, luscious quality which makes the listener forgive all sins of omission in the sheer joy of hearing beautiful sounds. He is thoroughly at home in several languages, as one would expect of a Russian with a German name, who has lived in Paris thirty years.

Mr. Warlich's programme was one of unusual interest, including a Christmas cycle by Cornelius, groups of early English, Scotch, French, and Russian songs,

and all's was of tried French and Russian composers. Schubert's "Talisman" was the opening number. Mr. Warlich made the mistake of putting too many songs of one color together, but

that can easily be remedied on future occasions.

## CONDUCTS ON HOUR'S NOTICE

Hodanzy, M. Elster, Assistant,  
Runs Orchestra for "Fiddello."

Beethoven's only opera "Fiddello" was sung at the Metropolitan Opera House last night. There was an added interest due to the fact that Paul Elster, an assistant conductor, whose labor is usually limited to work behind the curtain, was in the conductor's chair.

Arthur Rodanzky, the regular German conductor, was confined to his home in West End Avenue, with the grip. Mr. Elster undertook the task on an hour's notice and acquitted himself so creditably that he received three recalls for his reading of the "Lenore" overture.

Mme. Kurt, who is also on the sick list, but who insisted on helping out; Miss Mason and Messrs. Sembach, Goritz, Weil, Braun and Weiss were others in the cast.

## MR. WARLICH'S RECITAL.

A Singer with Accompaniments by Fritz Kreisler.

Reinhold Warlich gave a song recital yesterday in which one of the most interesting features was conspicuously announced to be the fact that Mr. Fritz Kreisler played his accompaniments on the pianoforte. Mr. Kreisler has not hitherto been prominent as a pianoforte player, but he demonstrated yesterday that he was one, and the musicianship that has made him one of the great violinists also guides him in the humbler rôle of playing accompaniments. Besides this, he figured on the program as the arranger of three Scottish ballads that Mr. Warlich sang. "The Piper o' Dundee," he has provided with a very clever accompaniment.

The singer is known to New York as an intelligent and accomplished musician, with an unusual knowledge of song literature. This was manifested by his program, which contained interesting and unfamiliar matter, especially Cornelius's set of Christmas songs, and a group of Russian songs, which Mr. Warlich sang in the original tongue. But the program lacked contrast and variety, too seldom lightened, and this was enhanced by the dark color of Mr. Warlich's voice and a certain repression of style that kept his emotional gamut within somewhat narrow limits. Within those limits Mr. Warlich's intelligent style, excellent diction, and artistic sincerity gave pleasure. Unfortunately he was haunted yesterday by a tendency to sing flat.

## SPANIARDS' DEBUT IN OPERA

Cabello Company Sings "Marina" and "El Puñao de Rosas."

Before an audience composed of Spanish Americans and Spaniards a Spanish opera and operetta company, under the management of Fernando L. Cabello, made its New York debut last night at the Amsterdam Opera House in "Marina" and "El Puñao de Rosas," both favorites in the Spanish repertoire. The music of the former, which is of an exacting nature, was beyond the powers of the singers with the exception of the baritone, José Francés, who acquitted himself well in the part of Roque. The other principal parts in "Marina" were taken by Luiz Amelia, Adolfo Jimenez, and Antonio Pastor. The principal singers in "El Puñao de Rosas" were Ernestina Romano, Alejandro Rodriguez, José Francés, and Manuel Noriega.

A lack of sufficient rehearsal was apparent in both pieces and the voice of the prompter was frequently audible.

For tomorrow evening the company announces a program of three one-act operettas, all likewise favorites in the Spanish repertoire. These are "El Dia de la Africana," "America para los Americanos," and "El Pobre Valbuena."

"Samson and Delila" at the Opera. Saint-Saëns's "Samson and Delila" was sung at the Metropolitan Opera House last night with Mme. Homer and Messrs. Caruso, De Luca, Schlegel, Rothier, Bloch, Audisio, and Reschiglian making up the cast. Mr. Polacco conducted.

## CARUSO SHOWERS GOLD.

\$2,000 for Opera Chorus and Others  
'Hansel and Gretel' and 'Martha.'

While Caruso gave his day's pay in a shower of five-dollar gold pieces to 400 members of the Metropolitan chorus, orchestra, and stage hands, with Christmas watchguard buckles of platinum, his own design, to some of the men higher up, two operas new to the season's list were sung to record audiences on Broadway yesterday afternoon and evening. At the matinee Humperdinck's "Hansel and Gretel" drew the largest number of paid admissions in eleven Metropolitan years of the children's classic.

Miss Garrison and Mme. Delaunoy, in the title parts, made the most youthful team since the original production at Daly's, while Mme. Homer and Mr. Goritz added to the fun, and Miss Roberson, entering into the spirit of the day, spilled the stage milk bottle over a surprised harpist in the orchestra. The

Miss Thayer, who had been so finely depicted the cast, and Mr. Hageman conducted.

Melodious "Martha" last evening was twice held up by demand for encores that would not be denied. Miss Hempel had to repeat "The Last Rose of Summer." Mr. Caruso tried to escape after Pletow's own air, "M'Appari." The house roared with applause and laughter until the tenor sat down and sang again. Mme. Oher and Mr. De Luca joined the stars in the quartet, and Mr. Papi led without mishap probably the jolliest village fair ever acted on the serious opera stage.

## 'FRANCESCA' IS SUNG FOR FIRST TIME HERE

Zandonai's Opera, Founded on D'Annunzio's Tragedy, Causes

No Furor at Metropolitan.

## ITS FIRST ACT IS PLEASING

A Medieval Battle Scene Jars on Finer Spirit of the Work—Mme. Alda Charms in Title Role.

FRANCESCA DA RIMINI, a tragedy in four acts and five scenes, by Gabriele d'Annunzio. Adapted by Tito Ricordi. Music by Riccardo Zandonai.

Francesca	.....	Frances Alda
Samaritano	.....	Edith Mason
Ostasio	.....	Ricardo Tegan
Paolo	.....	Giovanni Martinelli
Malatestino	.....	Angelo Bada
Blanciflore	.....	Mabel Garrison
Garsenda	.....	Lenora Sparkes
Altichiera	.....	Sophie Braslau
Donella	.....	Raymonde Delaunoy
A Maid of Honor	.....	Queenie Smith
The Slave	.....	Flora Perini
A Notary	.....	Pietro Audisio
A Jester	.....	Pomplio Malatesta
An Archer	.....	Max Bloch
A Torchbearer	.....	Vincenzo Reschiglian
Conductor	.....	Giorgio Polacco

Riccardo Zandonai's opera, "Francesca da Rimini," the third of the season's promised new productions at the Metropolitan Opera House, was given there last evening. It was the first performance in this country—no doubt of it. The production caused no great excitement. It enlisted the services of none of the singers whose names most deeply stir the public's imagination. Neither composer nor poet has presented anything sensational. The audience was not so large as it often is at a first performance. There was pleasure manifested after the first act, which is particularly pleasing, and there were recalls then and later for the principal singers. Whether the opera will make a wide and general appeal was not clearly demonstrated; perhaps it will not, and for sufficient reasons.

"Francesca da Rimini" is the second of Zandonai's operas to be heard here. His "Conchita" was performed by the Chicago Opera Company at the Metropolitan Opera House four seasons ago. He is a young man, only 33 years old, though he has already produced several operas and is esteemed one of the promising talents in Italian operatic art. "Francesca" was first performed in Turin in 1914, and was given in London the same season. It is a very different affair from "Conchita." That was an attempt to outdo "veritism" and "realism" in lyric drama; an attempt to capture actual "reality"—so the composer said—upon the stage. He strained all his powers to attain Spanish local color; and in his effort to achieve "reality" quite neglected the claims of music as an integral part of an operatic work. "Francesca da Rimini," on the other hand, is an imaginative and poetic treatment of an age-old tragic theme, universal in its appeal. It is an attempt to give music its true function in lyric drama as an idealizing power, clarifying the emotional vision of the drama. It is significant that this young Italian composer has now found a purely Italian treatment for a purely Italian legend, embodied in an Italian poet's work; music that may fairly be considered of a purely Italian spirit, though rarefied to the point of a tenuous abstraction; submitted as little as may be to the influences of other schools outside of Italy. Montemezzi did a similar thing in his "L'Amore dei Tre Re"; and there have been but few others.

## A Setting of d'Annunzio's Play.

"Francesca da Rimini" is a setting of Gabriele d'Annunzio's play, heard here in its original form in the seasons when Eleanor Duse was acting in New York. There is no need of describing it as the work of one of the first of contemporary Italian poets, a beautiful text, and a subject eminently fitted for musical treatment. The poet himself entrusted his work to this treatment, offering suggestions, making one or two slight changes in his text and, indeed, imposing certain conditions that the play is based on a story told by Boccaccio, and that the legend itself enters into one of the most famous passages of Dante's "Inferno." The dramatist's work, as is necessarily the case when a drama is submitted to musical treatment, is much curtailed; but what is left is more than a mere paring down of a masterpiece to make a servile, operatic libretto. It fairly represents, and in large measure, d'Annunzio's work. The text is in his own words. The arrangement has been skillfully made by Tito Ricordi. Much of it—the second act prevents us from saying all of it—is truly matter for musical treatment, in significance, raises to a higher ideal plane, increase in emotional and dramatic potency.

We are shown first Francesca and her girl companions in the court of the

act of the Palace. The act is admirably planned to put the spectators into the right mood, into the feeling of the time and place—medieval Italy, the life in the castle of a great family; to gain their sympathy for Francesca through her own personality and on account of the hard bargaining of Ostasio and Ser Toldo, and their wicked device of sending Paolo to Francesca as a trap to win her consent to wedding his ill-favored brother Giovanni. The act is a fortunate introduction to the opera, and wins a favorable attitude from the public at the outset. The music has as much beauty and charm as any that the composer has put into his work. The trio of three archaic instruments, and the sound of some of them mingled behind the scene with the orchestra give a note that is skillfully utilized. The songs on the balcony are not without delicate expressiveness. The movement and action are engaging, and the final tableau, where Francesca holds out a rose to Paolo as he enters, both rapt and in silence, is a true emotional close and climax.

## Battle Fails in Illusion.

A battle upon the stage is difficult, and an operatic battle is so difficult as to be impossible. That Zandonai attempted one in his second act is said to be due to the insistence of d'Annunzio. It is a mediaeval battle, of course, with defenders thronging upon the battlements, arrows and stones flying through the air, and finally a catapult throwing boiling water or melted lead. But it fails to produce illusion. The scenery is less skillfully executed than that of the other scenes. Stage battles are better left to the imagination and fought off the stage. Zandonai has, of course, resources enough to keep the tumult and the shouting going; and at the same time mingles the note of Paolo's heroism and Francesca's love. But the whole act is a jarring and needless disturbance of the finer spirit of the work.

The third act is again more felicitous; the richly adorned room is one of the best of recent stage settings seen at the Metropolitan; it is, indeed, a scene for music, offering suggestions to the musical colorist such as Zandonai has gone in with all his might to be: the reading in Galeotti, the Spring songs of the girls with the little orchestra of lute and wood winds upon the stage, and finally the long scene between the lovers that ends with the passionate kisses sealing their love. This is gracious material for the composer. There is something here of an embodiment of the famous passage of Dante:

"One day, for pastime, we read of Lancelot, how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no further."

There is restraint in both the poet's and the musician's treatment of this scene that gives distinction and that raises it above the conventionalities of opera.

The last act is mistakenly long. It is divided into two scenes, in the first of which the malignant younger brother implants suspicion in the mind of the elder—at great length. The episode of the severed head is unnecessary, and leads to nothing essential. The second scene, where Paolo and Francesca meet after she has dismissed her sister and attendant maidens, is for a good space sluggishly developed. From the arrival of Paolo both poet and musician move more rapidly and more interestingly; the final catastrophe, when Giovanni breaks in upon the lovers and dispatches Paolo and Francesca as she precipitates herself upon his sword, is swiftly accomplished and with a corresponding potency of dramatic effect.

## Score Lacks Musical Substance.

But in all these scenes the listener longs for a more vital and significant musical expression; for more real musical invention; for that which will cast a stronger spell upon the musical sense. Zandonai, indeed, works with a minimum of specifically musical ideas. There is little musical substance in this score. The composer has spent himself on subtleties of orchestral combinations, instrumental figurations, harmonies often of the most advanced and reconceivable kind, melting and blending—in a word, on orchestral color. Through this haze of color, shifting as the dolings, the sayings, the feelings upon the stage shift, the drama is perceived. In his treatment of the orchestra for his purpose Zandonai is a master. He has produced many subtle, even novel effects, of instrumental color. This is not to say that he does not venture upon the use of definite and subsequently recognizable themes; though he rarely uses them for the purposes of extended development. They are substance, often short figures, insistently repeated. There is such a one in the first act, a broken chord appearing in many positions, harmonies, and rhythmic guises. There are others in the fourth act, among them one that curiously recalls one native to the Nibelung's Ring. Careful scrutiny would discover still others; but it is evident that the composer has put little stress upon this feature of his score, and it scarcely repays study. Any suggestion of Wagnerian influence in Zandonai's music would be unjust. If any influence is to be discovered it is in the later style of Verdi, as manifested in "Otello," but not much more than a suggestion.

## Some Charming Episodes.

There are a few charming episodes that stand out from this ill-defined musical background: the trio of women on the balcony in the first act, the Spring song for women's voices in the third. An interesting detail in Zandonai's color scheme is his use of certain archaic instruments, as those set down in the score as the lute, the viola da gamba, and

The late a solo singer playing the viola pomposa like a five-stringed cello with a set of five metallic strings below, vibrating sympathetically and giving a charming quality of tone; the piffero an elementary oboe. It should be said, however, that the first two of these are not wholly identical with their prototypes in musical history.

#### The Performance Admirable.

The performance of the opera was in many ways admirable, though it did not stand on the highest level that the Metropolitan Opera has in its record. Mme. Alda was not lacking in grace, charm, and sympathetic quality as Francesca; there might have been more of both in Mr. Martinelli's impersonation of Paolo. Mr. Amato had a characteristic part as Giovanni, which he made duly lowering, duly baleful. The maidens attendant upon Francesca were acceptably represented both in action and song. Mr. Polacco had charge of the performance and carried it through with skill and an unceasing endeavor to realize the various effects aimed at by the composer, securing an excellent interpretation in the playing of the orchestra, which had no easy task; an interpretation that had at times subtlety and force.

## 'FRANCESCA' HAS AMERICAN DEBUT

Dec. 23/16

Zandonai's Opera Heard at the Metropolitan by a Large Audience.

FIRST ACT IS THE BEST

Orchestration Is Splendid and Is Staged With Skill and Liberality.

#### "Francesca da Rimini"—Metropolitan Opera House.

Francesca	Frances Alda
Samaritana	Edith Mason
Ostasio	Riccardo Zandonai
Giovanni	Pasquale Amato
Paolo	Giovanni Martinelli
Malatestino	Angelo Bada
Biancafore	Mabel Garrison
Garsenda	Lenora Sparkes
Attiliara	Sophie Braslau
Donella	Raymond Delaunoy
A slave	Flora Perini
The notary	Pietro Audisio
A jester	Pomilio Malatesta
An archer	Max Bloch
A torchbearer	Vincenzo Reschiglian

"Francesca da Rimini," opera in four acts, libretto by Tito Ricordi, music by Riccardo Zandonai, was performed at the Metropolitan Opera House last night for the first time in this country.

The book is the tragic poem of Gabriele d'Annunzio, adapted by Mr. Ricordi, but without alteration of the text. The librettist's work was one of condensation. The opera was once announced for production by the Boston Opera, but the promise was not fulfilled. A numerous audience assembled last evening and the performance was observed with close interest.

Zandonai has followed the example of Montemezzi in selecting a distinguished Italian tragedy to set to music. But in certain details he has gone further than the composer of "L'Amore del Tre Re." The story of Paolo and Francesca is a family tradition of the Malatestas, who were the masters of Rimini in the age of the despots, the fourteenth and fifteenth centuries.

#### In Dante's "Inferno."

Incidentally the tale belongs also to the Potentani, despots, of Ravenna, of which family Francesca was the fairest daughter. The history was narrated to Dante by the Malatestas and he made of it an incident of the fifth canto of the "Inferno." The opera is the story of an Italian family, told and sung in music by Italians. There should be something distinctive in this at any rate.

In the noble lines of Dante one finds the story among references to some of the world's great lovers—Paris, Achilles and Tristan. The action calls to mind the mighty Teutonic tragedy with the sermonizing of King Mark transformed into flaming action, as it was in Tennyson's "Last Tournament."

"Mark's way," said Mark, and clove him through the brain." Lawrence Barrett as *Lanciotto*, called Giovanni in the opera, and Eleanora Duse as Francesca are also conjured up as shining memories, but not by anything in last evening's performance.

The tradition makes the oldest of the three brothers deformed. D'Annunzio goes no further than lameness. But Giovanni is cruel, while Paolo is young, gentle, radiant in manly beauty. Poor Francesca is tricked by her brother for political reasons. She sees Paolo, believes him to be her prospective husband, and yields up her allegiance.

Straight to the heart.  
He wounded her. If she is beautiful,

So sings *Garsenda*, one of her women. The youth enters her garden and she gives him a rose and her life at the same moment. A very foolish stage battle occupies the second act, while in its foreground struggle the two lovers in the tightening coils of fatal passion. Glimpses of Giovanni and the young brother, *Malatestino*, show us where lurk the forces of destruction.

#### Betrayal by Malatestino.

In the third act the lovers do that which Francesca in hell told Dante was their undoing. They read of Launcelot and Guinevere, and the story of the kiss brings their lips together. All that remains is for *Malatestino*, mad with his own hopeless passion, to betray the pair to Giovanni and for that one, having stabbed both to death, to break his sword across his halting knee.

Much might be made of such a story if it were simply told. But it is not. The play is crowded with persons and movement. The music is not wholly focussed on the principal theme. Its force is disseminated among spectacular episodes, minor personages who are troubled with petty griefs, and even among some conventional operatic puppets, who must perforce stalk through great moments. There has been altogether too much reverence for d'Annunzio. If his wicked brother, his notary, his bowmen and catapults, his slave and his dancers had all been banished and the tale rigorously cut down to its essentials and enacted in three swift thrilling scenes, we might have had a less admirable piece of poetic literature but a far better opera book.

In the development of the music Zandonai has fallen an inevitable victim to his libretto. Setting aside for the moment all consideration of the style and quality of his score at its best, we cannot escape perceiving that the best composition is presented to us at precisely those points in which the essential facts and potent passions of the tale are made known.

#### Second Act Disappointing.

The exposition of the fundamental situation is accomplished in the first act with some approach to directness. The accessories are all valuable contributions to the creation of the mood of the scene. The second act reads well and might act well, but it sings badly. It is not of such stuff that cohesive and significant music is made.

The third act contains the greatest moment of the drama, but not of the score, for Zandonai shoots his bolt in the first act and makes but a sorry pretence of meeting the clamor of elemental desire in the ineffable moment of the kiss that overturns a world. As for the last act there is one brief cry of passion from the lovers and the rest is brutality published in rude declamation and physical violence.

The composer has made a valiant essay at providing adequate delineative apparatus. He has given us perforce a soprano heroine, a tenor hero, an unlucky barytone and a treacherous second tenor brother. We also have *Francesca's* brother, who must also be a barytone, and he is provided with a nondescript *Notary* to whom to give information needed by the audience. There are four women of *Francesca*, two sopranos and two contraltos, who sing much melodious matter with pretty harmonic effects.

There is a contralto slave, whose chief office is to open the chamber door for the lover, but who has some good arioso to sing. The women's chorus contributes a welcome to the bridegroom in the first act and some wails off stage in the battle scene. The men's chorus adds to the turmoil of trumpets—even ancient ones on the stage—trombones, tubas and drums, which unite with flying arrows and stones to make a medieval combat.

#### Archaic Instruments Played.

Archaic instruments are summoned to intensify illusion. An oboe, a lute and a viola pomposa play on the stage in the first act and again in the third act. They serve well their purposes and Zandonai has so cunningly planned his orchestral score that these venerable voices triumph amid suppressed sonorities.

When we come to examine this music closely we find ourselves in the territory opened to Italian composers by Verdi in his "Otello." It is the land of lyric drama from which the long accepted forms of opera, the stock phrases or recitative, the ceremoniously introduced aria, the ensemble made for ensemble's sake all have given way to the fluent conversational arioso which from time to time assumes the definite publication of passion in lyric accents truly melodious, but unshackled by rhythmic conventions or conventional reiterations.

Under all this flows the endless stream of orchestral comment or illustration, sometimes thin and almost imperceptible, again rushing onward in torrential fullness and splendor.

Of course there are some representative themes. The world of opera music seems to have been doomed to them by Wagner. But fortunately they play a small part in "Francesca da Rimini." Only the limping thunder of the tuba which signifies Giovanni, will force itself upon the casual hearer.

#### Orchestration Is Fine.

The orchestration of the opera is unusually fine. It is always appropriate, rarely obtusive, rich in variety of color.

and capable with skill and taste of effects which are devised with good taste.

The vocal parts are also written with a sure hand. Indeed Zandonai's technique has undergone a striking development since "Conchita." The disoriented uncertainty of his former style has vanished and in its stead we have the firm, coherent writing of a man who has passed the stage of apprenticeship and must be accounted a competent professional workman. If his inspiration were equal to his craft he would be heralded as a new light in the Italian heavens.

The best act of "Francesca da Rimini," as already noted, is the first. From the moment the four women appear on the balcony with their charming prattle and invite the wandering jongleur to tell the story of Tristan till the gallant young Paolo enters the gateway and sees the rose of love proffered to him by the hand of Francesca a tender and aristocratic beauty fills the theatre. The writing for the four women, for the chorus and for Francesca is all admirable. The finale of the act is opulent in sensitive feeling and the curtain falls upon a clear and touchingly drawn dramatic picture. If the three other acts equalled this the opera would be certain of long life.

In the third act again there is effective composition in the duet for Paolo and Francesca, but not for a moment does the hearer discover the sounding of a master note.

#### Lacking in Significance.

For a few fleeting moments in *Francesca's* measures beginning with "Paolo, datemi pace," the composer has approached the pathos of the text, but he soon returns to his fluent and illusory phrases which have admirable musical sound but little of searching significance.

We hear the tuneful song of a skilled composer who knows the voice and the theatre, but who is not driven impetuously out of self-consciousness into the region of true creation. The first act is all beautiful within its limits; the third is beautiful in certain moments, but disappointing in the inadequacy of its emotional utterance.

For the rest we have much that is strenuous, as in the battle, and much that is a tonal delineation of sheer brutality, as in the tragic scene between the two brothers in the last act. It is a pity that much of the opera is made in a manner, which will invite comparison with the masterpiece of Montemezzi, which also went forward into the interior of the promised land entered by the aged Verdi. The comparison will not benefit Zandonai, albeit his first act will assuredly stand securely wrapped in its own idyllic beauty.

The opera has been put on the stage at the Metropolitan with liberality. The scenery is particularly fine in its massiveness of character and its representation of the luxury of the despots. The costumes too are all good and swiftly bring to mind famous portraits in the galleries of the Pitti and the Uffizi. The pictorial attractions of the opera have the value of freshness.

**'THE MESSIAH' SUNG BY CHORUS OF 1,000**  
Five Thousand More Hear the Christmas Classic in Madison Square Garden.

ORCHESTRA OF 90 PLAYERS

David Bispham, Kitty Cheatam, and Alma Simpson the Soloists at "Tree of Light" Celebration.

Five thousand persons were seated in Madison Square Garden last evening when the 1,000 more of the Community Chorus marched in at 8:30 o'clock from the city's "Tree of Light," in Madison Square, to sing Handel's oratorio, "The Messiah." It was the first attempt in many years to give the Christmas classic on so large a scale, and was conducted by Harry Barnhart. At the first note of "America," by way of prelude, the throng arose and the men took off their hats. Many joined in the song.

During a pause midway in the oratorio the hall rang with Christmas hymns, "Silent Night," "O Come, All Ye Faithful," and "Hark, the Herald Angels Sing." At the close of the evening came Mrs. Stetson's "Our America" and "Nearer, My God, to Thee." An orchestra of ninety players assisted in the Handel airs, sung not by soloists, but by the several groups of trained voices, from 100 tenors in "Every Valley Shall Be Exalted" to 300 or more sopranos in the climax, "I Know that My Redeemer Liveth." A moment before that the entire house had risen, as other audiences will this week, for the "Hallelujah Chorus." Old-timers, hearing that "Hallelujah," were carried back to Theodore Thomas's festivals in a New York synod more than a generation ago.

For two hours last night's performance of the oratorio, freely admitted, filled the hall, the police reservation in the garden. Inside a staff of uniform from Carnegie Hall, where "The Messiah" is often heard, lent expert aid in handling the throng.

Companies of Boy Scouts that arrived last of all under military leadership stirred the onlookers to applause as they counter-marched down the broad aisles or squatted campfire fashion upon the floor. The top gallery alone was screened by a canopy of bunting. Under this effect of "sounding board" those on the raised platform at the Fourth Avenue end made themselves heard to the furthest corner of the garden.

Before entering the Garden the great chorus had assembled at the "Tree of Light" in the square and had sung there, spectators who had gathered to witness the spectacle joining in the singing. Among the soloists were David Bispham, Kitty Cheatam, and Alma Simpson. An orchestra of ninety pieces accompanied the singers.

This afternoon's celebration at the "Tree of Light" will be especially for children. At 4:30 this afternoon the "Kiddie Klub" will sing at the tree, with Robert Stuart Pigott conducting. Boy Scout soloists will also sing.

#### THORNG HEARS SCHELLING.

Pianist Gives an Interesting Program in Aid of Polish Relief.

The most notable event of the holiday concert season was the return of Ernest Schelling, who gave his first recital in Carnegie Hall yesterday afternoon. This recital, which had been postponed from an earlier date, was for the benefit of the Polish Relief Fund. Mr. Schelling's program was of remarkable interest. Beethoven's sonata, Op. 111, with which he began, is a piece that he has played here before, and in which he has shown his finest powers as an artist. It is a performance that in itself rightfully puts him among the foremost pianists of the present day.

An unusually interesting feature of this program was the appearance on it of two of the preludes and fugues, and one more prelude from "The Well-Tempered Clavier" of J. S. Bach, a treasury that public pianists have almost wholly neglected in favor of the virtuoso arrangements of the organ preludes, fugues, and toccatas. It is significant that some of the more discerning are turning to the music of Bach as Bach wrote it and finding in it, as Mr. Schelling found yesterday, its deeply romantic spirit and its inner recesses of beauty. Nothing that Mr. Schelling played disclosed more convincingly his appreciation and insight.

For the rest, the music was of living men, except some Spanish dances of last year's visitor, the late Señor Granados, and much Chopin, including a four encores; a nocturno after the first part of the program, and after the second and half the A flat polonaise, then the "military" one in A major, and a final etude. Always a friend of the Poles, Schelling's Chopin has been the passion of his career. The Chopin-Liszt "Moja Pieszczołka" was a beautiful thing in contrast of simple melody between the brilliant mazurkas and sharp minor scherzos.

Mr. Paderewski, present with his family in a box, listened to his own A minor variations and fugue admirably played. These were not the later work of the pianist published at the same time as Paderewski's piano sonata, but his early series, brilliant and tuneful. The Flonzaleys, from an upper box, heard a novelty by their countryman, Emile Blauvelt. Sent from Switzerland since the war under the name of "Passacaglia," the piece is rightly known as "Toccata," and it sounds the alarm of real battles in the Alps.

Mr. Schelling's brief but expressive tone-picture of "Fatalem," new to most hearers, was an apt sequel. Though written six years ago, it had the wartime touch in a final overcoming of all things by fate. Grouped with the novelties was Stojowski's "Vers l'Azur," already familiar. The audience was large and appreciative.

**Miss Muzio in 'La Tosca'**  
Shows Gain in Repose

Puccini's "La Tosca" was sung at the Metropolitan Opera House last evening with Claudia Muzio in title part, Antonio Scotti as Baron Scarpia, while Luca Botta appeared as Cavaradossi for the first time this season.

Miss Muzio gave an intensely dramatic interpretation of Tosca, toning down some of her exaggerations of gesture and attitude that marked her performance on the occasion of her debut. She has gained considerable in repose and authority, and her singing impressed her audience for its fresh, youthful quality rather than for its warmth and finesse.

Mr. Scotti's portrayal of the crafty, cruel Scarpia was marked by its customary subtle art and consummate skill, and Mr. Botta, though not an heroic figure usually, acted with notable spirit and sang delightfully.

Mr. Polacco's direction of musicians and singers contributed no small share to a spirited and colorful performance.

Mr. Caruso is at his best in parts such as Nemoïno, the peasant dullness and comically. It is comedy of an elementary kind, and Nemoïno a figure greatly to impress the audience, but Mr. Caruso sings with obvious affection and mastery of it. All the period is summed up in *Una Furtina Lagrima*. "Caruso sings with a by no means tear nestling in his voice," and was prodigious applause was demanded for more. There sprang Adinas, perhaps, Hæmpe, but her singing was in the line of the best traditions, and delighted the audience singing among the best. Scotti is an adorable mellowly justifying Adina's first in the matter of songs. He has excellent voice, and sang with spirit and verve as he acted. A pity that the same was Mr. Didur, who appeared in *camara*. He was extremely in fact, could make little pretence of singing with faintly. So obvious was his that an oral or printed made unnecessary as

...a voice in command to help... out his conception of the... clearly that of a most... quick, with the true spirit of... And Mr. Didur has a greater... of singing the music and mak-... of the points without the use... of "parlando" than many of his buffo... predecessors have had.

The chorus entered into the situations with much gusto and sang very well indeed.

Last evening "Lohengrin" opened a new series of popular Saturday night performances, to continue to the end of April. The special half-price subscription this year was said to be one of the largest in the history of the house. In the opening cast were Mmes. Hapgood and Ober, Messrs. Ullius, Well, Leonhardt, and Ruysdael. The conductor was Mr. Bodanzky.

#### Bauer and Thibaud Together.

Messrs. Harold Bauer and Jacques Thibaud appeared a second time together yesterday afternoon in Aeolian Hall, in music for pianoforte and violin. There was a large audience that listened to an extremely artistic performance. The two played together Mozart's sonata for pianoforte and violin in E flat in a manner that showed that there is a good deal in Mozart yet, and even in the violin sonatas that are sometimes treated with lifted nose, and Cesar Franck's sonata. Mr. Bauer played Schumann's "Scenes" from "Childhood" and his "Toccata," and Mr. Thibaud Ernest Chausson's "Poeme," that appeared on his first New York program.

Messrs. Ganz and Spalding Play. Rudolph Ganz, pianist, and Albert Spalding, violinist, two of the best known resident artists, united yesterday afternoon in a joint recital in Aeolian Hall. Their concerted pieces were Brahms's A major sonata for pianoforte and violin and Schubert's Fantasia Op. 159, for the same instruments. Their sympathetic feeling for ensemble playing and intimate understanding were manifested in a charming performance of Brahms's sonata. Mr. Spalding also played Handel's sonata in D with André Benoist, and Mr. Ganz a group of pieces by Chopin.

## FARRAR AGAIN HEARD IN OPERA

*Tri-Music Jan. 2, 1917*  
"Madama Butterfly," "Parsifal" and Recital Provide Holiday Music

Three entertainments did service of a kind to enliven and edify the music loving public of New York on the first day of the new year. The last of the three was the performance at the Metropolitan Opera House of "Madama Butterfly," and this, quite naturally, made the largest popular appeal, owing to the fact that in it Geraldine Farrar effected her reappearance with the company.

The big theatre was more or less vocal for nearly two hours. Puccini's pseudo-Japanese opera in the evening having been preceded in the afternoon by one of the representations of "Parsifal," the work which for years has been utilized by the management to give a chastened tone to our holidays, whatever their origin or purpose—social, political or religious. Wagner's solemn festivity attracted a fine audience and received an excellent performance, the artists concerned being the same as those who took part on Thanksgiving Day, except that Mr. Ullius replaced Mr. Sembach in the titular rôle.

In "Madama Butterfly" Miss Farrar's principal companions were Messrs. Martinelli and Scotti and Miss Fornia, with Mr. Polacco in command of the harmonious forces. The audience was one of the most numerous that the opera has ever drawn into the Opera House, a circumstance made particularly noteworthy by the fact that the magnetic services of Signor Caruso were dispensed with.

The attendance was a fine tribute to Miss Farrar and to the opera in which her artistic qualities have consistently been displayed in their best light ever since she joined the Metropolitan forces. She sang and acted with all of her old charm and the representation was thoroughly admirable in all respects.

In the afternoon Rudolph Ganz and Albert Spalding, both of whom had given individual recitals before this season, gave a joint recital in Aeolian Hall, the chief incident of which was Brahms's Sonata in A for pianoforte and violin. The pianist also played some pieces by Chopin and the violinist a sonata by Handel with Mr. André Benoist at the pianoforte. H. E. K.

#### Jan. 2 Farrar's First Appearance. 1917

Geraldine Farrar was performing two important rôles in New York last night, Joan of Arc in the movies and Mme. Butterfly at the opera. The opera-house held a "Caruso audience" to hear the American soprano, and they were well rewarded for their enthusiasm, for Mme.

Farrar was at her best vocally and dramatically, and there is nothing better on the operatic stage to-day than her best. Her Butterfly has been commented on so frequently that there hardly seems anything new to say, and yet, each time, by some special touch of beauty, some particular gesture of tenderness, she brings out the charm of her conception of the little Japanese girl. Last night the high-water mark of her performance was her expression when she hears the signal gun of the American man-of-war which is bringing back Pinkerton. It cannot be described. It was only a quick catch of the breath, a pause, a radiant look, but in it Geraldine Farrar exhibited all her mastery of her art. Particularly noticeable at this point also was Mr. Polacco's sympathy for her work and his splendid team work with her. Had he not felt that pause as she did, the situation would have been ruined, but he did, great artist that he is himself.

Mr. Scotti is so completely identified with the rôle of Sharpless that he lives it; he is the American Consul at Nagasaki, and one can hardly believe that, between whiles, he is at the Metropolitan acting and singing other rôles quite as felicitously as he acts and sings this one. He is to-day one of the few great artists of the world, a man who combines at their best the qualities of the Italian and the French schools. He lent special tenderness to the touching letter scene and to the subsequent one where Butterfly brings Pinkerton's child to exhibit to him. Mr. Martinelli was a good average Pinkerton. His voice lacks mellowness, but it is true to the key, and he acts the thankless part very well.

Polacco, like Anton Seidl, has a singularly delicate feeling for orchestral perspective, a sense of tonal balance whose result is a constant joy to the ear. If you want to hear all the inner and frequently hidden beauties of Puccini's masterwork, go and listen to Polacco's unfolding of its exquisite orchestral colors, his building of its thrilling climaxes, his

weaving of the shimmering web of tone which the Italian composer wrote as a glowing background to the vocal parts of "Butterfly." It is a pure delight, and one which people sometimes fail to realize consciously, although they are aware of the undercurrent which carries the opera to perfect completion.

Altogether, a more enjoyable performance of the best Italian opera since "Aida" than last night's has never been heard in New York. With Geraldine Farrar back, things will move at a more lively pace at the Metropolitan. Her voice is better than ever, bigger and stronger, but its best quality, as always, is its chameleon-like adaptability to every emotional change in the text.

#### A Charming Old-Time Opera.

The spirit of modern journalism makes an entertainment of three days ago seem like ancient history. A few words may, however, be said about last Saturday's revival of Donizetti's amusing and tuneful opera, "The Elixir of Love," at the Metropolitan. Caruso had the part of Nemorino, the country lout, who, to win the love of a coy maiden, buys from a fakir a strong (alcoholic) potion, guaranteed to win, and of which he surreptitiously takes more and more, as he sees that it has the contrary effect to that intended. This part the great tenor makes very funny. He sang the music charmingly, too; the "Una furtiva lagrima" with so much feeling that the audience applauded fully five minutes for a repetition, but in vain. In the rôle of the elixir vendor Mr. Didur also was amusing; but he did not sing his part as it should be sung. Mme. Hempel was admirable in both cantilena and coloratura and Mr. Scotti, as the officer who competes for the girl's love, completed the excellent quartet. There is much pretty music in this score, which evidently influenced Verdi to a considerable degree.

#### Jan. 2 Gabrilowitsch as Conductor. 1917

It would take several columns (not obtainable to-day) to adequately notice all the interesting concerts that have been given in this town since last Friday, concerts at which such eminent artists as Kreisler, Friedberg, Zimbalist, Spalding, Ganz, Godowsky, Bispham, and others appeared. All these eminent men have come under discussion lately, but at the Manhattan Opera House, on Sunday

evening, there was a concert which demands comment, as it was quite out of the ordinary. New conductors are not as abundant as new pianists and violinists, and it is not often that a prominent musician of world-fame appears at the same entertainment both as pianist and as conductor, as Ossip Gabrilowitsch did on this occasion.

An all-Tchaikovsky programme, and a very good one, had been planned. It included the tone poem, "Francesca da Rimini," the "Pathétique" symphony, and the B flat minor concerto. It was this concerto that made Gabrilowitsch famous in this country, and he plays it as splendidly as ever. His conducting proclaimed the same excellent qualities of musicianship as his playing, particularly his ability to enter into the spirit of the music and to present it to the audience with eloquence. He painted the whirlwind and the horrors of hell in the "Francesca" vividly. It is a difficult piece, and it was astonishing to note what he did with a crude orchestra, made up for the occasion. It is by such deeds that a real conductor shows himself, bending to his will the most refractory aggregate of players. He revelled with the composer and the orchestra in the "luxury of woe" of the symphonic *adagio lamentoso*, and after the march, which was rendered with true Cossack energy, the audience broke into tumultuous applause which compelled the rising of the orchestra.

#### Jan. 2 A Stravinsky Suite. 1917

The feature of Mr. Damrosch's concert at Aeolian Hall Sunday afternoon, aside from the splendid playing of the Saint-Saëns G minor piano concerto by Olga Samaroff, was the performance of a suite arranged (presumably by the composer) from Stravinsky's "Fire Bird Ballet." The selections—"Introduction," "Supplications of the Firebird," "Play of the Princesses with the Golden Apples," "Rondo (Chorod) of the Princesses," "Infernal Dance of the Subjects of Kastchei"—lend themselves quite as well to concert performance as many often heard selections from the Wagner dramas. Stravinsky is frequently classed as a futurist, but he has a gift not vouchsafed to any other in that class—the gift of melody. One of the most beautiful of these melodies appears in the "Rondo of the Princesses"—first in the strings, later on the flute, and taken up by the horn. For some unaccountable reason Mr. Damrosch cut the passage where this melody—which is worthy of Tchaikovsky at his best—is played by the strings. The passage in harmonics near the beginning of the introduction did not come out at all well. From one point of view it is hardly fair to compare a hastily rehearsed performance of this very difficult music with that of the orchestra of the Russian Ballet, which, at least by the time it was played in the Metropolitan Opera House, had rehearsed it again and again, and played it dozens of times in public. To do full justice to the score it also requires a larger force than Mr. Damrosch has at his disposal in Aeolian Hall. Some of the more grotesque passages were wisely toned down; in the ballet the action justifies certain effects hardly permissible in the concert room. In "The Fire Bird" and in "Petrouchka," Stravinsky has proved himself a force to be reckoned with—not only by his genius for orchestration, but by his wealth of melodic ideas.

## PIANO RECITAL BY AUSTRALIAN IN AEOLIAN HALL

### Jan. 3, 1917 Mr. Boyle's Appearance Precedes a New Work by Daniel Gregory Mason

Mr. George F. Boyle, who comes to us from Australia by way of Baltimore, as he has done before, gave a pianoforte recital in Aeolian Hall yesterday afternoon. According to a hasty count, he is the forty-second pianist who has given a pianoforte recital in New York since the season opened, in the second week of October. There being more of the season left than has been weathered, it needs scarcely be stated that the students of pianoforte playing, who, to judge by yesterday's audience, seem to be a rather staid and stodgy lot, will have ample opportunity before summer comes to learn the length,

breadth, depth and height of the art to which they are devoted. To them it may be left to determine, if they can, exactly where Mr. Boyle is to be placed with reference to his two-score predecessors and still unnumbered successors.

#### Boyle a Serious Artist

Of some things he ought to have convinced them yesterday—if he had not done so on his previous visits to the metropolis—namely, that he is a musician of serious parts; one who whether or not he succeeds in conveying it convincingly, cherishes ideals of a high order and pursues them unselfishly. Neither in his programming nor in his playing did he for a moment try to win the applause of the groundlings.

He played two transcriptions of Bach's music (a toccata and fugue by Busoni and a slow movement from church cantata by Saint-Saëns), Mac Dowell's "Keltic" sonata, Chopin's Ballade in G minor, four pieces of his own making, a Sonatine and Parane by Ravel and Busoni's transcription of Liszt's "Mephisto" waltz, and in all of them sought to make the music promulgate its own message, rather than the itching ambition of a virtuoso soul. And to such an artist occasional technical frailties are easily forgiven. Among the many his recital challenged serious interest and rewarded it.

#### Chamber Musicians Appear

In the same room in the evening the New York Chamber Music Society, which is under the direction of Miss Carolyn Beebe, gave its second concert for the season of chamber music. The list of pieces embraced a quintet for strings and clarinet by Mozart (A), a Scherzo Caprice for pianoforte, flute, oboe, clarinet, horn, bassoon and strings, by Daniel Gregory Mason, Rogers's Serenade, for flute, violin and viola, and Chausson's pianoforte quartet in A.

The second number was a new work dedicated to the organization at large, played from manuscript for the first time in public. In spirit it harks back to the Mendelssohnian period (which, nothing to its discredit), in matter of manner it is entertaining to the ear, inviting to the mind and gently engaging to the emotions. The audience was of a character worthy of the good performances which good music receive. H. E. K.



Miss Elena Gerhardt was the soloist at a concert of the Philharmonic Society in Carnegie Hall yesterday afternoon. She presented three songs of Hugo Wolf, Jensen's "Am Iffer Manzanas" and Liszt's "Die Drel Zickener" and "Ueber allen Gipfeln." It was her first appearance with orchestra this season, and she pleased a large audience.

The orchestra, under the guidance of Josef Stransky, played Goldmark's overture "Spring," Dvorak's symphony No. 4, Liszt's first Hungarian rhapsody and two nocturnes of Debussy, "Nuages" and "Fetes." The last mentioned nocturne was particularly enjoyable.

#### New Violinist of Ability.

Albert Greenfield, violinist, gave his first recital here last night in Aeolian Hall. He produces a fine, full tone, is thoroughly musical in his playing and is well grounded in technical matters. His programme contained the Bruch D minor concerto, the Wieniawski "Faust" Fantasy and several shorter pieces.

## RIVAL CONCERTS BOTH PLEASING

Philharmonic and Symphony Societies Give Programmes at Same Time

GERHARDT OR GLUCK  
CHOICE OF SINGERS

Zandonai's "Primavera in Val di Sale" Receives First Presentation in America

After giving the local public a holiday rest of a fortnight or so, during which they devoted their aesthetic ministrations to other communities less favored than ours, the Philharmonic and Symphony societies resumed their activities here yesterday. Simultaneously, of course. Their concerts are only to be thought of in opposition.

This fact is deplorable, for it frequently stands in the way of the enjoyment of music lovers, as it did yesterday, when the admirers of Dvorak and the seekers after new sensations were compelled to choose between the gracious and graceful symphony in G of the Bohemian composer, which has had but four performances in New York, and an orchestral work by Zandonai, "Primavera in Val di Sale," which received its first performance in America; and also between two equally admired singers, Elena Gerhardt and Alma Gluck. Reviewers for the newspapers who were tempted to go to Carnegie Hall first by reason of the fact that the Philharmonic Society began its concert there half an hour earlier than did the Symphony Society at Aeolian Hall met a double disappointment, for hearing the Dvorak symphony and the first songs of Miss Gerhardt they lost the Italian novelty and Miss Gluck's performance of "Casta Diva."

The Philharmonic concert proved to be the less interesting affair of the two, though the Dvorak symphony was thoroughly delightful. After it and the refreshing overture "In the Spring," by Goldmark, Miss Gerhardt sang three songs, with orchestral accompaniment, written by Hugo Wolf—"Der Freund," "Verborgeneheit" and "Er ist's." She made enjoyment of them all difficult by her over-indulgence in emotional expression, a tendency which leads her to sacrifice not only the effective reposefulness of her beautiful voice, but also the purity of her intonation. Later in the programme, after Debussy's nocturnes for orchestra, "Nuages" and "Fetes," she was set down for songs by Jensen and Liszt, with pianoforte accompaniment. Hugo Wolf also figured on the programme of the Symphony Society with his "Italian Serenade," which received an extremely effective performance after the orchestral piece by Zandonai and the air from "Norma." Then came a second novelty in the form of four Creole songs, which Miss Gluck sang in arrangements with orchestra made

by her husband, Efreim Zimbalist. They were "Belle Layotte," "Michie Pruvall," "Pov' piti Mamzelle Zizi" and "Michie Bainjo."

Mr. Zimbalist seems to have chosen the versions of the song published by Mme. Clara Peterson, which are not the most effective known to folksong collectors. This is especially true of "Pov' piti Mamzelle Zizi," which Gottschalk, the pianist (to whose family Mme. Peterson belongs), introduced into pianoforte literature, and "Michael Brinjo," which Mme. Sembrick made a feature of her folksong recitals years

ago. Such more characteristic and interesting than the versions used by Mr. Zimbalist are those which were presented as long ago as 1867 in the book entitled "Slave Songs of the United States." Miss Gluck sang all the songs charmingly and opened what has been almost a scaled volume to music lovers heretofore, but whose pages will be often turned by concert singers in the near future.

Other features of the programme were Vincent d'Indy's "Istar" variations and the bacchanale from Wagner's "Tannhauser." H. E. K.

### TWO ORCHESTRAS PLAY

New York Symphony and Philharmonic, with Gluck and Gerhardt.

Both the two chief local orchestras gave concerts yesterday afternoon in New York in the interval that the visiting Bostonians allowed. In Aeolian Hall the New York Symphony Orchestra played an interesting program that began with a new composition by Riccardo Zandonai, whose opera "Francesca da Rimini" has just been produced at the Metropolitan Opera House. It is a suite, "Symphonic Impressions," of whose five movements Mr. Damrosch played three. The suite is entitled "Spring in the Valley of the Sun," and the three movements are sketches of nature. They give the composer opportunity for his ingenuity in working with orchestral color such as he shows in his opera; but there is a discouraging dearth of musical idea.

Like most modern composers he cannot get far away from the second act of "Siegfried" when he listens to the birds in the woods, as he does in the second movement played; there are the horn call, the undulating violin figure, the bird notes in various wood wind instruments; and both in this and the last, where the composer contemplates a brook, there are numerous tinklings, buzzings, and clickings that did not occur to Wagner or to Beethoven, some of them pleasingly effective, some too obviously imitative devices.

A delightfully spirited and delicate performance of Hugo Wolf's fascinatingly tuneful and rhythmic "Italian Serenade," which is like a piece of sublimated chamber music in the open air, wonderfully effective when heard in such a place as Aeolian Hall; finely sonorous ones of d'Indy's "Istar" variations, and the Bacchanale from the Paris version of "Tannhauser," (which the Boston Orchestra played the night before,) were the other orchestral numbers. The nobility and profoundly felt beauty of the "Istar" variations ought to recommend them for more frequent performance than they receive.

Mme. Alma Gluck sang the once famous, perhaps the still famous, but seldom heard air, "Casta Diva," from Bellini's "Norma," in which she displayed an admirable approximation to its style such as few singers can now attain. There was not much breadth or power in her interpretation, her higher tones do not serve her well, and are not quite what they should be in clarity and brilliancy, but there were beauty and finish in her delivery that were highly appreciated. Then she sang with much zest four melodious and tunelessly characteristic Creole songs, for which her husband, Efreim Zimbalist, has written orchestral accompaniments. The accompaniments are clever and appropriate, but Mr. Zimbalist might do well to consider whether he has not somewhat overburdened the orchestra.

Miss Elena Gerhardt, appearing at the Philharmonic Society matinee in Carnegie Hall yesterday, sang with orchestral accompaniment, and with breadth of style suited to the large hall, three of Hugo Wolf's "little masterpieces," the tender "Verborgeneheit," the genial "Der Freund," and the jubilant "Spring Song," "Er ist's." Jensen's "Am Ufer des Flusses," sung to piano, was an unhackneyed number, and Liszt's "Drei Zigeuner" the audience liked best of all till it heard his sombre "Ueber allen Gipfeln" for contralto afterward.

The Philharmonic gave an interesting revival of Dvorak's Fourth Symphony, rarely played, though it is a treasury of melodies from an older civilization unknown to the Bohemian master's famous American quartet and his "New World" symphony. This other work he wrote in gratitude for his election to the Academy of Arts and Sciences in Prague. It was preceded yesterday by Goldmark's overture, "Spring," while between the song groups Conductor Stransky put Debussy's "Nuages" and flamboyant "Fetes" at the close, Liszt's first Hungarian rhapsody.

### LAST NIGHT'S CONCERTS.

Hippodrome Packed for Songs by McCormack—Recital by Dufinsky.

Nearly 7,000 persons packed into the Hippodrome last evening, 600 on the stage alone, with extra chairs in boxes where the law allowed, and standees to the limit, gave a royal welcome to John McCormack. The Irish tenor sang a new song, "Der Arme Iriche Yunge," or in English, as he gave it, "The Poor Young Irish Lad," recently unearthed in the British Museum, and autographed by Handel. It was a simple melody of three short stanzas without ornament or flourish, but a bit of sentiment that carried to the galleries and won the big house. McCormack began with Handel's air, "O Sleep," which he sang with closed eyes. There were others by Schubert, Brahms, Rachmaninoff, all in the language of the singer and his audience, and there were many encores for old favorites. Edwin Schneider played the accompaniments, and Donald McBeath added solos on the famous Weinawski's own Guarnerius violin, lately purchased by McCormack.

Following Mischa Elman in Lalo's "Symphony Espagnole" and other violin pieces at the Metropolitan concert last evening, some 4,000 persons heard Louise Homer sing her husband's setting of Tom Hood's "Song of the Shirt," arranged for orchestra by Fred Stock. A

few more gave the Italian words, a fact of evident satisfaction of many who look for another English opera at the Metropolitan this year. Mrs. Homer also sang an air from Goring Thomas's "Nadeshda," and Fernando Carul had a tenor solo from Boito's "Mefistofelo." The orchestra, under Hagenau produced Mousorgsky's "A Night on the Bald Mountain," much resembling Borodin's familiar dance from the opera, "Prince Igor."

Playing his first recital in the Princess Theatre last night, Vladimir Dubinsky gave Bach's suite in D for cello alone, and, with Joseph Adler at the piano, Davidoff's concerto No. 4 and pieces by Chopin. Mr. Dubinsky, who is a big man, had a cello of small size and peculiarly fine quality, which he handled with an ease that was appreciated by musicians in the house. Mrs. Rose Kramer-Rosenau sang a contralto air from Donizetti's "Favorita" and songs by Rummel, Morris Glass, and Walter Kramer.

### "MUSIC OF TODAY" PLAYED.

Harold Bauer's Recital of Compositions, New and Strange.

As a pendant to his recital of old clavier music given only in the season, Mr. Harold Bauer gave yesterday in Aeolian Hall one devoted to "the music of today." The program represented very varying styles, and only two of the pieces on it, Debussy, were familiar. Only two were of the most drastically dissonant manner of the "ultra-moderns," one of Schönberg's short and inexplicable "Clavierstücke," and something longer, with more pretence at development, by Scriabine, in one movement, that he calls a sonata. Schönberg seemed at least the more sincere. Scriabine appeared to have taken a short and commonplace melodic fragment, and dressed it for incessant repetition and dilution with some peculiarly acid disharmonies and erratic passage work. The impression it gave was that it all might have been said in a manner more natural that would not have disturbed the bourgeois in the least, or even caused them to take particular notice.

A theme and variations by Edward Royce seemed to be the product of a fresh and original talent. In a vein truly the composers' own. There are some exuberances in it; but the composer is a youth, and hence with a right to exuberances; an American, the son of a famous father, the philosopher, Josiah Royce, and a personality in music, if the indication of this composition be not misleading, who may bear watching for something in the future.

Mr. Bauer has added to the very limited repertory of Cesar Franck's pianoforte pieces by making a skillful transcription of a Pastoral for organ by him, in which the pianoforte is not made to thunder but to reproduce naturally the composer's idiom. There is here little of the rapturous and ecstatic visionary; the music is gay and innocent, even in the little fugato in the middle, and wholly charming. There was a set of Spanish pieces by the French composer, Raoul Laparra, known in this country by his Spanish opera, "La Habanera"; six pieces largely in Spanish dance rhythms, but with little of the conventional Spanish in them; there is much characterization, much atmosphere.

Perhaps the most remarkable number of the remarkable programme was the set of ten "Exposition Pictures" by Moussorgsky. They are intended to be the musical equivalents, a "musical copy," the composer called them, of ten drawings by the Russian Architect Hartmann. In these Moussorgsky's power of suggestion and description runs riot, as the programme notes remarked; the grotesque, the bizarre and the satirical predominating, through the poetic and the charming are not absent.

Mr. Bauer's performance of this programme was one of his most remarkable artistic achievements. He played everything on it with intense conviction, even the piece by Schönberg. Whatever the audience's feeling about it may have been, they did not burst out laughing when it was finished. He found and expressed significance in everything; and it is possible that some of these pieces were raised to a higher power than their composers thought of for them. There was abundant opportunity from beginning to end for Mr. Bauer's extraordinary skill as a tenor soloist, of which much might be said. It was significant that he kept the audience absorbed in the music throughout.

The Olive Mead Quartet made an addition of real artistic value to the season's music in the concert they gave last evening in Aeolian Hall. They played Schubert, D minor quartet, Tanelew quartet, Op. 7, being a theme with light variations, and Beethoven's quartet, Op. 18, No. 6, in B flat. These younger women who have been playing together now for more years than it is proper to mention, have steadily kept the very highest standard before themselves and have not infrequently reached it. Their playing last evening was wholly beautiful and refreshing in all the qualities that go to make up a fine quartet performance. The style of the four is as that of a single player; their precision, finish of ensemble, accuracy of intonation, beauty and balance of tone, are of the best, and Miss Mead's leadership shows thoughtfulness, fine feeling and ripe understanding.

### MR. SHATTUCK'S RECITAL.

Chicago Pianist Plays Music of Bach, Liszt and Chopin.

Arthur Shattuck, tall and blond, a pianist from Chicago, Ill., and owner of one of the largest paper mills in the country, came to New York and gave a recital yesterday afternoon in Aeolian Hall. A moderately large audience showed appreciation for his playing.

Technically there is much to admire in Mr. Shattuck's playing, although his tone often is a little hard and he has a tendency to play loudly too much of the time which sometimes causes monotony. His

programme contained music of Beethoven, Liszt and Chopin, all of which he played well but without quite enough temperament to arouse unusual interest.

### MAUD POWELL PLAYS.

Violinist's Programme Includes Many Old Melodies.

Maud Powell gave her second violin recital of the present season last night at Carnegie Hall. She was assisted by Arthur Loesser, pianist, Harry Gilbert, organist, and Joseph Vito, harpist. A request programme was offered which contained some of the most popular selections in Maud Powell's repertoire.

The compositions in the list, which were of extended variety, began with De Berliot's concerto in G, No. 7, and included further old Italian and German numbers, African, Hebrew and Irish melodies and a group of dances ending with a polonaise of Vicuxtemp. The distinguished violinist's playing had the excellence of style, technical accomplishment and beauty of tone, now long associated with her work and her performance was much applauded.

### RUSSIAN VIOLINIST HEARD.

Olja Schkolnik's Playing Deeply Interests His Audience.

Olja Schkolnik, a young Russian violinist who played here last season, gave a recital in Aeolian Hall last evening. His programme comprised Tartini's D minor concerto, Sinding's suite in A minor and several shorter numbers.

Mr. Schkolnik's playing with an uncommonly good quality of tone, produced by a free and elastic bowing. His fine sense of rhythm and technical facility were also noteworthy. His work lacked desirable knowledge in the appreciation of style, and at times he displayed a superabundance of musical feeling. His audience was large and evidently much interested.

## Brilliant-Throng at Opera Hears

### "Rosenkavalier"

Tuneful Parts of Production Bring Applause and Broad Humor Keeps Audience Amused.

Richard Strauss' "Der Rosenkavalier," the only modern full length German opera in the repertory of the company, was repeated in the Metropolitan Opera House last night. Its tuneful parts brought applause and its broad humor kept a large audience amused. The cast included Misses Hempel and Mason, Mme. Ober and Messrs. Goritz, Althouse, Well and Retes. Mr. Bodanzky conducted.

### RECITAL BY ARTHUR SHATTUCK

American Pianist's Performance Is Smoothly Sustained.

Arthur Shattuck, an American pianist, who has been heard here before, gave a recital yesterday afternoon in Aeolian Hall. His programme comprised three preludes and fugues from Bachs, "Well Tempered Clavier;" the toccata in F, of Bach-d'Albert; five preludes and the A flat ballade by Chopin and Liszt, B-minor sonata and "Saint Francis Walking on the Waves." Mr. Shattuck again demonstrated his claims for serious consideration as an artist. Generally speaking his performance was smoothly sustained, while giving a desirable showing in technical ability and appreciation of style. The Bach toccata was played with some special excellence of understanding and finger work. His performance of the central number in the list, the sonata by Liszt, lacked somewhat in dramatic power, but it contained taste, poetic feeling and much technical virtuosity.

### The Cincinnati Orchestra.

Last night the Cincinnati Orchestra, Dr. Ernest Kunwald, conductor, gave a concert in Carnegie Hall, which was evidently much enjoyed by a large audience. Dr. Kunwald was wise in giving a strictly orchestral programme, because it was to be considered, and not soloists, of whom New York hears plenty. The conductor was unwise, however, in putting two symphonies on the programme, particularly the dull and uninspired "Sinfonia Domestica" of Richard Strauss. Why didn't Dr. Kunwald pay a compliment to his Cincinnati colleague, Edgard Sillman Kelley, and play either his "N

"Land Symphony" or his delightful "Maddin" Suite, both of which are unfamiliar to us, although the latter was heard here some years ago? The programme opened with Wagner's "Meistersinger" Prelude, which was given a distorted reading—all tempo nuances exaggerated to the limit. There were also exaggerations of various sorts in the Beethoven "Pastoral Symphony," but on the whole this was much better played than the "Meistersinger" Prelude. The orchestra is a good one, on the whole, though the tone could hardly be said to be homogeneous. The first choir has a thin, wiry tone, even if always in tune, and capable of extreme pianissimo.

The Strauss "Sinfonia" was the best played of the three—it is a particular favorite of Dr. Kunwald, and he played it *con amore*. He did not succeed, however, in making it any more interesting than the composer did in the same hall. There were many Cincinnatians in the audience, judging from the applause showered on the conductor and orchestra, for the performance was not noteworthy.

## CARUSO HEARD AT MUSICAL MORNING

S. Jan. 9 '17  
Sings Faure's "Santa Maria"  
as One Encore After Songs  
in French and an Aria.

## THIBAUD PLAYS VIOLIN

Five Composers on Programme  
Given by Player Who Was  
Recently in Trenches.

Mr. Bagby began another series of musical mornings yesterday, the audience filling the grand ballroom of the Waldorf-Astoria. The artists were Enrico Caruso of the Metropolitan Opera and Jacques Thibaud, violinist, who recently came here from the trenches in France. At the piano were Richard Hageman and Richard Barthelmy. David McK. Williams was at the organ. Mr. Caruso sang a number of songs in French and the aria "Una Furtiva Lagrima" from Donizetti's "L'Elisir d'Amore," to the encore for which he responded with two extra songs. His last number was Faure's "Santa Maria," with organ and violin accompaniment. Mr. Thibaud played compositions of Haendel, Deslandes, Tartini-Kreisler, Svesiden and Saint-Saens.

## PADEREWSKI AND KNEISELS

### 3.5. CHARM MUSIC LOVERS

Triumph Jan. 10, 1917  
Serious Purpose Shown in Events of  
Day—Orchestra Heard  
By H. E. KREHBIEL

There was a serious purpose in the best of yesterday's music. Mr. Paderewski gave a recital; and one of his recitals, though it came amid a hundred of its sort, and though it invite a conflict of opinions, is always an occasion for thought among the knowing and enjoyment for all lovers of the art.

The Kneisel Quartet gave a concert of chamber music, and though it offered no novelties it challenged attention and praise because of the eloquence with which it presented the beauty which is perennial for the appreciation of an audience capable of appreciating the beautiful in all its various manifestations. There was also an orchestral concert, which had one purpose for the performers and was heard from an entirely different point of observation by the audience; but that is the affair of another reviewer. It supplied no need in the musical life of New York, for the reason that the orchestral element is overabundantly represented by our local organizations, and curiosity alone, tempered by a spirit of hospitality, challenged the attention which it received. The reference is to the concert of the Cincinnati Orchestra in Carnegie Hall, which took place in the

evening of the 8th of December. The programme consisted of the "Papillons" of Schumann, and the player's sonata in E-flat minor, op. 10, no. 3. There was a time when Mr. Paderewski compelled a realization of the fact that in the aria of his sonata in C minor, Beethoven carries the soul of man as near the gates of heaven as it is possible for the art of music to carry it. Never was Beethoven so much in the spirit, like St. John on Patmos, so transfigured as when he lost himself in the raptures of these variations. But that was before the virtuoso had become so indifferent as he has been of late years to the sensuous beauty of the pianoforte tone.

The spiritualist of this music is largely wrapped up in the native voice of the instrument. It not only wants no other expression, it can brook no other mode of utterance. It is ecstatic, there is no other instrument can speak its language. And it is deplorable that Mr. Paderewski, of all men, should seem to have forgotten that fact, and to have associated a song which is like that of the denizens of the higher regions, 'twixt heaven and earth with jangling bass and glistering and glassy treble. There was less of this in the Arietta, fortunately, than in the first movement, and in the first and concluding sections of his own sonata but there was still too much of it to permit the whole-souled enjoyment challenged by the inimitable manner in which he sang the melodies in the music and the marvellous exposition of its harmonic structure.

Of what happened in the second part of the programme when he had music by Chopin, Stojowski and Mendelssohn as transcribed by Liszt (the "Midsummer Night's Dream" Fantasia) to interpret, we cannot speak. It is not necessary that we should do so, for all that is a more than twice-told tale. But there remains the duty, urgent as it is delightful to say, that the performance of Schumann's "Papillons" was in every respect such a revelation of the external and internal loveliness of the composition as Paderewski alone can give.

With the Sonata in E-flat minor we became acquainted ten years ago. It was new then, but yesterday's performance, despite its disregard at times (in the first and last movements) of the voice, in which its proclamation should be made, compelled again a deep admiration for the strength, dignity and beauty of its themes, the solidity and symmetry of its structure and the manner in which respect for classicism in form had been wedded with romanticism of expression.

### The Kneisel Quartet Plays.

The Kneisel Quartet gave its first concert after holiday trips further afield before its accustomed audience of musical and social quality of this town in Aeolian Hall last evening. A program offering no problems later than Brahms, whose quintet in F minor was performed with Mr. Godowsky's help, afforded more than usual satisfaction. In particular Beethoven's F major quartet, the first of those on Russian themes grouped of opus 59, brought players and listeners together on familiar ground. At the final allegro of supreme difficulties lightly overcome, the audience spoke frankly its pleasure. "Kneisel weather" dampened the strings in an opening number, Haydn's quartet in C major, wherein a simple classic by reason of its atmosphere of sheer play, and not work, became the more enjoyable. Mr. Godowsky added a touch of the same brilliant deftness in Brahms's less transparent harmonies to close the evening.

### Miss Muzio Sings in "Tosca."

For the second time this season a change of opera greeted last night's large audience at the Metropolitan, and while Mme. Farrar's special public was disappointed, the Puccini enthusiasts were plainly not averse to hearing "Tosca." Instead of "Madama Butterfly," as the Roman singer, Miss Muzio repeated a recent successful debut, Mr. Botti, following Caruso in the tenor role, was in good voice, and Mr. Scotti, as always, made his Scarpia one of the Metropolitan's gallery of great operatic portraits.

### Mme. Sembrich Ill,

### Cancels All Recitals

Mme. Marcella Sembrich has a severe attack of bronchitis, which has forced her to cancel all her musical engagements. The soprano is under the constant care of physicians. Mme. Sembrich had given the first of a series of four song recitals in Aeolian Hall last Thursday. The remaining three recitals, which were to have taken place on January 11, 18 and 25, have been postponed indefinitely. The entire house had been sold out.

Caruso Sings in "L'Elisir d'Amore." Signor Caruso, who has just announced a concert tour at the close of the present season, reappeared at the Metropolitan last evening in Donizetti's "L'Elisir d'Amore." Six hundred persons stood, and the last boxes sold at high prices to hear him. In the last act, where Caruso has a big aria, the calls were so continuous that he was compelled to repeat it. In the cast were Mme. Hempel, Messrs. Scotti and Didur, the last named now recovered from the cold that put a damper on the opening performance recently.

### Miss Watkins in Indian Songs.

Miss Enid Watkins disclosed a charming soprano voice, a small and light one, in a costume recital that she gave yesterday afternoon in the Punch and Judy Theatre. Most of it was devoted to songs and dances of the Zuni Indians of Arizona, of which Miss Watkins has made a special study. These she sang in costumes of the men and the women and as transcribed by Carlos Troyer. The first part of her program was made up of Irish songs, which Miss Watkins sang with grace and spirit. In these she had accompaniments on the harp by Miss Mildred Dilling, who also played several solos.

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## Cincinnati's

### Symphony Wins

### at Concert Here

Jan. 10, 1917  
Unusual Demonstration After Final  
Number in Carnegie Hall for Dr.  
Ernst Kunwald, Conductor.

At its first concert in New York the Cincinnati Symphony Orchestra scored a real success at Carnegie Hall last night. Dr. Ernst Kunwald ten years ago was a "guest" conductor with the Philharmonic Society, but then his work aroused no such enthusiasm as last night.

When he first appeared on the stage he had to bow five times in answer to the applause before he could start the opening number, the "Meistersinger" overture. It was not played as well as it has been done at other concerts here recently, nor did the "Pastorale" symphony of Beethoven, that followed, start too favorably, but before the symphony was finished Dr. Kunwald had demonstrated his ability as a conductor and the worth of his players in most convincing manner. He has some mannerisms, a tendency to make what often appears to be too great contrast in tempos and to put too much stress upon certain passages that are usually played quietly, but he is never uninteresting or dull.

The orchestra is well balanced and contains excellent players. The wood winds in particular were noteworthy. The brasses did not quite come up to the other sections, and Dr. Kunwald kept their tone subdued in many places where local conductors would have used them more vigorously.

After the final number, Strauss' "Sinfonia Domestica," which has not been presented here in several years, there was a real demonstration such as has not been seen in Carnegie Hall at any orchestra concert this season. It was played brilliantly, the finale being very forceful. There were shouts of "Bravo," and the applause lasted several minutes, few in the audience leaving till Dr. Kunwald had come out several times to bow his acknowledgements. All of the numbers were directed from memory without the aid of a score.

### RECITAL OF INDIAN SONGS.

### Miss Enid Watkins Sings Uncommon Music in Costume.

Miss Enid Watkins, singer of Indian songs, gave a costume recital in the Punch and Judy Theatre yesterday afternoon.

In the garb of a man of the Zuni tribe she presented chants of the sun priests and other Indian songs. One in particular, supposed to be sung at dawn, with the accompaniment of drums, had a weird charm. Later she presented dances and songs in the costume of an Indian woman. Most of her Indian music was interesting, and although her vocal art is not sufficient for the usual concert purposes, she sings primitive music well. She was accompanied in several of her numbers by Miss Mildred Dilling, a young harpist, who was also heard in several solo numbers.

### RECITAL OF ZUNI FOLKLORE.

Enid Watkins Interprets Their  
Songs and Ceremonials.

The oldest American music, the songs and ceremonials of the Indian sun worshippers, was interpreted yesterday afternoon by Enid Watkins, who made her New York debut at the Punch and Judy Theatre in a costume recital, assisted by Mildred Dilling with her harp.

Miss Watkins is a young California woman who has spent several years among Zuni Indians in Arizona and New Mexico, making an exhaustive study of their folklore. Her songs and dances are said to represent correctly the authentic ceremonials of these people. The simple, semi-barbaric music, principally of mellow, liquid notes produced by their drums, has been arranged for the piano by Carlos Troyer, and was used as the accompaniment by Miss Watkins.

### A PROGRAM OF NEW MUSIC.

Hofmann and Kreisler in Concertos  
—The Philadelphia Orchestra.

The Society of the Friends of Music made another elaborate demonstration in behalf of new music yesterday afternoon in Carnegie Hall, when the Philadelphia Orchestra was summoned from

Jose Hofmann and Fritz Kreisler. Mr. Hofmann played a new "symphonic dialogue" for pianoforte and orchestra by the mysterious Michel Dvorsky; Mr. Kreisler a new concerto for violin and orchestra by Ernest Schelling. The orchestra contributed Scriabin's third symphony, "Le Poème Divin." All were marked "first performance in New York." This was not true in the case of Scriabin's symphony, which was played on March 14, 1907, the season the composer was present in New York, by the Russian Symphony Orchestra. The program began with Brahms's variations on a theme by Haydn, "The Choral St. Antoni."

There was much, too much, offered here for assimilation, at one session, by even the musically most voracious audience. The composition by the mysterious Dvorsky, whom nobody but Mr. Hofmann seems ever to have seen, known, or heard of, is in a much more modern vein than anything else the great pianist has ever played here. It is in effect a concerto in a single movement, with a slow episode in the middle. Much of its substance is rococo and bizarre; or, at least, on a first hearing, its themes freakish, its harmonies frequently disharmonies in the modern vein, whose prevailing character is suggested in the title of the piece.

The slow episode is in the nature of contrast and relief, in broad chords. There is the suggestion of a wayward fugato in the last section. It is all written with a virtuoso's command of the idioms of both orchestra and pianoforte; and is an absorbing, an engaging piece, a tour de force of fantasy and dexterity. Mr. Hofmann played it with scintillating brilliancy and sweeping power, and the orchestral accompaniment was an emulation of his performance. He was rapturously applauded.

Mr. Schelling's concerto is the latest product of a talent that has often been admired for its freshness and originality in composition. It was composed last Summer for Mr. Kreisler, who offered the composer such advice as to some of its technical construction as great violinists have been offered in the case of concertos, as David to Mendelssohn, Joachim to Brahms and Brudi. This concerto, too, is in a single movement, made up of three connected sections. There is a true individuality. The themes are clear in outline, rhythmically incisive, and imaginatively treated in development.

The slow section has poetic beauty, an intimate fervor. The last has the suggestion of a dance tune in the first theme, of a Spanish rhapsody in the second. The whole composition pulsates with vitality and movement; the solo player is kept almost incessantly at work, and with brilliant results. The orchestration has the effect of growing inevitably out of the character of the music and of embodying and enforcing it. It is glowing and kaleidoscopic in color, full of tentative and successful ingenuities.

Mr. Kreisler played the concerto with immense fire and full conviction. There was long and enthusiastic applause, and he was repeatedly recalled both on his own behalf and the composer's.

The orchestra under Mr. Stokowski's direction gave a very fine performance of Scriabin's symphony, swelling and sonorous, finished in detail. It is proportions, finished in detail. It is Scriabin endeavoring to break away from his salon style, and not yet arrived at that which is regarded as part of the modern evangel, and as represented in his latest ballets and orchestral works. There is, in truth, in this "Divine Poem" much elaboration of material that in itself seems of no great significance, of which the composer makes the most by his skill in gaining effects of climax, and of rich and intensive orchestral color. He has written much in the idiom of Wagner, and is heavily in debt to "Tristan."

## THE PHILHARMONIC PLAYS.

### Efrem Zimbalist Its Solist in Brahms's Violin Concerto.

Playing one last program, to be repeated today, before the gala events of next week's seventy-five-year jubilee, the Philharmonic men had Efrem Zimbalist as guest at Carnegie Hall last night in Brahms's violin concerto, preceded by Schubert's "Unfinished" symphony. After an intermission came Rubin Goldmark's "Samson" and Wagner's prelude to "Meistersinger." The semi-novelty, "Samson," in its original form, was played in New York by the Boston Orchestra on March 19, 1914.

Mr. Goldmark's tone poem represents the emotional and dramatic aspects of the fate of the Old Testament hero, with some suggestion, at the end, of the demolition of the temple. But this demolition is hardly more than suggested, and Mr. Goldmark had been so wise as to confine himself chiefly to the emotional and psychological elements of the story. The piece is in movements, but there are four divisions, representing Samson, Delilah, the betrayal, and Samson in the Temple. There is much exalted in Mr. Goldmark's music, finely expressive themes, stirring development of them, skill in orchestral treatment, which is of warm and at times gorgeous color. There is little attempt to produce an Oriental atmosphere, but there is a somewhat oppressive persistence of the mood of dark passion, despair, tragedy.

Mr. Goldmark has somewhat overestimated the length of the work in a vision made since the performance here and to its advantage. Its reception was well deserved. Mr. Zimbalist, who with Carlos Strassky had attended a visiting orchestra's concert here earlier in the day, was much applauded after Brahms's concerto, which he played with appreciation of its breadth and nobility of design. As the young among leading stars of the violin he

RATAN DEVI REAPPEARS.

British Woman, in Costume, Sings India Classics and Folk Songs.

Between debut and return of Ratan Devi, singer of British India folk songs at the Princess Theatre yesterday, there had come and gone from New York the Hindu poet, Sir Rabindranath Tagore, awakening new interest in this British woman's music, which he affirmed to be "Immaculately Indian." Mrs. Ananda K. Coomaraswamy, as she is in private life, repeated in costume many of the dirge-like India classics and the gay Kashmir dance songs, lullabies, patriotic airs, all given without rising from the stage, and accompanied on a long-necked mandolin of two strings, tuned a fourth apart, called the tamboura.

Burnt incense and scarlet poinsettia were high lights of a picture wherein the voice etched acid intervals of subtly divided Oriental scales. G. B. Shaw measured the tamboura interval at a fifth, but it was not so yesterday. Dr. Coomaraswamy, who looks like Maxim Gor'ky's pictures and is a scholar of voluminous writing on Eastern art, prefaced his wife's singing with brief and illuminating talk.

Orchestral Novelties.

By invitation of the local Society of the Friends of Music the Philadelphia Orchestra came to town yesterday afternoon and entertained an audience of considerable size in Carnegie Hall with a programme of novelties. The first of them was a composition concerning which—or rather concerning the composer of which—there has been a good deal of talk lately. It is called "Chromaticon, Symphonic Duologue for Piano and Orchestra," and is attributed by Josef Hofmann, who played the piano part, to "Michel Dvorsky," who is supposed to reside in Spain (presumably a castle in Spain). Mr. Hofmann has previously played pieces by this Dvorsky, and he will play some more at his impending recital. He is evidently thoroughly acquainted with that gentleman—he may have even seen him in a mirror. The "Chromaticon," to be sure, reveals him as a more revolutionary personage than one would imagine him to be from his playing. If it is one of the half-dozen compositions for piano and organ with which friends of Hofmann credit him, it shows him to be really a disciple of Richard Strauss, Paul Dukas, and Claude Debussy. The piece starts out in a disquietingly futuristic fashion with staccato imprecations hurled in all directions by both pianist and orchestral players. A few solemn brass chords are followed by a brief call on Debussy; then there is a sweet cantilena on the piano to an organ point in the orchestra, which subsequently takes up that sweet melody. Toward the end there is a fine climax. It is a diverting piece, and unlike most composers, M. Dvorsky succeeds in making one feel sorry when it's over. It lasted only twelve minutes. That Mr. Hofmann played it admirably goes without saying.

Fritz Kreisler's turn came next with the new violin concerto by Ernest Schelling, which he has been playing lately on tour with the Boston Symphony Orchestra. It was composed for Kreisler last summer at Bar Harbor, yet there is no Maine fog in it; but there is plenty of sunshine, with a brief glimpse of the sunlit forest in "Siegfried." The concerto is as full of melody as Mendelssohn's or Bruch's; it might be called the adventures of a solo violin through a highly colored orchestral score. Of particular interest is a Spanish section, with Andalusian color and rhythms. The piece, which lasts half an hour, and seems less, is in four sections, but continuous. It reveals a remarkable command of the idiom peculiar to the violin, absolute mastery of the orchestra, and a happy vein of invention. Schelling might be called one of the coming American composers were it not that he has already arrived. Kreisler played his piece *con amore*, and was recalled many times. The audience rubbernecked to see the composer, but failed to discover him, though he was present.

The final number on the programme was also marked "First time in New York," but erroneously so; for Scriabin's third symphony was heard here in 1907, when he visited this country. It is called a "Poème Divin," and consists of three parts: "Strife," "Sensuous Joys," and "Divine Activity." There is much that is beautiful in this score, not a little of it

original ideas. At the end one could not but think: "If this man only had had something to say, how eloquently he would have said it!" Mr. Stokowsky conducted it without score, smoothly and without losing any of the good points. His orchestra is a good one, and he has full command of it.

In the evening Carnegie Hall held a large audience which had come to hear the Philharmonic in a programme beginning with Schubert's lovely "Unfinished Symphony" and ending with Wagner's glorious "Meistersinger" prelude. Mr. Stransky also provided a sympathetic and beautiful accompaniment for Efrem Zimbalist, who played the Brahms violin concerto in a way that moved the audience to much enthusiasm, particularly after the excellent first movement. The second and third parts were born tired; no one but Kreisler seems to have quite grasped the rhythmic peculiarities of the allegro giocoso.

There was also a quasi-novelty: Rubin Goldmark's symphonic poem, "Samson." This was first played here two years ago by the Boston Symphony Orchestra. The composer has since condensed it somewhat; and in its present form it makes a score (just published by G. Schirmer) which cannot be too highly commended to orchestral associations. It is programme music in the best (Lisztian) sense of the word; with just enough of "cues" to kindle the imagination, and without torturing the hearer with guesses at what's what in the music. The first two sections depict Samson's manly strength and Dallah's feminine allurements; in the third we have "the betrayal," and the fourth culminates in the collapse of the temple. The melodic material is abundant, and in his command of the resources of orchestral coloring Rubin Goldmark rivals his uncle, Carl, the composer of the "Sakuntala" overture and "The Queen of Sheba," to whom "Samson" is dedicated. There were enthusiastic recalls for the composer, as well as the conductor, after this piece.

Miss Liminana's Appearance.

Miss Eva Liminana, the young Argentine pianist, who made her first appearance yesterday in New York, was very probably nervous, and hence prevented from doing herself fullest justice at her recital in Aeolian Hall. At all events, in addition to a lapse of memory that seriously marred her performance of Albert's transcription of Bach's D minor prelude and fugue, she did not show distinguished qualities in technique or conception; hardly enough of such qualities to compel serious attention in a season when the standard of pianoforte playing is particularly exacting in New York and many aspirants are trying to reach it.

Edith Rubel Trio Heard.

The Edith Rubel Trio played at Aeolian Hall last night. Its leader's associates, Marie Roemack, cello, and Brenda Putnam, piano, showing to advantage in contrasted variations from trios by Mozart and Tchaikovsky. There was a pause in the latter number, when cold weather affected Miss Rubel's violin and she stopped to tune up. A glowing lamp on the stage gave homelike intimacy to the final folk-songs, arranged by W. L. Wright, and only confused on a printed hill, which ascribed "Pov' P'tit Lolotte" and "M'sieu Bainjo" to the Danish.

Cold Realism in "Boris Godunoff."

Siberia's own weather lent realism to last evening's repetition of "Boris Godunoff" before a large audience. At the Metropolitan Opera House, Mr. Didur was called before the curtain after the ghost scene in the chamber of the usurping Czar. Mme. Delaunoy, Mme. Ober, Mr. Althouse, and others reappeared, and Mr. Polacco led Moussorgsky's music.

Kreisler and Casals

Star at the Biltmore

h. j. American

ONE of the largest and most fashionable audiences of the season attended the Biltmore musicale yesterday morning. Not a seat had been obtainable for days. This was undoubtedly due to the appearance on the same programme of two such remarkable musicians as Fritz Kreisler, the famous Austrian violinist, and Pablo Casals, the equally celebrated Spanish cellist. Two American singers, Idelle Patterson, soprano, and Hugh Allan, tenor, were also heard.

The event was also notable for being Mr. Casals's first appearance of the season. He returned only a few days ago from Spain. At yesterday's concert he played Beethoven's Variations Symphonique; "Romance Sans Paroles" and "Spring Song," by Mendelssohn, and Popper's "Mazouka." Besides

his consummate artistry, the amazing flexibility of his bow and his exceptional grace and lightness on so awkward an instrument were appreciably illustrated. Moreover, there were distinction and nobility in every phrase, and his tone, always rich, warm and true, seemed to have gained in volume since last year.

Mr. Kreisler, in the full possession of his glorious powers, was also called upon to add selections and give encores. He was scheduled to play four pieces. He was not permitted to make his final bow until twice that number were given.

Mr. Allan sang "E luce Van le Stella," from "Tosca"; three delightful old Neapolitan songs, and after considerable applause, gave Tom Dobson's charming "One and Twenty."

Miss Patterson's numbers were by Liszt, David, Handel, Foster, Woodman and others.

Rubel Trio Delightful

in Three Part Recital

Jan. 13-1917

"FORMAL Music," "Romantic Music," "Informal Music"—these were the labels on the three parts of the programme given last evening by the Rubel Trio in Aeolian Hall. The trio is composed of clever and cultivated young women, who have attracted attention not only for their musicianly ability, but for their successful search in the realm of folk music. Selections of that character composed the "informal" group.

For instance, they played a Bohemian "Farewell," arranged for violin, piano and cello. In the same manner they gave "Chicken's Feet and Carrots," an old Danish tune; "The Oak Tree Rustled," a Russian folk song; "Musieu Bainjo" and "Pov' p'tit Lolotte," both Creole; "Mammam Colette," from Martini; "Weepin' Mary," a Southern negro tune, and Grainger's Cockney song, "Handel in the Strand."

The simplicity and original charm of each selection was retained and its beauty presented with sincerity and skill.

The "formal" selections consisted of Couperin's exquisite "L'Ausonienne," Haendel's noble Sonata in E major, and the ingratiating Andante movement from Mozart's Trio No. 5.

The "romantic" number consisted of "Theme and Variations," from Tchaikovsky's A minor trio.

FINE PROGRAM AT

BILTMORE MUSICALE

h. j. Tel. Jan. 13-17

Fritz Kreisler, Idelle Patterson,

Pablo Casals and Hugh Allen

Appeared.

The Biltmore Friday Morning Musicale opened yesterday's activities in the musical world, with Fritz Kreisler, Idelle Patterson, Pablo Casals and Hugh Allen rendering a very interesting program. Each artist gave two groups of solos, and many encores were added for good measure. Ysaye, the noted Belgian violinist, was in the audience. After the performance he had lunch with Kreisler in the dining room of the Biltmore.

In the afternoon Eva Liminana, the young Argentine pianist, pupil of Krause and winner of the national music prizes of Chili and the Argentine, made her American debut at Aeolian Hall. She acquitted herself creditably in a program of Beethoven, Bach, J. S. Bach, Chopin, Schumann, Smetana, MacDowell and one selection by Soru, the South American composer.

The Edith Rubel Trio was heard at the same hall in the evening.

"BORIS GODUNOFF" POPULAR.

Moussorgsky Opera Fulfills Expectations of Metropolitan Audience.

Moussorgsky's Russo-Italian opera, sung in Italian by Mmes. Oler, Delaunoy, Sparkes, Howard and Matfeld and Messrs. Didur, Althouse, Rothier, De Segurora, Bada, Blach, Reschigian, Rossi, Schlegel and Audisio, in its second performance of the season at the Metropolitan Opera House last evening, enhanced and reinforced its popularity. The substantially beautiful quality of the score, regardless of the inequalities of the book, holds this opera high and firm in the esteem of New York music-lovers, and in last evening's reading of the Moussorgsky music Conductor Polacco took another step forward in the musically-dramatic possibilities of a most interesting composition.

BAUER AND CASALS PLAY.

Their Joint Recital Gives Delight—Mme. Bloomfield-Zeissler.

Messrs. Harold Bauer and Pablo Casals gave a joint recital yesterday afternoon in Aeolian Hall, of sonatas for pianoforte and violoncello, such a one as those in which they so profoundly impressed and delighted music lovers last season. An audience was present so large that many had to be seated upon the platform. The program was devoted to Beethoven and included the sonatas Op. 5, Nos. 1 and 2, and Op. 69. The performance of them was the perfection of ensemble playing, in which the two players saw the music they undertook eye to eye, in complete unanimity of spirit and appreciation. It was delightful in its finish, clarity and sincere feeling. In the exact coordination of the two instruments in dynamics and all matters of expression, and in the self-effacement of each artist in the interest of the music itself. There are few finer manifestations of reproductive art than this.

Mme. Fannie Bloomfield-Zeissler rarely fails to come from Chicago to give her New York admirers a taste of her art as a pianist in the course of the season. She came yesterday, and her admirers made a brave showing in the afternoon in Carnegie Hall. Mme. Bloomfield-Zeissler has seldom played better than she did on this occasion; with more repose and fine discrimination, more rhythmic certainty, more warmth of feeling. These were the qualities in her performance of Beethoven's Andante in F and sonata Op. 31, No. 3—but should the minutest of this sonata be turned into a slow movement, as the pianist seemed desirous of doing? Liszt's transcriptions of the wedding march and elfin dance from Mendelssohn's "Midsummer Night's Dream" music is a triumph of bad taste, in which the composer is sacrificed to make a pianist's holiday.

Mme. Bloomfield-Zeissler had her holiday in the applause which rewarded her performance, it itself admirably clear and brilliant, and she responded with one of the outraged composer's "Songs Without Words." A group of Chopin's pieces and two by Liszt completed her program.

Miss Dai Buell, a native of Indiana, who has pursued her career as pianist hitherto in Boston, made a nervous bow to New York last evening in Aeolian Hall in which she came bearing gifts of Boderewski's "Cracovienne Fantastique" and Stojowski's "Theme Varié," by two present residents of this metropolis. Her early pieces by Bach and Rameau were more correct than Schumann's "Fantasie," in which her fingers played her false. The slip was regrettable, for she has technique, personality, stage presence, in her favor. She showed a fair grasp of the shorter numbers by Chopin, Liszt, and Debussy.

OPERA AIDS HOSPITAL.

French Ambassador Attends Performance of "Samson et Dalila."

French Ambassador and Mme. Jusserand and Consul General and Mme. Liebert stood up in opposite boxes gay with flags at the Metropolitan last night, and a big American audience promptly joined them and remained standing during the playing of national airs under Mr. Polacco's baton. On the stage, Mr. Caruso, Mme. Hoyer Messrs. Amato and Rothier gave a noteworthy performance of Saint-Saëns' "Samson et Dalila."

It was a gala occasion in aid of French Hospital, and the receipts, up a total not far from \$12,000, of the charity was to get a large sum.

FRIENDS OF MUSIC

GIVE MAHLER SONGS

Jan. 15-1917 Tickets

"Siegfried Idyl" Also Played Delightfully at the Ritz-Carlton Recital.

MISCHA ELMAN HEARD

Evan Williams Sings a Group of Airs by Handel—Mme. Gluck a Metropolitan Soloist.

The Society of the Friends of Music gave another of their performances in the Ritz-Carlton Hotel yesterday afternoon devoted to music of infrequent occurrence in the concert halls. It was chiefly devoted to the two cycles of songs by Gustav Mahler, with orchestral accompaniment, called, respectively, "Lieder eines fahrenden Gesellen," and "Kindertotenlieder." They were sung by Johannes Sembach, tenor, and Miss Tilly Koenen, contralto, respectively. The orchestra was a small one from the Metropolitan Opera House, conducted by Arthur Bodanzky. After the songs Wagner's "Siegfried Idyl" was played, a delightful performance of special interest because it was given by a small orchestra, perhaps approximating the size of the one that first played it as a birthday surprise for Frau Wagner on the steps of the villa at Tribschen.

At least some of the "Lieder

On New York recitals, they are considerably more cheerful and less of them more beautiful, at least, than the "Kindertotenlieder," which have been heard here with orchestra, and both are among the more spontaneous of Mahler's musical compositions. Miss Kosen, who has sung in New York in other years, made her first appearance this season.

At the same time Mischea Pluman was giving his second violin recital in Carnegie Hall. He presented an excellent performance of Bach's G minor concerto in an arrangement by Nachez, an arrangement which at some points might raise some questions. The concerto is not one that violinists much affect, though it is a piece that has superb beauties. Mr. Elman was heard at his best; he played with beautiful tone, with dignity, and impressiveness, and with a respect for the music that brought out some of his own best qualities. Vieuxtemps's fifth concerto, Scuderi's Variations on a theme of Mozart, that Mr. Elman has played here before, and some shorter pieces made up his program.

For admirers of oratorio, Evan Williams's second recital yesterday afternoon at Aeolian Hall was noteworthy in giving the middle place of honor to an entire group of recitatives and airs by Handel. Few men have so poignantly summed up the meaning of "Thy Rebuke" and "Comfort Ye" from "The Messiah." Leading up to these lights were old Scotch "Loch Lomond" and Welsh "All Through the Night," with a "Mentha Gwen" in the Welsh language. The singer's voice responded to many moods. He could have been more sparing of popular trifles, such as "Love But a Day" and "Beautiful Isle of Somewhere," while the Victorian glories of Elgar's "My Pretty Jane" even he could not bring back.

The Metropolitan was crowded when Mme. Alma Gluck last night returned, as a famous concert prima donna to the stage of her meteoric rise in opera on Broadway. Her songs, beginning with "Caro Nome," from "Rigoletto," included lyrics by Spohr, Loewe, Rachmaninoff, Rubinstein, and the old English "So Sweet is She." Miss Sophie Braslau, the contralto, whose popularity with the Sunday night public seemed less than Mme. Gluck's, also appeared to advantage last evening. Mr. Rotta had arias from "Tosca" and "L'Africaine," and Mr. Hageman conducted.

## AMERICAN PIANIST IN FIRST N. Y. RECITAL

Jan 16 — 1917  
Oliver Denton Entertains at Aeolian Hall—Muri Silba Heard at Night.

There were two recitals of pianoforte music given yesterday. Oliver Denton, a pianist of American birth, gave his first New York recital in the afternoon in Aeolian Hall. He is a player of some reputation as orchestral soloist in Europe and in this country. The plan of his programme showed judgment. It was well chosen to disclose the characteristics of his style and to afford interest through variety.

The list began with the Bach-Busoni toccata and fugue in D minor. Then followed two intermezzi, opus 118, Nos. 1 and 2, and the rhapsodie, opus 119, No. 4, of Brahms, Schumann's "Etudes Symphoniques," Chopin's sonata in B flat minor and the same composer's nocturne in F sharp major and polonaise in A flat major.

Mr. Denton's performance disclosed features of interest. It showed on the whole considerable mastery in pianoforte technique, and taste and intelligence in interpretative power. His touch, while hard in forte passages, was generally of a good quality. His color range could have been wider, and his style of greater breadth. There was some imagination in his work and throughout he played with genuine musical feeling. His playing gave evident pleasure to an audience of good size.

In the evening Muri Silba, a young pianist who was heard here last season, gave a recital in Aeolian Hall. Her programme consisted of the Bach-Tausig toccata and fugue in D minor, Chopin's B minor sonata and shorter pieces. Miss Silba's work showed gain in freedom of style though there was still lack of interpretative warmth. She played with much technical fluency.

### Oliver Denton's First Recital.

Oliver Denton, a young American pianist, comes to New York from the West by way of Paris and Berlin. His name is strange to this city and his recital in Aeolian Hall yesterday afternoon was his first here; his audience was large. Mr. Denton has engaging qualities or manly robustness and vigor, and a corresponding strength of hand and arm which he does not spare in his playing. These qualities are indeed more prominent than deep-searching after the inner and sometimes hidden significance of the music he plays; and poetical feeling is not the most noteworthy feature of his performance. His style is sometimes rather crude, rather violent in its contrasts of dynamic values, but it is sincere and without affectation or display. Mr. Denton's technique is well developed. His command of tonal quality, of variety of color on the pianoforte is less so. His playing of Busoni's transcription of Bach's D minor toccata and fugue was fluent and masterly. In three of his later short pieces he played a good deal of their spirit.

Silba's "Kindertotenlieder" which he did not reveal all their imaginative power of poetical spirit. Mr. Denton closed with Chopin's B flat minor sonata, a nocturne and a polonaise.

Jan 16 — 1917  
Miss Muri Silba, Pianist, Pleases. Miss Muri Silba, whose audience at Aeolian Hall last evening made her repeat Leschetizky's "La Source" in recognition of her late Vienna master, proved herself a pianist of engaging qualities, as indeed she has before. There was rhythmic grace in Glazounow's gavotte, Rachmaninoff's serenade, and Liszt's version of Chopin's melody, "The Maiden's Wish," a favorite encore of Schumann. Miss Silba prefaced these with more serious tasks of Bach-Tausig and Chopin, but her brilliant little pieces were enjoyed beyond the average of many piano recitals this season.

## ALMA GLUCK HEARD IN MORNING RECITAL

Jan 16 — 1917  
Louise Edwina. Paul Reimers and Fritz Kreisler Also on Bagby Programme.

ATTENDANCE IS LARGE  
English and French Songs  
Among Offerings of Chicago Opera Member.

Another of Mr. Bagby's musical mornings was held yesterday in the grand ballroom of the Waldorf-Astoria, an interesting programme being presented by Alma Gluck, Louise Edwina, Paul Reimers and Fritz Kreisler. The accompanists were Richard Hageman, Anton Hoff and Carl Lamson.

Mme. Edwina, a member of the Chicago Opera Company, sang an aria from Godard's "Tasso" and a group of songs in English and French. Mme. Gluck's numbers included an aria, "With Verdure Clad," from Hadyn's "The Creation," and a group of songs. She sang with Mr. Reimers some old French and German folksongs.

Mr. Reimers sang compositions of Bruno Huhn, also some old French and German songs. The numbers played by Mr. Kreisler were familiar to his repertoire and included some of his own compositions and "The Introduction and Rondo Capriccioso" by Saint-Saens.

## FRANCESCA ALDA IS GREAT FRANCESCA

Jan 16 1917  
New Reading of Zandonai Opera Adds to the Dominant Music Values of Composition.

### DRAMATIC ODDITIES OVERCOME

"Francesca de Rimini" was repeated at the Metropolitan Opera House last night with splendid new results and a degree of continuity that was missing at its first performance. Francesca Alda, the Francesca of the d'Annunzio adaptation of the imperishable Dante tragedy, met with Amato and Martinelli in a new field of golden results made possible by the co-ordinating directorship of Giorgio Polacco, and the big improvement in the presentation of this diffuse and ill-knit opera was directly traceable to Mr. Polacco's new and rushing reading of the score.

Kieckard Zandonai has furnished forth so many bits of exquisite orchestration, fruit of gems of exotic vocal beauty and suggestions of mighty choral effects, that one is constantly alert for the big musical moments of the opera which never seem to have quite arrived. The production musically considered, is disintegrating. It is snatched all over with beautiful passages that require only co-ordination and thematic purpose to make them operatically grand.

The d'Annunzio book, adapted by Tito Ricordi, is in many ways at variance with all of the accepted accounts of the Dante story. The great love scene between Paolo and Francesca looms as one of the most alluring opportunities for a great aria; but neither composer nor librettist seems to have seized the chance. The singing of Edith Mason, Mimi Garis, Anzelo Bada, Sophie Braslau and Pompilio Malatesta were enough to account for the fine enthusiasm of the audience. The ensembles, both musical and pictorial, were handled

with great taste and skill, and the growing popularity of the production now seems to be based upon the scattered and unrelated musical and scenic beauties of the opera.

Herbert Sandby's Recital. Herbert Sandby, formerly cellist of the Philadelphia Orchestra, opened his second recital in Aeolian Hall yesterday with Grieg's sonata in A minor, and he paid further homage to the Norwegian in a concerto in D minor, Sandby's own work, wherein songlike themes suggested the manner of Grieg. The young Danish player was most sincere in writing for his own instrument, notably some difficult "double stopping," though this was carried to excess. In the place of an orchestra once heard, the concerto was given in piano arrangement with the help of Richard Epstein. There were also pieces adapted by Kreisler and by Mr. Sandby from Tchaikowsky and Paderewski.

Paderewski, Kreisler, Boston Symphony Orchestra, magic names in music were enough to pack the Metropolitan Opera House last night at a benefit concert for the Vacation Association, of which Miss Anne Morgan is the treasurer. Miss Gertrude Robinson Smith, president and Mrs. Wendell Baker, vice president.

Although orchestra seats sold for \$10 each and others in proportion, there was not a vacant seat in the auditorium, and the standees were limited only by the fire laws. The receipts reached \$25,000.

The concert was a long one, to the joy of the great audience. It was half-past eight o'clock when Dr. Karl Muck and his musicians from Boston played the overture from Smetana's "Bartered Bride," and it was half-past eleven when Mr. Paderewski, in conclusion, played several piano solos and encores. Mr. Kreisler, who, like the pianist, received an ovation, also contributed a group of violin solos in addition to Mendelssohn's concerto in E minor, opus 64. The pianist also appeared in Schumann's concerto in A minor, opus 54. The orchestra also played "Till Eulenspiegel's Merry Pranks," by Strauss and Enesco's "Rhapsodie Roumaine."

The Metropolitan's stage cat entered unexpectedly into the programme as Mr. Paderewski was about to open his concerto. With the best of intentions but to the great annoyance of Dr. Muck the animal, that makes it home beneath the stage, crawled up through the prompter's box just to prove that a cat can look at a great pianist.

Mr. Paderewski scowled. Dr. Muck smiled. Anton Witke, concert master, jabbed the intruder with the bow of his violin but all to no avail. Pussy, snuggled comfortably among the unused footlights, purled through the three movements of the concerto.

MME. MATZENAUR AS CARMEN. H. Jan 17 1917  
Sings the Role, for Second Time in America, as Miss Farrar Is Ill.

Mme. Margaret E. Matzenauer, who made her first appearance of the season with the Metropolitan Opera Company in Philadelphia last week, sing the rôle of Carmen for the first time in America, because Miss Gertrude Farrar had an attack of the grip, for the same reason appeared as Carmen last night in the Brooklyn Academy of Music. Miss Anna Case as Micaela sang for the first time in a year and a half with the Metropolitan. Miss Farrar is rapidly recovering and it was reported that she will sing at Saturday's performance of "Carmen" here.

### Adele Margulies Trio Heard.

The Adele Margulies Trio held its second subscription concert of the season in Aeolian Hall last evening. Miss Margulies and Mr. Alwin Schroeder, a veteran of the Kneisels, performed Richard Strauss's early sonata for piano and cello, while with Mr. Liechtenberg, violin, they gave later Mendelssohn's trio in D minor and also the "Dumky" trio of Dvorak. All three players are well-known artists, and their audience was both a large and cordial one.

## VERD AND THOMAS IN JOINT RECITAL

Jan 17 1917  
French Pianist and English Violinist Please Big Audience at Court.

### PLAY SOLOS AND DUETS

Miss Thomas Showed Excellent Taste and Fine Execution in Playing.

Jean Verd, French pianist, and Nicola Thomas, English violinist, gave a joint recital in the Court Theatre yesterday afternoon. The two musicians played together Emile Bernard's suite for piano

and violin and other pieces. Between the ensemble numbers each player was heard in a group of solos. Mr. Verd played first the overture, arranged by Saint-Saens, to Bach's twenty-eighth cantata and pieces by Debussy and Perlehou. Miss Thomas's solos included the variations on a Corelli theme of Tartini-Kreisler.

The programme was heard by a large audience and evidently much enjoyed. Miss Thomas, who gave a recital here last season, again in her playing showed musicianly purpose and feeling. Her tone lacks volume, but her taste is excellent. Mr. Verd, known here as an accompanist of fine ability, played his solo pieces with good tone, technical finish and elegance of style.

The Bernard suite, with which the concert began, was heard here not infrequently some years ago. Of less solid worth as a composition than the same composer's sonata for the same instruments, it contains some tuneful music. The players performed the work with a good understanding in ensemble save in forte passages, where there was a little too much piano.

## FIRST RECITAL HERE.

Russian Trio, Leo, Jan and Mischel Cherniavsky, Well Received.

Leo, Jan and Mischel Cherniavsky, violinist, pianist and cellist respectively, gave their first recital in Carnegie Hall yesterday afternoon before a good sized audience, which welcomed the young musicians with applause that continued throughout a concert of uneven merit. The programme included two ensembles for violin, cello and piano and solos for each of the instruments.

The entertainment opened with a trio in D minor, op. 32, by Anthony Arensky, pupil of Rimsky-Korsakov, the "neo-Russian innovator." The trio is in four movements, the second being a scherzo of lacy arpeggios for the piano, with a beautiful string melody floating above the accompaniment. The third section was scored with "mutes" and presented a weird melody of veiled mysterious beauty. The other ensemble number was a trio by Tchaikowsky.

Of the three solo performers Jan Cherniavsky unquestionably gave the most creditable performance. He played three Chopin compositions in a manner that showed not only technical perfection but a sympathetic understanding of the meaning underlying the score of his music. He was obliged to give two encores.

Leo and Mischel Cherniavsky have something yet to learn before they can appear before the critical audiences of this concert ridden city. The cellist displayed a certain mastery of the mechanics of his instrument, but his tone was nasal and raspy at times and frequently had that wooden timbre so characteristic of poor cello performers.

Little can be said of the violin concerto except that whipping is not the best way to entice beauty from the strings, and tuning up during every piano interlude does not lend any aesthetic satisfaction to the listener.

## GREAT CAST IN "MEISTERSINGER"

Jan 18 1917  
Wagner's Only Comic Opera Plays Its First Engagement of Season With Marked Success.

### FRIEDA HEMPEL A GREAT EVA

Otto Goritz Captivates House With His Comedy Acting and Singing in Stolen Song Scene.

METROPOLITAN OPERA HOUSE—"Die Meistersinger," a humorous opera in three acts and four scenes, by Richard Wagner. In German.

#### The Cast.

Eva	Frieda Hempel
Magdalene	Kathleen Howard
Walther von Stolzing	Johannes Sembach
Hans Sachs	Hermann Weil
Beckmesser	Otto Goritz
Pogner	Carl Braun
Kothner	Carl Schlegel
Vogelgesang	Max Bloch
Zorn	Tullus Bayer
Museus	Pietro Audisio
Eisslinger	Charles Garden
Nachgall	Robert Leonhardt
Ortel	Raymond Tegan
Foltz	Roscoe Bessard
Schwartz	Ado Pihlman
David	Albert Reine
A Night Watchman	Robert Leonhardt
Conductor	Arthur Hohnsby

### "DIE MEISTERSINGER" SUNG.

First Performance This Season of Wagner's Comedy.

The first performance this season of "Die Meistersinger Nürnberg" place at the Metropolitan Opera House last evening to the great satisfaction of lovers of Wagner's comedy. Bordenzky's reading of the work this season was found to be an

season. It is a concern of the spirit of Wagner's music, and that all the musical values of the play are intended and calculated to interpret, to illuminate, to enhance its effect.

There is, first of all, a pulsing life and a dramatic vitality through the whole course of the performance. Mr. Bodanzky's tempos are often somewhat rapid, obviously with the purpose of helping toward this effect. To be praised were the flexibility of his tempos, the plasticity of his phrasing, of which the primary purpose is to accompany the action upon the stage, and which might have been at points even more carefully elaborated.

Mr. Badanzky secured a fine performance of the orchestral score, rich in color, smooth and finished, and there was much to admire in the work of the chorus and in the concerted passages.

The singers of the cast were the same as those who took part in performances of "Die Meistersinger," except that Miss Kathleen Howard appeared, and for the first time here, as Magdalene. She is a new member of the company, though she is not new to the operatic stage, and her participation in the English performances of opera at the Century Theatre will be remembered. Miss Howard was not wholly at ease in the part or in her surroundings, and did not suggest all that the part signifies in characterization. But Miss Howard has experience on the stage, and there is reason to hope that her impersonation may be developed with a more certain touch in the future.

## PHILHARMONIC FESTIVAL.

First Concert of the 75th Anniversary—Mr. Villard's Address.

The Philharmonic Society began its series of festival concerts to celebrate its seventy-fifth anniversary last evening in Carnegie Hall. It was a private affair for members of the society, and not open to the public, as the remaining series of the festival will be. For these members a program was given of music by Beethoven, Wagner and Liszt, the "favorite composer" of Joseph Pulitzer, the chief benefactor of the Philharmonic Society, who left it a bequest of \$750,000 and expressed the desire in his will that these composers should be largely represented on its programs. Of Beethoven the fifth symphony was played, which was the first number of the Philharmonic's first concert, on Dec. 7, 1842; of Wagner the "Siegfried Idyll," and of Liszt the symphonic poem, "Tasso."

After the symphony an address was made by the President of the Philharmonic Society, Mr. Oswald Garrison Villard. He reviewed the history of the society, pointing out the artistic conditions of New York and of the United States in the year 1842, recalling the description of the New York of that time given by Charles Dickens in his "American Notes."

He dwelt upon the high artistic aims that animated the founders of the Philharmonic Society and that had been upheld by those that succeeded them, and mentioned some of the men and women who had been identified with its work most prominently, and expressed the hope that the society might have a home of its own.

A large wreath was presented to Mr. Stransky on the stage at the end of the symphony.

## PULITZER HONORED BY PHILHARMONIC

Jan 19 1917  
Works of Composers Best Liked by Society's Benefactor Given.

The regular subscription concert given last evening in Carnegie Hall by the Philharmonic Society, Josef Stransky conductor, served for the second in the series of five entertainments constituting the jubilee festival which is now being held by the organization as a celebration of the seventy-fifth year of its history.

On the evening before, in the same auditorium, the festival had opened with a private concert for members of the society. The programme for this occasion included an address by the president of the Philharmonic Society, Oswald Garrison Villard, and music by three composers named in the endowment by the late Joseph Pulitzer, namely Beethoven, Wagner and Liszt. The compositions, played in the order of their composers as named, were the fifth symphony, this work having been the introductory number of the Philharmonic's first programme in 1842, and after the speechmaking, the "Siegfried Idyll" and "Tasso."

Last night the programme was arranged to do honor to Joseph Pulitzer, with compositions selected from his favorite composers. The works presented were Wagner's "Centennial" march; Beethoven's chorus, "Nature's Praise of God," sung by the Mendelssohn Glee Club under Louis Koennichen; the "Lenore" overture No. 3, and Liszt's "Faust" symphony, with the glee club assisting and Theo Karle as the solo tenor.

The compositions offered from one viewpoint or another were each of a special interest, and most of them afforded a hearing of some of the finest music written by the masters they represented. The first number, the march composed by Wagner in 1876, was among the

work. A private concert for members of the society was held at Aeolian Hall last evening, playing piano sonatas of Scarlatti and Mozart, and then Beethoven's own variations on the "Ruhn" of Athens' march, which he followed on recall with Gluck's "Gavotte," retouched by Brahms, a favorite encore of Josef Hoffmann.

Liszt's imposing and elaborate symphony, in three character pictures after Goethe, namely, "Faust," "Gretchen" and "Mephistopheles," took up the last part of the evening. Mr. Stransky, his orchestra and the assisting forces had all evidently cooperated with a devoted spirit in the preparation of the programme, and their performance was heard by the many listeners present with a manifested interest that was profound.

METROPOLITAN OPERA HOUSE.—"Cavalleria Rusticana," by Mascagni, in Italian, and "Pagliacci," by Leoncavallo, also in Italian.

Jan 19 1917  
The Casts.  
CAVALLERIA RUSTICANA.  
Santuzza ..... Margarete Matzenauer  
Lola ..... Flora Perini  
Turiddu ..... Lucia Mattfeld  
Alfio ..... Giuseppe De Luca  
Lucia ..... Marie Mattfeld  
Conductor ..... Gennaro Papi  
Followed by  
"PAGLIACCI."  
Nedda ..... Claudia Muzio  
Canio ..... Enrico Caruso  
Tonio ..... Antonio Scotti  
Beppe ..... Angelo Bada  
Silvio ..... Riccardo Tegan  
Conductor ..... Gennaro Papi

Mascagni's best and briefest opera, "Cavalleria Rusticana," with Margarete Matzenauer as Santuzza, Flora Perini as Lola, Botta as Turiddu, Marie Mattfeld as Lucia and De Luca as Alfio, again drew a capacity audience to the Metropolitan last evening. Followed by "Pagliacci," with Claudia Muzio as Nedda and Caruso as Canio, it was, for popular enthusiasm and spontaneous demonstration, one of the banner bills of the opera season. Scotti, Bada and Tegan also appeared in the short cast of the Leoncavallo opera, and shared the singing honors with Muzio and Caruso.

Sombre "Fidelio" Is Sung Again.  
For the third time this season, a Metropolitan subscription audience last night heard Beethoven's "Fidelio," an opera with which former managements placed the general musical public in their debt on rare or festival occasions. There were evidently many unaccustomed theatrogoers who welcomed the sincere and sombre drama, with its songs of prisoners and story of wifely loyalty. Mme. Kurt and Mr. Sembach reappeared, as did Messrs. Braun, Goritz, Well, Reiss, Leonhardt, Bloch, and Mrs. Mason. There was only one intermission, and in the last act Mr. Bodanzky conducted the overture "Leonore" No. 3 before a lowered curtain.

A FESTIVAL CONTINUED.  
4.5.1917  
The Philharmonic's Concert Devoted to American and French Music.

The Philharmonic Society continued its festival in commemoration of its seventy-fifth birthday with a concert in Carnegie Hall devoted to American and French composers. The audience was large, filling the hall, as is the case at all the Friday afternoon concerts now. The program comprised Edward MacDowell's "Indian" suite, Henry Hadley's Symphonic Fantasia, op. 48; Saint-Saens's symphony in A minor, and Dukas's orchestral scherzo, "The Sorcerer's Apprentice."

Here was a representation of two sides of the Philharmonic's activities; it has not been neglected of either the American or the French composer. MacDowell's "Indian" suite is both one of his own best orchestral compositions and one of the most successful attempts to utilize the chants and rhythms of the Indians in artistic music. MacDowell did it without sacrificing the characteristics of the material he used, on the one hand, or beauty and charm and expressiveness in his music on the other. The Indian formulas do not lend themselves readily to the manipulations of composers, or to the imparting of beauty or charm or expressiveness in music, unless they give up a large part of their essential qualities. Recent attempts at writing American music in the aboriginal vein only elicit the more admiration for MacDowell's success.

Mr. Hadley's piece was heard for the first time at the Philharmonic concert. It is thirteen years old, and may not represent Mr. Hadley's latest development as a composer, yet it is a work of imagination and inventiveness, of fluency and skill in writing, of rich and varied orchestral color. It shows that the composer, in his thirtieth year, was unusually well equipped, not only in technical resources but as well in musical ideas. It received an eloquent performance at Mr. Stransky's hands, whose treatment of it suggested a liking for it, and at the close a wreath was presented to the composer.

The symphony of Saint-Saens, less often played than its younger brother in C minor, and Dukas's amusing scherzo, "L'Apprenti Sorcier," are not strangers to the Philharmonic's programs, and their performance kept the interest of the audience.

## CECIL FANNING IN SONGS.

Baritone Gives a Widely Varied Program—Mischa Levitzki Plays.

Cecil Fanning faced a surprising attendance at Aeolian Hall yesterday afternoon, when he sang many baritone songs in English, such as Loewe's "Edward," a battlehymn of Bispham's, and in German the "Erkling," also Loewe's and not Schubert's version, though he gave an encore from Hugo Wolf's "Schoene Mueklein." Fanning's "Zur Ruh" was sung in English and on recall in the original tongue. From on recall in the original tongue. From Rubinstein's "Persian Songs" to some old French and later American by Hendricks, Walthew, and Homer, the singer ranged a wide variety of tone and style, not without some exasperation.

Mischa Levitzki gave a third recital in Aeolian Hall last evening, playing piano sonatas of Scarlatti and Mozart, and then Beethoven's own variations on the "Ruhn" of Athens' march, which he followed on recall with Gluck's "Gavotte," retouched by Brahms, a favorite encore of Josef Hoffmann. The pianist's "Fantasia" and other pieces, including Rubinstein's "Staccato Etude," by request, recalled the hand of Levitzki's origin. The young artist, who, thanks to American generosity, had not been early "exploited," and who himself avoids mere display, was heard again by an enthusiastic assembly.

## GREAT THROG AT 'CARMEN.'

Farrar Reappears as Bizet's Heroine—"Siegfried" Aids German Club.

The Metropolitan's second "Carmen" furnished the matinee crush of the year on Broadway yesterday, with Caruso and Amato in the cast, and Geraldine Farrar, who had joined the company late and missed three performances in the last few days, reappearing once more in good spirits and voice as Bizet's heroine. Tickets that sold up to \$40 at the only evening "Carmen" lately were again at high rates, while the doors closed with difficulty on the standees when Conductor Polacco began the opera. The matinee audience liked several young Americans among the singers including the Misses Mason, Garrison, and Braslau, while the real boy-soldiers' chorus brought down the house.

Wagner's "Siegfried," for the first time this season, was performed at the Metropolitan last night, when many of the composer's countrymen here attended the annual German Press Club benefit. There was no bunting in honor of official guests, but the large audience stood up when Mr. Bodanzky conducted Haydn's hymn, "Deutschland Ueber Alles," and "Star-Spangled Banner." Mme. Kurt shared with Mr. Urius the music drama's brilliant closing scene. Reiss, Goritz, Braun, and Mme. Ober were earlier figures in the heroic legend, and Eysdael and Miss Sparks were among the voices of animate creation in Siegfried's climb to the heights.

Young Violinist Makes Debut.

Ellas Breeskin, latest of a group of young violinists who have come to the front in New York, gave a first recital at Aeolian Hall last night, not only filling the entire program, but playing Bach's sonata for violin alone with command of tonal difficulties and breadth of style. With organ and piano, he first gave Vivaldi's concerto, and after some Kreisler pieces a third large work, Lalo's "Symphonie Espagnole." Among other numbers was the "Concert Study" of Franz Kneisel. The player was a local prize-winner last year, dividing honors with Sascha Jacobson, who was in his audience on this occasion, and whose near namesake, Sascha Jacobinoff, is tomorrow's newcomer in the same hall.

## BACH MUSIC IS SUNG AT FESTIVAL

Bethlehem Chorus Takes Part in the Philharmonic Society's Anniversary.

IT GIVES FOUR CHARADES

Zealous and Eager Singers Who Render Bach with Fluency, but Their Voices Not of Finest.

The third concert of the Philharmonic Society's anniversary festival was given last evening in Carnegie Hall to a smaller audience than those at the previous concerts, though the program offered an exceptional feature. This was the co-operation of the Bach Choir of Bethlehem, Penn., under the direction of its conductor, Dr. J. Fred Wolle. Its appearance in this New York concert was made possible by the generosity of Charles M. Schwab, who is the chief supporter of the Bethlehem singers. The chorus came into a more than local prominence at its festivals some fifteen or eighteen years ago, and has done so again in the last two or three years, with the revival of its festivals.

It is devoted entirely to the music of Bach, and its contributions to the program last evening consisted of four chorals, one from the "Christmas Oratorio," the others from cantatas; and four sections of the Mass in B minor, in which the Bach Choir made its first reputation, the "Gloria," "Et Incarnatus," "Crucifixus," and "Et Resurrexit."

The chorus is a large body of zealous and eager singers who have been made thoroughly familiar with Bach's music, and sing it with fluency, solidity, and confidence. They have been trained to a supple and accurate obedience to the conductor's beat, and there were many plastic and finely molded effects of phrasing and dynamics in their performance. But the singers' zeal and eagerness were not equalled last night by the quality of their voices, which was not of the finest, the tenors in particular showing a lack of vibrancy. There were also some passages in which the intonation was not perfect, and some in which the attack was not so positive as might have been expected.

The four movements of the mass were in many ways finely sung, and yet the "Crucifixus" has been heard here with a profounder tragic effect than it had last evening. The "Gloria" and the "Et Resurrexit" were given with spirit and power. Some matters in which doubts may have arisen in the minds of

many listeners were referable to the conducting rather than to the capacities of the singers themselves.

Although Dr. Wolle directs his attention exclusively to the music of Bach, he has some singular notions as to the performance of it. One of them is an extreme sentimentalizing of the chorales by singing them in the softest pianissimo, with the occasional erratic and inexplicable lifting into prominence of one voice or another; a pianissimo that went so far at the end of the first choral as to be reduced to a wordless humming.

Another of Dr. Wolle's mannerisms is to take every cadence with a marked and sluggish retardando. Such a modification of tempo is in place when it has a special significance; but its incessant repetition as a part of the cadence formula becomes singularly monotonous and subversive of the spirit of the music. These things were blemishes on the performance. Yet the accuracy with which the chorus followed Dr. Wolle's requirements of them could only be imputed to it for merit.

There was great enthusiasm over the singing of the chorus, which was largely deserved, and which might properly have been shared by the orchestra, which gave an excellent performance of the difficult instrumental portion of the mass. Dr. Wolle was recalled repeatedly and made to bow his acknowledgments.

The last part of the program was devoted to Beethoven's Fifth Symphony—of course under Mr. Stransky—played also at the private concert for members, which opened the festival, its significance in the festival being the fact that it was the first number on the society's first program.

Knud Dalgaard, Gifted Dane, Delights With His Contribution to Musical Program.

MARIE JO IN "LOST AND WON"

Knud Dalgaard, the noted Danish violinist, made his American debut at the Strand Theatre yesterday. He elicited much applause, which became enthusiastic when the virtuoso rendered on a single string Paganini's "Bravou Variations."

## SYMPHONY SOCIETY IN FINE PROGRAMME

Playing in Aeolian Hall Is Marked by G Minor Concerto of Julius Roentgen.

AUTHOR'S SON IS SOLOIST

Mendelssohn's Overture "Fingal's Cave" and Elgar's "Polonia" Heard.

At its concert in Aeolian Hall yesterday afternoon the Symphony Society presented a programme which comprised Mendelssohn's overture "Fingal's Cave," Sir Charles Villiers Stanford's "Irish Symphony," a concerto in G minor for violincello with orchestra by Julius Roentgen and Sir Edward Elgar's symphonic prelude, "Polonia." The solo performer was Engelbert Roentgen, the orchestra's first cellist and son of the composer whose concerto was played.

The strict novelty in the list was the composition by Roentgen, who is well known abroad as a composer and at present is living in Amsterdam. His concerto, on first hearing, seemed to be not a work of greatest importance, though it is very well written and sustains interest throughout by frequent recurring passages of fine melodic beauty.

Opening with a long cadenza of rhapsodic character for the solo instrument, its movements are played connectedly. The andante has an Irish folk song theme with variations, and the finale some elaborate solo work. Mr. Roentgen played it with commendable technical ability and excellent taste and his performance was much applauded.

The Stanford symphony, which is marked by Irish ideas as supported by British expression, and in treatment savors of a rather old-fashioned manner, is always interesting to hear and especially so when it is performed as well as it was yesterday. That Mr. Danroech brought out the composition here some thirty years ago, is a fact that lends some interest to his authoritative reading of its score.

Elgar's "Polonia," which was written for a concert in aid of the Polish victims' relief fund given in Queen's Hall, London, on July 6, 1915, was heard here last season at one of the society's Carnegie Hall concerts. In its popular Polish

melodies are treated with effective orchestral skill, and there are memories also of certain compositions by Chopin and Paderewski. Among the melodies heard perhaps the one most impressive is that of "Poland is Not Yet Lost," with which the prelude was played by the orchestra.

### PHILHARMONIC'S CONCERT.

Sixth of Sunday Afternoon Series  
in Carnegie Hall.

The Philharmonic Society, Josef Stransky conductor, gave the sixth in its Sunday afternoon series of concerts yesterday in Carnegie Hall. The programme presented was the final one of four special programmes that were planned by Mr. Stransky in celebration of the society's seventy-fifth anniversary jubilee, now closed.

The compositions were by Slavic, French and American writers. They were taken from the society's repertoire and were all very familiar. They served the purpose of plan well, however, as was made evident through the scheme of arrangement in the list. The outstanding number was Dvorak's "New World" symphony, a work written in America, dedicated to the society and first produced with the assistance of the composer and under the baton of Anton Seidl at a Philharmonic concert on December 15, 1893, in Carnegie Hall.

After the intermission came the theme and variations from Tschalkowsky's third suite, opus 55; Debussy's two nocturnes, "Nuages" and "Pentes," and in closing Victor Herbert's "American Fantasy." The placing of the Herbert fantasy in the programme implied an honor evidently twofold. A distinguished American composer, Victor Herbert has furthermore appeared with the society as a guest conductor. The programme was well presented. The symphony was performed by the orchestra with admirable clarity in dynamics and with some ravishing qualities in tone and nuance. At its close and again after the stirring Herbert fantasy Mr. Stransky was long applauded.

### ELKI TRIO MAKES N. Y. DEBUT.

Concert of Chamber Music Played  
at Princess Theatre.

The Elki Trio, whose members are Erno Rupee, pianist; Sander Harmati, violinist, and Paulo Gruppe, violoncellist, gave a concert of chamber music yesterday afternoon in the Princess Theatre. The trio made a first appearance here in a recital last season.

The programme consisted of the trios by Beethoven in B flat and by Tschalkowsky in A minor and the C minor sonata of Saint-Saens for piano and cello. The players in their ensemble work showed some lack of balance and finesse, but they gave a good showing in precision, as also in cooperative sympathy for the expression of feeling. They were heard by a large audience.

## BIG SUNDAY FOR MUSIC DEVOTEES

h. 3. Feb. 22/17  
Metropolitan Opera Concert With  
Brilliant Bill Wins Plaudits  
of Great Audience.

### PHILHARMONIC ENDS JUBILEE

Albert Reiss and David Blapham to  
Revive Mozart's "Impressario."  
Damrosch in New Success.

The snowstorm did not prevent the usual army of music devotees from storming the doors of the Metropolitan Opera House last evening to hear Mario Rapold sing and Virginia Boshke play. Then there were Leon Rothier, Fernando Carpi and a generous list of great numbers by the orchestra under the direction of Adolf Rothmeyer. Miss Boshke captivated the audience with her playing of the Liszt "Hungarian Rhapsody," and later wandered with beautiful ease and certainty through some of the most difficult and appealing things of Chopin, Scriabine, Rachmaninoff and Debussy. Miss Boshke plays with a kind of rapt emotion that veils, without wholly concealing, some of the inequalities of her work.

Marie Rappold was, perhaps, the popular favorite of last night's concert, and her singing of Vissi d'Arta from "Tosca" startled the audience into surprised enthusiasm. She was in splendid voice and vigor and her salutatory number from Max Bruch's "Feuer Kreutz" instantly

captivated her listeners. The night and yet tender voice of Rothier was never heard to better advantage than in his singing last evening of the invocation to Isis from "The Magic Flute" and in the Recanto of Marcel from "The Huguenots," he won a clamorous ovation.

The house again displayed its fondness for the violin-like tenor of Fernando Carpi's lightly soaring tenor lyrics, and his choice of arias from "Don Pasquale" elicited unmeasured approval. The orchestra was happiest in the "Peer Gynt" suite, the "Oheron" overture, for some inexplicable reason, seeming to be sluggish and tenebrous where it should be animated and radiant.

## IRISH SYMPHONY BRINGS MESSAGE

h. 3. Feb. 22/17  
Damrosch Orchestra Stirs  
Hearers with Villiers  
Sanford Work

### RACIAL ASPIRATIONS EXPRESSED IN MUSIC

Roentgen Concerto, Played  
by His Son, Shows  
Influence of Grieg

By H. E. KREHBIEL

The interest of musical lovers was almost monopolized yesterday afternoon by the concert of the Symphony Society in Aeolian Hall. The series of concerts which have been designated as having a festal and anniversary character by the Philharmonic Society was brought to a conclusion simultaneously in Carnegie Hall, but there was nothing in the list of pieces (as there had been nothing in the performances of the previous four days) to give it a distinctive character; and so it calls for no comment. Dvorak's Symphony "From the New World," which was one of its features, might have been made an interesting incident because of the fact that its first performance had fallen to the lot of the society and that it was written here and its composer was present when it was first made audible; but it has been played so often since, even in this season, that not even the interest of curiosity could attach to it; neither could significance be given to Victor Herbert's medley of American airs composed many years ago for the entertainment of a Coney Island audience. The Sunday evening concerts at the Metropolitan Opera House, being designed to appeal to an audience of a different character, need not enter into consideration.

So it was left again, as it has often been this season, for Mr. Walter Damrosch to provide the music which by its character and the manner of its performance challenged attention.

Quite unexpectedly, even to those who had previously scanned its programme, the concert turned out to be one in which the spirit of racialism, if not nationalism, was celebrated from not nationalism to end. To start with, there beginning to end. To start with, there was the overture "Fingal's Cave," which is Gaelic in so far as it perpetuates the musical impression made upon the imagination of Mendelssohn by his first visit to the Hebrides, though the music was developed later in Italy. Then came Sir Charles Villiers Stanford's "Irish" symphony to which Mr. Damrosch gave its first American hearing at a concert of the Symphony Society exactly twenty-nine years ago come next Sunday. We have heard it frequently since and with ever-growing admiration. In it a native Irishman who is one of the most scholarly of British musicians pays tribute to the folk music of his native isle and in its slow movement, especially, raises what we are disposed to consider the finest monument to the spirit of Celtic folksong which artistic music has produced. The jollity of the hop-jig and the splendid pride of Irish chivalry speak out in the second and last movements, but these elements count as little compared with the pathos of the ancient lament which lies at the base of the slow movement and which—so admirably expresses what Dr. Norman McLeod once characterized as "the thoughts that lie too deep for tears—the music of an oppressed, conquered but deeply feeling, impassioned, fanciful and generous people"; the music appropriate to the harp in Tara's halls. That harp prelude is the introduction to the movement and is heard again with its

kept alive—it speaks a message the significance of which will be plainer to the world when the end of the present awful cataclysm permits the racial voice of music to speak out in clearer tones than it has yet done in the artistic music of the world.

But it was the solo feature which provided the greatest surprise. This was a violoncello concerto in G minor, composed by Julius Roentgen and played by his son Engelbert, who is now the first cellist of the Symphony Society's orchestra. The father of the composer was a Dutch musician who had voluntarily expatriated himself to become a prominent figure in the musical life of Leipzig in the Mendelssohnian period. Though born in the artistic capital of Saxony, Julius Roentgen, like one of his sons, who played a rôle for a space in this country as a member of the Kneisel Quartet, and also like the other, who was the solo performer yesterday, is again a Hollander and the director of the Conservatory of Music in Amsterdam. He was intimately associated with Grieg, and some of his compositions have disclosed the artistic affiliation with the Norwegian master in his devotion to folksong. The surprise provided by the composition heard yesterday came from the fact that it was more than nine-tenths Irish in spirit, that spirit extending far beyond the slow movement, which consists of variations on an Irish folksong. It is a really winsome composition throughout, which sacrifices nothing in the way of musical dignity and beauty to a desire to show off the technique of the solo instrument. Mr. Roentgen played it with fine intelligence and feeling, though there was no virtuoso brilliancy either in his tone or his execution. At the end of the concert came Sir Edward Elgar's fantasia on Polish airs, entitled "Polonia," confessedly composed to help along in England the movement for the relief of the Polish victims of the war, at whose head Mr. Paderewski stood. It was composed in July, 1915, and played here last spring. It proclaims some Slavic measures, including the Polish hymn, sometimes beautifully and at the last proudly and pompously; but otherwise it does not much matter.

Mme. Gadski  
Sings First Time  
of Opera Season  
h. 3. Feb. 23/17  
Metropolitan Cat Takes Curtain Call  
with the Prima Donna, to Amusement of Audience.

As the third Elsa of the season, Mme. Johanna Gadski sang last night in the Metropolitan Opera House for the first time since she appeared in "Lohengrin" last spring. Hers is a carefully considered interpretation of Elsa, and her many years' of operatic experience have made it a piece of finished singing and acting, but unfortunately the earlier beauty of her voice is not now at her command. She was roundly applauded last night, however.

At her second curtain call after the first act the Metropolitan's cat, which came up from the engine room for its debut with the Boston Orchestra last Tuesday night, accompanied her, to the amusement of the audience. Its time before the footlights was brief, and it probably will not appear again soon.

Mr. Sembach sang the title rôle for the first time this season and sang it well. The other principals, Mme. Ober and Messrs. Braun, Well and Leonhardt, sang with their accustomed skill, and Mr. Bodanzky conducted a smooth performance.

### GUIOMAR NOVAES

h. 3. Feb. 23/17  
HEARD IN RECITAL  
Young Brazilian Pianist Delights  
Audience at Benefit at  
Aeolian Hall.

For the benefit of the Manassas Industrial School for Colored Youth, at Manassas, Va., Guiomar Novaes, the talented young Brazilian pianist, gave one of her delightful recitals yesterday afternoon at Aeolian Hall, where she received much applause for her many and varied offerings.

Miss Novaes has already been heard here several times this season, and each time she has pleased even the most critical with her charming personality and skilled playing.

In the evening Suscha Jacobinoff, violinist, was heard at Aeolian Hall in a program that included compositions by Corelli and D'Ambrósio and two groups of shorter pieces, in which he acquitted himself creditably.

## AMATO IS HEARD AT MUSICAL MORNING

h. 3. Feb. 23/17  
Miss Garrison, Miss Gates,  
Althouse and Hoffman Also  
on the Programme.

There was a large audience at Mr. Bagby's musical morning yesterday in the grand ballroom of the Waldorf-Astoria. The artists included Miss Mabel Garrison, Paul Althouse and Pasquale Amato of the Metropolitan Opera, Miss Lucy Gates and Josef Hofmann, Richard Hageman and Giuseppe Bamboschek were at the piano.

Miss Gates and Miss Garrison, both coloratura sopranos, sang arias from "The Barber of Seville" and "Lucia." Mr. Amato sang "Vision Fugitive" from Massenet's "Herodotus" and a group of Italian songs. An interesting number was a trio from Mozart's "The Impresario" sung by Miss Garrison, Miss Gates and Mr. Althouse. Mr. Hofmann's two numbers included compositions of Chopin, Liszt, Rubinstein and Schubert-Tauszig.

## JOHANNA GADSKI IN "LOHENGGRIN"

h. 3. Feb. 23/17  
Famous Prima Donna Returns to the  
Metropolitan Opera Company  
With Wonderful Success.

### WAGNER'S GRAIL STORY AGAIN

By JOHN H. RAFFERTY.

Johanna Gadski returned to the Metropolitan Opera last evening in "Lohengrin" and sang Elsa von Brabant with a brilliancy, juvenility and splendid swing that even she has never surpassed in her many renditions of this utterly Wagnerian rôle. The Gadski has lost flesh, but she has not lost any modicum of her splendid vocal powers, nor of her mighty gifts as an actress. Last evening she seemed more youthful, more youthful and more scope than ever and in her life only she with Lohengrin, after the manner which loomed again as the greatest Elsa of Wagner's memory. The opera was done last night with an almost entirely different cast from its December production. Last was competent and satisfactory, but last night's performance was individually and collectively brilliant to a degree.

Search of the singing-actress talent of the present day has not disclosed a more ideal Lohengrin than Johanna Sembach, and whatever shortcomings he may show, as in his constant responses, in his almost terrifying sense of musical fitness, yet the fact remains that he is the most satisfactory of contemporary Lohengrins. Carl Braun as The King, is wholly different from Basil Rysdahl, who has already established himself in the part, but Wagnerian "fans" were inclined last night to prefer Braun for reasons that every one who knows the methods of the two artists will recognize.

Margarete Ober has fixed herself as an ideal Ortrud and in last evening's performance she more than held her own high place in public estimation. Herman Well, as the Friedrich, also maintained his standing as an acclaimed feature and the minor characters in the cast fully are matched the big, fine and fast "pace" set for them by the stars. It was a beautiful performance, and again Conductor Bodanzky demonstrated the new understanding—and long lacking—grasp of Wagner grand opera in the sense of sane, dramatic and modern staging.

Flonzaleys Play  
Composition by  
One-Time Member  
h. 3. Feb. 24/17

Last night at Aeolian Hall the Flonzaley Quartet adhered to their custom of presenting something new by modern composers. The novelty was Emmanuel Moor's prelude and fugue for string quartet, written for the quartet while the composer was associated with them in the charmed musical circle at Saussure. The Flonzaley's performance of the friend's composition was so delightful, finished in style that it insured for it once a favorable reception. The composition, however, deserved the consideration while the artists gave it and the attention the audience gave it. It was, indeed, it was unusually interesting.

companiments of the "secco" recitatives, which was used in Mozart's time. The handling of the music of the opera in the period of Louis XV. and the equally appropriate scenic setting of the same period were also retained from the productions of eight years ago. Needless to say, there was much popularization in many respects for those who participated in the performance last evening.

**MME. GADSKINS ISOLDE**

MME. GADSKI SINGS ISOLDE.

She Again Excels in a Favorite Role  
/ Apr 26 - Urlus as Tristan. 1917

Wagner's "Tristan und Isolde" was sung for the third time this season at the Metropolitan last night, with no change from recent casts. Mme. Gadaski as heroine, returning to her favorite rôle of her later years, as she had to an earlier one in "Lohengrin" last Monday. Mme. Gadaski's Isolde measured her own advance from the time when she was oftener the gentle Elsa among towering tragedians such as Lehmann, Klafsky, or Ternina, of whom she herself shared vivid memories with many

Modeled on classic lines, an Isoldé of winning beauty, then commanding attributes, her impersonation rose to the highest sincerity and power in the "Liebestod" of a near-midnight closing. Mr. Urlus and Mr. Braun again appeared, as did Mr. Goritz and Mme. Ober, who had followed others in their parts on a previous occasion, and Mr. Bodansky conducted.

**"MARTA" AGAIN WELCOMED.**  
*Times*  
 A Great Crowd Wildly Applauds  
 Caruso in the Solo "M'Appari."  
 For the first time since "Marta" was  
 made an occasion for holiday encores on  
 Christmas night, the opera was repeated  
 last evening at the Metropolitan, and  
 again Caruso and his companions drew a  
 great crowd. Hempel and De Luca sang  
 as before, while Flora Perini as Nancy  
 new to the quartet, was not the least  
 lively of those who masqueraded in the  
 Richmond servants' fair. *Times* 7-7-7  
 In the third act the house set out to  
 give a repetition of the tenor solo  
 "M'Appari." Four times Conducto-  
 r Papi signaled the stars to go on, but  
 one could hear the orchestra, and even a  
 storm of hisses from the subscribers, un-  
 usual in this theatre, was lost on the  
 roaring standees. Caruso at last cam-  
 out, shook his head, and the opera wen-  
 on to a finish with the recurrence of  
 "Last Rose of Summer" in the closin-  
 episode.

YSAYE IS HEARD AT

**BILTMORE MUSICAL**  
*h. 2nd. Jan. 27*  
**Noted Belgian Violinist Is Warmly**  
**Welcomed—Other Artists**  
**Also Appear.**

Eugen Ysaye, the Belgian violinist who has been absent from this country for several years, made his reappearance at the Biltmore Musicales yesterday, where he was greeted by a host of admirers. Many extra seats were fitted into the grand ball room for the occasion, and even standing room was provided in the promenade.

The noted artist received a hearty welcome and was enthusiastically applauded for several minutes after his appearance on the platform. He played two sonatas, one by Mozart and another by Geminiani, as well as short pieces.

Madame Barrientos, of the Metropolitan opera company, Jean Cochet and Paulo Gruppe were also heard.

THE NEW YORK SYMPHONY  
Tchaikowsky's Second Symphony  
Given—Percy Grainger, Soloist

The second symphony of Tschailovsky, which Mr. Damrosch gave at New York Symphony Society's con-

yesterday afternoon in Aeolian Hall was a refreshing contrast and relief to the sixth and even the fifth, which are so often repeated in symphony concerts. It may not show practiced and skillful a hand as the later works, written when the composer was at the height of his powers: It was composed twenty years before the six, when Tschalkowsky was 33 years old. In it he discloses a strong impulse to many of his works do not disclose, in a less degree, toward the utilization of Russian folk songs as material for a plastic composition. The eight or so of such songs make their unmistakable appearance in the music, are identified and named in Mr. Massing's upon note upon the program. They give many symphony a strong flavor of its own, to be their treatment is as characteristic as the material itself; insistent reiterated with figured accompaniment and for the "scrutinizing" treatment seemed Mr. Huneker calls it, with the use of informations and brilliant orchestral coloring. The result is vigorous and one that, in fact, is not difficult to see, and that the symphony has never laid so strong a hold upon the affections of the musical public as Tschalkowsky's fourth, of such and sixth. The performance brought out all the rhythmic character and the striking orchestral effects that the

Aug. 27. 17  
Percy Grainger Cooperates in a Performance of Grieg's Pianoforte Concerto

Mr. Walter Damosch invited special interest in the concert of the Symphony Society yesterday afternoon by producing Tchaikowsky's second symphony (in C minor) and popular interest by enlisting the cooperation of Percy Grainger in a performance of Grieg's pianoforte concerto. There had been promise also of a new composition by Mr. Grainger entitled "The Warriors," but this was "postponed until a later date" without a given reason.

The symphony, excellently performed, was a quasi-novelty, which deserved hearing because of the figure which its composer has cut in modern Russian music, but which brought with it only a small reward, for it is significant only in its last movement, and there chiefly because of its use of a Russian folk-tune. Mr. Grainger plays Grieg's concerto with splendid consideration of its characteristic contents, as we know from past performances, but with only moderate regard for its sensuous charm. The concert began with Beethoven's "Leonora" overture.

In Carnegie Hall, at the same time the Philharmonic Society's orchestra repeated the programme of the previous evening, and gave a hearing to the Serenade in D by Brahms (a composer much neglected by the society since M. Stransky came), the victrola concerto by Sinding, played by the orchestra's concertmaster, Mr. Pilzer, and the much overworked and ill-named

S. 44.27.17

American Pianist Explains the  
Idea of the Sonata He  
Composed.

Composer Discloses Its Content With Brilliant Finesse in Technic.

John Powell, American composer and pianist, gave a fourth recital last evening in Aeolian Hall. The programme contained a sonata by Mr. Powell entitled "Teutonica." The performance of the sonata was prefaced by some explanatory remarks by the composer bearing on his purpose in writing the sonata and the ideas therein embodied.

Mr. Powell recently played the composition here at a private concert of Friends of Music. Its first performance took place at a concert given in 1911 in London. The programme notes at that time were written by Richard Brockwell, the eminent music critic, and these notes were again used at last evening's concert.

In his prefatory talk Mr. Powell explained the term "Teutonica" as he used it in the title of his sonata. He said that applied the term "Teutonic" in its universal sense as comprehending many nations. The composer claimed that the leaders thought in the world history have predominated as the result of being of this type of mind. The oneness of the universe, as embodied in the Teutonic idea he has sought through the emotional expression of music focus as an individual expression.

The impression derived from hearing the sonata as performed by Mr. Povung carried with it a conviction of the work's lofty and dignified spirit. He disclosed its content with brilliant finesse, in technic, delicate nuance and fine breadth in style. The composition as a whole is in three movements; the first, an allegro, molto sostenuto in E, treats from the standpoint of the ideal; the second, an andante sostenuto in C, with variations on a German folk song, has for subject the temperamental, while the third, tempo di marcia in E, treats of the actual.

As can readily be understood, the scheme of the work, is conceived on broad lines. Its harmonic structure is modern design and entirely original in plan and instrumental development.

in unmitigated play of bold imagination the composer has carried through in a clear and comprehensive manner to the end his thematic matter. With firm and bold lines of melodic beauty he has characterized his ideas while embodying them in one harmonic whole.

The sonata was heard with profound interest by an appreciative audience and at the close of the performance Mr. Powell was recalled to the platform thirteen times.

Plays Grieg's Pianoforte Concerto  
Symphony.

Percy Grainger, the Australian pianist was the soloist with the Symphony Society, Walter Damrosch leader, at its concert yesterday in Aeolian Hall. It was heard in Grieg's pianoforte concert with orchestra. The works performed by the orchestra were Beethoven's "Leonore" overture, No. 3, and Tchaikovsky's second symphony in C minor.

Mr. Grainger played the Grieg concerto with apparent devotion, with ardor and a brilliant technic. His conception of the work is one that is always guided by the qualities of taste and imagination, and more than this his delivery receives added interest from the fact that he studied the work with its composer and so is to be considered an authoritative one in the stylistic details of its performance. His playing of the concerto yesterday was warmly applauded.

The second, a number in the list, Tschakowsky's second or "Little Russian" symphony, so called because of the Russian melodies in its score, is not so frequently heard as are his sixth, fifth and fourth works in the same form. In this symphony the composer has gone out of his usual path and made use of folk music. Its structure is built up upon Malo-Russian folk tunes and they serve well for a showing in fantastic, rhythmic and colorful orchestration. The orchestra played the symphony with delightful finish throughout and the scherzo was a brilliancy that was even unusual. The band's work done in the Beethoven overture, with which the concert opened, unfortunately not quite as satisfactory owing to some lack of general smoothness.

Jan. 28, 1917  
The Great Pianist Appears for the  
First Time in One This Season

Only Time in One This Season.

Josef Hofmann's appearances in New York are rare and are correspondingly appreciated. He gave yesterday afternoon in Carnegie Hall what was announced as his only recital in New York this season, and the hall contained probably one of the largest audiences it has ever contained; the seats were filled, as was the standing room and there were as many listeners upon the stage as it would hold. The program was varied, a little mixed, but the most important numbers were Dvořák's transcription of Bach's D major organ prelude and fugue, Schumann's "Etudes Symphoniques," Chopin's minor sonata, the prelude Op. 25, No. 1, and the nocturne Op. 55, No. 2, and two pieces by the mysterious Dvořsky.

Mr. Hotman's extraordinary art manifested in his performance at every point. His command of all the resources of the instrument in tonal color, subtle gradations of dynamics, its whispering delicacy to thunderous power; his unfailing and buoyant melodic feeling, his transcendent technique that seems to know no technical limits—wholly inconspicuous false notes in playing are of an interesting and memorable only because of their rarity; sense of proportion; his assimilation of the differences of styles and emotional significances, the feeling for poetic beauty and symmetry, the power sustaining, cloquence and the unimpeachable distinction of everything he does.

"His performance of Schumann's 'Etudes Symphoniques' was engaging. Their stature is large, and I found their measure in his playing of them. I may be called an analytical interpretation, in the sense that the performances of the greatest artists are analytical; in divining and laying bare the heart of a mystery in all its ramifications and all its significances, grandiose sweep, the romantic involvement with which Schumann developed them were set forth; and any more beautiful than the penultimate variations, with its projection of voices gleaming against the shadowy accompaniment is not often heard. Hofmann's playing of Chopin's B minor Sonata is well known, full of fiery sequence and moving power, and in scherzo taken at so rapid a pace that only those who know it can distinguish the fleeting outline. After this so Mr. Hofmann played Liszt's transition and embellishment of Chopin's 'The Maiden's Wish'; it was an offering to the distinguished singer in one of the boxes who has so often delighted this public by singing it?

The two pieces by the vanishing composer, Dvorsky, are not perhaps great moments, "East and West." "The Sanctuary," they are called, they have original and musically sufficient traits and an individual atmosphere, and were far from being the valuable music of this program. Distinction must be awarded to the tawdry "Venezia e Napoli"; the lianacy of Mr. Hofmann's playing could not take away the bad taste left at the end of the concert.

A Composition by Kalinnikow—  
Elman Plays Vogrich's Concerto.

The New York Symphony Society played again in its Carnegie Hall series of concerts last evening to an audi-

phony was one by the Russian composer, Basil Kallinikov, whose work was heard in New York some years ago, but whose name has not recently appeared on local programs. It shows little of the spirit of "nationalism" the younger Russians have apparently not shared the ambitions of the elder group to make a national school based on folk music. There is little suggestion of such a source of inspiration. In this symphony, except, perhaps, in the opening theme of the first movement, which is used again in the last. The rest of the themes seem to derive more from the salon than from the common people. The music is graceful, melodious, but often grows dangerously the commonplace, and it seems singularly aloof from the stirrings and darings of modern art for the work of a young man who died only sixteen years ago. There are skill and taste of a sort in the workmanship, though there are pages of its orchestration of which this cannot unreservedly be said.

Michael Elman, who was the soloist, played a violin concerto by Max Vengrich, a New York musician, highly esteemed, whose death was deplored last year. The concerto, which seemed in its first movement, vague and un-  
last evening a singularly vague and un-  
certain striving of intangible musical value in either the solo part or the or-  
chestral. The two following movements offer more substantial and more intelli-  
gible matter; but even here the com-  
poser sometimes gropes, and at great  
length. He keeps the solo player al-  
most incessantly at work without  
breathing space, and the result is a  
almost inevitable monotony of effect,  
notwithstanding certain fine and origi-  
nal passages of orchestral writing. Mr.  
Elman played the concerto with great  
sincerity and with fine skill.  
He also played Saint Saëns' "Rom-  
Capriccio, and the orchestra, with  
heard in Strauss' "Don Quixote,"  
this Mr. Lifschetz took the obbligato vi-  
ola and Mr. Roentgen for the violon-  
cello.

Pianist and 'Cellist and His Wife  
in a Pleasing Recital.

Pablo Casals, a pianist on his wife's concert and 'cellist on his own, held a concert at the Metropolitan Opera House on Monday night, singing songs by Loeffler, and Moor, and accompanying songs by the latter pair, as well as Faure, Chausson, and Duparc, charmingly sung by Susan Metcalfe Casals, soprano. Mr. Casals, as pianist, was easily in a class with his friend, Kreisler.

Miss "ollo numbers, with the  
at the piano, included Casella's son-  
in G minor, crisp as Brahms, chroma-  
as Debussy, while Loeffler's "Po-  
Espagnol" outran even the most  
French harmonized, and ended in a  
ish "valse lente," with an odd tri-  
tuning a string down and up again  
the close. Jean Verd assisted in  
final "Rhapsodie" of Emanuel Mo-

A great audience that heard the Metropolitan's second "Butterfly" Miss Ferrar, Botta, and Scotty

day afternoon was hardly out of the house before another crowd began to throng the doors for "Aida," sung at the last evening. Four thousand people were at least a thousand and began the far away when Martelli began the first tenor air. Claudio Muzio made a appearance as the Egyptian girl, in make-up as rather woolly with a voice and youthful confidence that carried full weight in the score. Mmes. Amato and Matzenauer were comables. Mme. Matzenauer rose to a congenial rôle as Amneris. Amato and others completed a set at half the usual prices.

The Sinshelmer Quartet, including its leader, Robert Toedt, Kovarik, and Willem Durieux, played last evening.

heard at Rumford Hall. The string numbers by Beethoven, Dvorak, and a new quartet, op. 51, by J. Manen, with Maria Zucca at the piano. The intimate hall was well filled by an audience to whom the music gave evident pleasure.

Fritz Kreisler, who  
for frequent concerts in town th  
son, was again the added star

Metropolitan last evening, when the third time he sold out the house. The violinist encored Bruch's G minor concerto, with his own "Liebeslied," and later gave his "Old Refrain," and the Viennese popular song, with the "Innocent Lament," and Chabrier's "Serenade Espagnole." Mme. K. sang the "Abscheulicher," from Beethoven's "Fidelio," and an air from Tchaikovsky's "Jeanne d'Arc." Mr. D. played solos from the Russian composer's "Pique Dame," as well as the "Don Giovanni," and the "L'Elisir d'Amore." The orchestra under Mr. Hageman, played the Spanish dances from "Le Cid," and Wagner's "Ride of the Valkyries."

Both of New York's leading  
gave matinées yesterday, the Sy  
Society repeating a varied conc

Percy Grainger to its usual form at Aeolian Hall, while at the same time Carnegie Hall was packed to the top for a second Wagner program. Philharmonic. The ten numbers which no encores were added, timely selections from the "Ring Cycle." A final prelude to "Die Walküre." "Lohengrin" pleased the audience, however, and there was an appeal to earlier works in the open air to "The Fairies," and Wagner's youth, posthumously at Munich in 1888. Two selections, "Tristan" were arranged by the city's assistant conductor, W. J. Ston.

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## 1. Introduction

BY H. E. KREHBIEL.

BY H. E. KREBS

Efforts to cultivate appreciation of archaic music are not new features of the artistic activities of New York. The Musical Art Society, which has to keep alive an interest in ecclesiastical music of the classical period as well as the modern part-song, will next year celebrate its twenty-fifth anniversary and the Schola Cantorum has done a considerable amount of gleanings in the historical field. Mr. Sam Fraumholtz, after an interruption of a few years ago, when their director thought he might find a better field of operations in Belgium, had been maintained through various vicissitudes for a considerable period and no doubt did much to awaken further artistic understanding and taste. They have now been reconstituted and when its first concert this season was given under the auspices of the Society of the Friends of Music, they were not wanting many intelligent lovers of the art who thought that encouraging such concerts the Society was more laudably as well as profitably engaged than it was when promoting enterprises in a field already grossly overworked. For some time Mr. G. Barrère and his companions have been occupied in similar explorations.

A new phase and a new interest have been created by the coming of the Passion organization known as the Circle des Instruments Anciens, after a quasi-public performance last week or two ago at Sherry's, a concert under the auspices of the society of the Friends of Music, Ritz-Carlton Hotel yesterday afternoon. In a general way the new work on the lines of Mr. Fraukonerts of old music, though with a smaller apparatus and one which approximates more closely to his accuracy.

The instruments employed were the quinton (treble viola) which is practically the viola d'amour (a viola with a set of metal strings running under the finger board, which are not touched by the bow, but sound sympathetically with the viol da gamba, or knee viol). Andrew Agnechuk's ("viol de boys"), the bass viol, which in modern orchestras has been replaced by the double, or contra-bass, and the harpsichord, the precursor of the forte as a concert instrument. It is not all of the music played. The day was originally written for a combination of stringed instruments, but shall not attempt to save. When the arrangement had something with at least some of the music formed, but what was chiefly the purpose was the fact that the brought the hearers a revelation of the effect of the timbre of the instrument which was as fascinating as a novel.

Nearly all the music was new programmes, and so were the majority of the composers. The first was a "symphony" by Antoine Thélmey Bruni, a Piedmontese and composer (1759-1823); a for viola d'amore by Niccolò ballet music by André-Card touches (1672-1749), who finished his musical history as one of the Musketeers, inspector general of the Académie Royale and superintendent of the King's music.

Louis XV is said to have one of his ballets, which is possible, as under a minister issued in the reign of Louis or three years before the Destouches members of the were permitted to perform opera for hire, and even dancing for a livelihood. There also a harpsichord piece called "Filleuse," one of the chief of the afternoon as played Paterni, composed by Henri who was brought up at the great Louis and became of music for Philip V of Spain.

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Just before the concert, when they wanted to hear a song repeated no regard was had for him, and the lion was carried off and sent to bed without being killed again. That Nicolini was not a composer and lived in an earlier day. A "concerto pour les violes" by Philip Emanuel Bach (son of the great Johann Sebastian) awakened some doubts in our minds as to the authenticity of the instrumental setting, but its adagio was of a beauty that was transfigured.

There were old songs and an opera from Gretry's "Richard Cœur de Lion" which were sung by Mme. Marie Buisson, but the singing added only variety without notable excellence to the concert. Most winning and lovely of the voices which spoke to the audience out of the part were those of the viola d'amore and harpsichord; but in the ensemble the blending of tones, the sympathetic meeting of timbres, the great variety of color introduced by the harpsichord (it was a modern instrument made by Pleyel) through the agency of different kinds of plectra, octave coupling and other devices were one wonder why modern composers, instead of torturing their instruments to obtain variety of tone-color, do not hark back to their violas of the long ago.

## SIX CONCERTS OF IMPORTANCE GIVEN

Jan. 29/1917  
Philharmonic Society Pleases a Large Audience at Carnegie Hall.

## LORRAINE WYMAN HEARD

Societe des Instruments Anciens Gives Programme at Ritz-Carlton.

There were six concerts of notable importance to music lovers yesterday. At Carnegie Hall the seventh Sunday afternoon subscription concert of the Philharmonic Society took place. The audience was as large as could be accommodated in the auditorium. An all Wagner programme of orchestral selections was given. The numbers comprised the overture "The Fairies," the prelude to the third act of "Tannhauser," "Siegfried's Rhine Journey" from "Goetterdaemmerung," the prelude to the third act and the shepherd's tune from "Tristan and Isolde," arranged by W. H. Humiston; the "Tannhauser" overture, the "Siegfried Idyl," the "Centennial March," "Wotan's Farewell and Magic Fire" scene from "Die Walkure," "Dreams" and the prelude to the third act of "Lohengrin." The playing of the band was brilliant and there was much applause.

At the Ritz-Carlton in the afternoon the Friends of Music gave a special concert. The programme was presented by the Societe des Instruments Anciens, a Parisian organization that was recently heard here in a concert given at Sherry's. The society, whose president is Camille Saint-Saens, was founded in Paris seventeen years ago by Henri Casadesus. Its object is to bring forward obscure music of the seventeenth and eighteenth centuries. To aid in this purpose instruments used in those centuries have been gathered together by the society and an attempt made to reproduce in sound an ensemble familiar to the composers of that period.

### Much Skill Shown.

The players of the society and their respective instruments are Maurice Hewitt, quinton; Henri Casadesus, viole d'amour; Eugene Duhrille, viole de gambe; Maurice Devilliers, basse de viole; and Regina Paton, clavecin. The music heard yesterday comprised works in different forms. Some of the writers represented were Bruni, Martini, Gretry, Ph. E. Bach and Destouches. The musicians performed with much skill and in ensemble the charming quality of their tone gave special delight. Mme. Marie Buisson, soprano, assisted by singing two groups of old French songs.

Also in the afternoon, at Aeolian Hall, the Symphony Society gave a concert and repeated its Friday programme with Percy Grainger in the Grieg pianoforte concerto, and for orchestral numbers Beethoven's "Leonore" overture No. 3 and the second symphony of Tchaikovsky. Mr. Grainger's new work entitled "The Warriors," was scheduled for a hearing at this pair of concerts, but a printed note at the foot of the house programme stated that this was "postponed until a later date."

In the evening, at the Little Theatre, Lorraine Wyman and Howard Brockway, singer and composer, gave a second recital of their Kentucky mountain balladry before an audience that was evidently delighted with all it heard. Among the "Lonesome Tunes" in the list there were groups of love and jig tunes.

had been heard before. Miss Wyman's singing of the ballads was of rare charm, and a feature of the songs' settings as harmonized and played by Mr. Brockway.

### Concert at Sherry's.

At Sherry's the final one in a series of Sunday night concerts was given. The programme was offered by the French soprano, Mlle. Gabrielle Mills; Arthur Alexander, tenor; David Hochstein, violinist, and Mlle. Dorziat. This was the first appearance in this country of Mlle. Mills. She sang songs by Duparc, Debussy, Gounod, Chansson, Faure and Massenet. She disclosed a voice of beautiful quality, which she used with a good amount of skill. She also showed dramatic feeling. Mr. Alexander, who plays his own accompaniments, is an artist who always gives pleasure by his work. Mr. Hochstein played first one movement from the Mendelssohn concerto and later some solos. Mlle. Dorziat was heard in a group of recitatives. The concert was enjoyable throughout.

At the regular Sunday evening concert at the Metropolitan Opera House Fritz Kreisler was the guest artist. His chief number was Bruch's violin concerto in G minor. Mme. Kurt and Mr. Didur were the singers. The orchestra was led by Richard Hageman. The house was sold out.

## "L'ELISIR D'AMORE" PROVES POPULAR EVENT OF SEASON

Jan. 30/17  
Metropolitan Company at its Best Last Night in Donizetti Novelty

Patent medicine love is no longer the thing, but luckily it was in the days of Gaetano Donizetti. How luckily, last night's audience at the Metropolitan was made aware of. If only some modern Dr. Dulcamara could have injected a drop of his elixir into the scores of any dozen operas we could name whose composers are the heirs of all the ages, but will be the ancestors of none, a dozen recent novelties would now be playing to full audiences instead of before the ghosts of the storehouse. Which all means that Gaetano Donizetti was a genius and his "L'Elisir d'Amore," when properly sung and acted, is as fresh to-day as ever it has been.

Signor Gatti-Casazza's revival has proved the popular event of the music season. Mr. Caruso brings heaven to earth with his "Una furtiva lagrima," Mr. Scotti is a gallant Sergeant Belcore, Mr. Didur an amusing Dulcamara and Miss Hempel a sweet-voiced Adina. They were all four at their best last night and the huge audience at its happiest.

## MISS WINIFRED CHRISTIE GIVES A PIANO RECITAL

Jan. 30/17  
Low a Beethoven Sonata Was Commandably Played by a Serious Artist

The pianoforte recital which Miss Winifred Christie gave in Aeolian Hall last night was in all particulars so like a score of its predecessors this season that we do not know with what terms to give it particular characterization. Something might be said for its programme, which got a little way out of the ordinary rut, though not far enough to challenge special comment. A Beethoven sonata began it, and it was neither the "Appassionata" nor the "Waldstein," but the beautiful one which is prosaically set down as Op. 10, No. 3, and is none the less beautiful on that account. As a rule, Beethoven's music affords a pretty good criterion as to a player's capabilities; and so it may be said of Miss Christie's performance of the sonata that she read the printed page clearly and intelligently, imparted to it some degree of graceful fancy in the third movement and left the general impression that a pupil, acquiring her knowledge of its structure and technical requirements and filling the mould from his or her own imagination, emotional nature and feeling for sensuous tonal charm, would in all likelihood make it what Beethoven intended it to be. The other numbers on the programme were short pieces by Schubert, Brahms, Erich Korngold, Debussy, Rachmaninoff and Moszkofsky and Chopin's Sonata, Op. 58. H. E. K.

## BONNET'S ORGAN RECITAL

Jan. 31/17  
The French Master Plays in the Hall of the City College.

The French-American Association for Musical Art, under whose auspices the Society of Ancient Instruments came from Paris the other day, introduced to New York last evening Joseph Bonnet, a French organist of distinction. His errand here is like that of his colleagues of the stringed instruments, one on behalf of French music and French musicianship. He gave an organ recital in the hall of the College of the City of New York, his first recital in this country. He is a pupil of the great French organist, Alexandre Guilmant, who made more than one professional visit to this country, and though he is a young man, he is said to have a substantial reputation in his own country. He showed himself last evening a worthy representative of the modern school of French organ playing, which is fore-

made a deep impression by his performance on the City College organ, in which he disclosed high technical power through a dignified and artistic treatment of an instrument that is too often misused. His playing was marked by much freedom, clearness, and perfection of articulation both on manuals and pedals, a true sense of rhythm, and a fine taste in registration that sought appropriate timbres and avoided the bizarre. The most important numbers of his program were not unfamiliar to lovers of organ music: Gullmunt's sonata in D minor, a fugue by Buxtehude in C, and Bach's toccata and fugue in D minor. There were smaller pieces, one by Francois Couperin, "Soeur Monique," presumably intended for the harpsichord originally; a gavotte from one of Padre Martin's organ sonatas, well known in transcriptions for pianoforte and for violin, and several pleasing, though by no means important, pieces of his own, including an improvisation.

Mr. Bonnet was heard by a large audience and liberally applauded. There were doubtless some among it who would like to hear him in a program giving a greater representation to the significant works of the modern French school of organ composers, whereby the object of his American visit would be greatly promoted; as well as of the works of Bach.

## CLARA AND DAVID MANNES.

Pioneers in Classic 'Sonata Recitals' Are Heard Again.

Clara and David Mannes, for ten years the pioneers of classic "sonata recitals," gave their second concert of the season in Aeolian Hall last evening before an audience that filled most of the 1,300 seats in the hall. They played sonatas in F major, Op. 24, of Beethoven, and in E major, by Bach, ending with Engelbert Roentgen, "cellist of the Symphony Society, in Brahms's trio in E major, Op. 8.

Each number had its characteristic high point, that of Beethoven in a scherzo brief and jocular, Bach's in an adagio of tender melody, and Brahms's again in the scherzo, given last year at the Granados benefit, and approaching in volume and clear ensemble the sort of work oftener heard from the Flozaleys and Kneisels.

Reinald Werrenrath, who has sung several times this season in New York, gave another recital yesterday afternoon in Aeolian Hall, but he appeared, as was announced from the platform before he began, against the orders of his physician, having been suffering from an attack of bronchitis. The results of bronchitis were not much noticeable in his singing, except in the beginning. His fine skill as a vocalist no doubt stood him in good stead. He sang German songs, a group of folksongs, a cycle written for him by Decms Taylor, and a group of other American songs with excellent taste and a clearness of diction that made a "book of the words" superfluous. Jan. 31/17

## AT THE METROPOLITAN.

Large Audience Pleased With "Francesca da Rimini."

Riccardo Zandonai's opera "Francesca da Rimini" received another performance at the Metropolitan last evening. Popular interest in the work was again made evident by the size of the audience and the close interest manifested in the representation. S. Feb. 1/17

Mme. Alda as Francesca gave much pleasure by her artistic impersonation. She may not fully strike the score's underlying note of pathos and tragedy, but this notwithstanding, she is able generally to sing her music with a lovely quality of voice and in action and appearance to furnish at all times a picture of charm and grace for the eye.

Those in the cast associated with Mme. Alda may now be said to be familiar in their roles. Mr. Martinelli as Paolo, Mr. Amato as Giovanni and Mr. Bada as Malatestino adapt themselves exceedingly well to their parts. The singing of the four attendant women was praiseworthy. The general features of the production, as the work done by the soldiers of the chorus, the beauty of the scenery and the splendor of the costumes, all combined in forming an ensemble that called for admiration. Mr. Polacco conducted with skill.

## SCHOLA CANTORUM HEARD IN CONCERT

Feb. 1/17  
Programme Planned to Illustrate the Early Music of France.

## ELABORATE IN ITS SCOPE

"Francesca da Rimini" Pleases Large Audience at the Metropolitan.

The Schola Cantorum, under the direction of Kurt Schindler, gave the first of two subscription concerts last evening in Carnegie Hall. The programme was planned to illustrate the characteristic music of France from the time of

Francis I. to the Revolution.

The list was elaborate in scope and comprised much music entirely new to New York and some that was new only in the form in which it was heard. Historically the most important number was a piece of vocal writing by Clement Jannequin, entitled in full "La Bataille on Defaite de Suisses a la Journal de Marignan." Composed 400 years ago the work is an important specimen in music of the attempt made by composers of that period to create a secular style as apart from that of the century old church forms. Like the works of its time, "La Bataille" is a polyphonic composition and the themes therein employed are used as imitations of the din and noises of battle and the shouts of the victors.

The first numbers heard were two bergerettes, sung in English, of the early seventeenth century, by Charles Tessler, a court musician to Henry IV., and Jacques Lefevre, court composer to Louis XIII.; then followed two humorous madrigals by Costeley (1531-1606) and Passereau, who was in the employ of Francis I. There were further three old cavalier songs of unknown origin and two songs, a "Chanson a Boire" and a "Chanson a Manger" of Lemaire (1674), which were sung by Oscar Seagle.

Another more pretentious selection was a scene from Rameau's opera "Hippolyte et Aricie," in which the solo for soprano was sung by May Peterson. Then there were excerpts from Jean Jacques Rousseau's opera "Le Devin," and for shorter numbers a duet sung with orchestra for barytone and soprano as arranged by Mr. Schindler, called "La Camargo," which is a rondel on the air of "La Provencale"; a pavanne in ancient style for orchestra and chorus by Gabriel Faure, and in closing two old French wedding carols of Thieriot as arranged for chorus and orchestra by Mr. Schindler.

The harpist was Carlos Salzedo, who not only accompanied Mr. Seagle's "Cavalier" songs but played some solos for harp by Couperin and Rameau. The orchestra was from the Russian Symphony Society. The singing of the chorus was commendable in finish and admirable in spirit. The programme as a whole was received with warm approval.

## THE SCHOLA CANTORUM.

Feb. 1/17  
A Program of Characteristic Music of Old France.

Mr. Kurt Schindler has devised many interesting and unusual programs for his chorus, the "Schola Cantorum," which is devoted to bringing forward music from the devious byways of the art, but he has devised few of greater charm than he presented last evening at the concert in Carnegie Hall. It was devoted to "characteristic music of France, from Francis I. to the Revolution." There were a number of shorter choral numbers, bergerettes of the seventeenth century, humorous madrigals of the sixteenth for chorus without accompaniment, and two old French wedding carols, arranged from folksongs with orchestral accompaniment. The madrigals were one by Costeley, in the involved polyphonic style that sixteenth century composers could make as expressive of secular verses as of sacred, and one by Passereau, amusingly denoting the chatter of gossiping women. An extraordinary piece of vocal "program music" was presented in Clement Jannequin's "Bataille de Maregnano," illustrating the emotions and sounds of a battle, one of the precursors of many such illustrative pieces, for which later composers have mostly found the din of instrumental sounds necessary. The composer's singular and half ingeniously gives effects as striking in their way as the "Song of the Birds," which Mr. Schindler produced a few years ago. Both are celebrated in musical history, and the opportunity to hear them was as rare as it was interesting.

Another such opportunity was offered by the performance of two finales from operas famous in their day: Rousseau's "Le Devin du Village," full of an exceedingly tuneful simplicity, and Rameau's "Hippolyte et Aricie"; both operas belonging to the period of the "return to nature" that the eighteenth century French philosophers thought they had achieved. In these the solo parts were sung by Miss May Peterson, soprano, and Oscar Seagle, baritone.

Fittingly associated with this music were solos for baritone, three old Cavalier songs, among them the once popular "Vive Henri Quatre," the "Chanson a Buire" and "Chanson a Manger" that the lamented Gilbert sang at one of these concerts some years ago, and "La Camargo," arranged as a duet by Mr. Schindler. The only modern piece on the program was Gabriel Faure's "Pavane" for small orchestra and chorus, in which the composer could not wholly conceal his modern qualities in an effort to write in the old style.

The chorus has not sung better than it did at this concert, with more assured mastery of the music, with more spirit, with more substantial volume and precision in ensemble and effects of shading. Mr. Seagle was not entirely at home in the style of some of the pieces he sang, but he delivered them with fine voice and vocal style, and Miss Peterson's contributions were charming.

The Symphony Club Plays. The Symphony Club is an organization of persevering amateurs, mostly ladies and entirely players of stringed instruments, who rehearse all Winter weekly, and who consequently announce that they can offer their services in giving concerts for charities, which they are

...sail to ... yesterday afternoon in a concert for the pension fund of the Presbyterian Hospital Training School for Nurses. Walter Henry Rothwell is the conductor, and the program included Schubert's unfinished symphony, Liszt's symphonic poem, "Orpheus," pieces by Paderewski and Jarnesfelt, and Strauss's waltz, "The Beautiful Blue Danube." In these pieces, of course, the amateurs were reinforced by professional players of wood, wind, brass, and percussion instruments; also by violas, cellos, and double basses. They form a very creditable body of string players, with plenty of tone, good quality, and intelligent subordination to their conductor's intentions. The performance of Schubert's symphony was enlivened by Mme. Melabre Kurt was the soloist, and sang Schubert's "Die Allerseelen," and an air from Tchaikovsky's "Jeanne d'Arc" with the orchestra.

## THE "RING" CYCLE BEGUN.

8,000 Hear "Das Rheingold" at Matinee and "Carmen" at Night.

The afternoon cycle of Wagner's trilogy, "Der Ring des Nibelungen," which has become an annual feature of the repertory at the Metropolitan Opera House, was begun yesterday with a performance of "Das Rheingold." The presentation of the cycle will not differ materially from those of recent years. The prologue and the three dramas will be given at an interval of a week, with the exception of "Siegfried," when a day longer will separate it from "Die Walkure" and a day less from "Götterdämmerung."

Feb. 2-7-17  
There will be the same casual variations in the assignment of the casts that have been heretofore made, as in the representatives of the Nibelungen, Brünnhilde, and Siegfried, to mention only the most important personages. It has often been suggested before that a briefer interval between the performances and the assignment of the same artists to the characters as they reappear in the successive dramas would enhance the significance of a cycle of the "Ring." Presumably the difficulties in the way of doing this are practical and of such a nature that the management does not care to go to the trouble of meeting them.

"Das Rheingold" was given as one of the regular subscription performances about three weeks ago, but with a somewhat different cast. Yesterday Mme. Matzenauer was the Fricka and Mme. Ober the Erda. Mr. Weil's Wotan, Mr. Sembach's Loge, and the classical impersonations of Messrs. Goritz and Reiss as Alberich and Mime are familiar. There have been Rhine maiden trios that blended better in voice and were more uniformly in tune than that which was heard yesterday. Mr. Bodanzky's conducting resulted in a vigorous, finely contrasted, and dramatically propulsive performance of the score. The audience was large, as it has been at recent cycle performances of the "Ring," even of the prologue.

Eight thousand persons heard opera yesterday, the evening audience at "Carmen," sung for the third time, being larger by a few standees than the matinee. Mme. Farrar and Mr. Caruso reappeared. Mr. De Luca, as a new Toreador, acquitted himself like a veteran, while Miss Anna Case sang Micaela's air, which she has done many times in concerts, and ended it without the high B flat. With a voice of quality and a training on the premier stage of the world, she could have been less nervous, but the house was interested and applauded her heartily. Other features of the performance were as before, and Mr. Polacco conducted. Many of those who could not get seats last night left their checks for the next time, either on a Monday, three weeks from now, or, more likely, on Ash Wednesday.

## FARRAR STARTLES CARMEN AUDIENCE

The Audacious Geraldine Sets New Pace in Impersonation of the Bizet Character.

Feb. 2-7-17  
CARUSO EQUAL TO SITUATION

Opening of the Matinee Cycle of Wagner Nibelungen Ring Draws Capacity Audience.

The Geraldine Farrar conception of "Carmen" as projected last night by this most audaciously original prima donna, was only another proof that there are no fixed rules for impersonation and that there is no limit except the blue sky to the vagaries of so elemental a creature as Carmen. Miss Farrar invariably tests the wits and the responsive abilities of her associates in every performance, and last night she flung a dozen new whimsies and beautiful eccentricities into her acting.

With Farrar in the name part, no two performances of this glorious opera are alike. The liberties which she takes are of kith and kin with the liberties which Carmen took in the wild free and im-

passioned days when she met Escamillo and Jose. But she goes further than transgressing the old, fixed standards of the acting. She whistles, she unbridles her amazing gifts in pantomime, she flames the picture with the red abandonment of her luscious presence. The average stage director would never stand for that. But the Farrar not only has her own way, and a different way, at every performance of "Carmen," but she drives her audiences wild with delight at her daringly splendid originality.

### The Geraldine Farrar Way.

To have seen Farrar once in "Carmen" is only the beginning of innumerable possible surprises. With Enrico Caruso and Giuseppe De Luca opposite her, she is indeed fortunate in the big scope afforded for her strange and indescribable ability in acting improvisation. Musically she never wanders from the score or intention of the composition, but at last night's most remarkable performance of "Carmen" this singularly animated, beautiful and eccentric prima donna, ran full tilt and gloriously, with utter confidence and justified certainty into an utterly novel and delightful enactment of one of the greatest roles ever attempted by either a great actress or a great singer.

In the fight with the cigarette girl there was a new and almost shocking suggestion of the feline nature of the Carmen. To the rose she gave a lilt and mockery that was all new and meaningful, with all the old mystery of the vampire and the goddess mixed in every motion of her body and every nuance of her song. I thought that, perhaps, Mr. Caruso and Mr. De Luca would be disconcerted by the new nerve which Farrar put into her performance last night. I know they were amazed, but they were not disconcerted. As in previous performances of this character, by Geraldine Farrar, she galvanized the company with her own dynamic purpose. She was happy in a new adventure—a beautiful adventure—in that she struck from the old opera a dozen new facets of life and motion.

### Cast Not Disconcerted.

Sophie Braslau, the Mercedes of the cast; Anna Case, who played Micaela; Rita Fornia (a new Frasquita, and a most commendable artist); Leon Rothier, the Zuniga; Angelo Bada, the Remendado; Robert Leonhardt, the Dancaire, and Mario Laurenti, the Morales, all seemed to catch and give back the flashing fluorescence of the Farrar performance of "Carmen" last evening. It was like none of its predecessors. It was "Carmen" in a new light, the same character in another mood, a mood of poignant and almost sinister beauty, fateful, fearful, winsome and utterly—almost diabolically—feminine.

I think that Mr. Polacco, who conducted, was himself almost carried away with the new and feverish quality which Miss Farrar gave to the performance in her first aria. There was a new and lurid rush to the reading, and chorus and orchestra responded with the zest of trained and impressionable artists.

### AMATO TOO ILL TO SING.

De Luca Takes His Role in "Trovatore" and Wins an Ovation.

Pasquale Amato was ill yesterday and could not appear at the Metropolitan, though his name was in the printed bills. A cold wave on Broadway brought in the standees last evening, and "Trovatore" was sung to its fourth and largest audience by a star cast including Muzio, Ober, Martinelli, and De Luca. The baritone had not sung the Count di Luna role in a dozen years, and never in this country.

De Luca, with his air, "Il Balen," won an ovation, twice deserved, for he had followed Amato as Toreador the previous night, and was today reappearing as Figaro.

Dr. Morris Packard said late last night that while Mr. Amato's illness was fairly serious and painful, he expected to have him singing again in a few days.

### FRENCH MUSIC PLAYED.

Widor, Franck, and Chabrier at Philharmonic—Miss Novaes Soloist.

The Philharmonic Society put two unfamiliar French compositions on the program of its concert given yesterday afternoon in Carnegie Hall, and ended with a quite familiar one. They were Widor's symphony, with organ, in E minor; César Franck's symphonic poem, "Le Chasseur Maudit," and Chabrier's rhapsody, "España." Widor is better known in this country through his compositions for organ alone than for any others. This symphony has points of interest, though it is neither deeply original nor inspired.

The organ is used in a way to give it

a real significance as a part of the instrumental apparatus, it is made to stand out in a distinguishing manner, and does not lose its identity in the mass of orchestral sound as the organ often does when it is used merely as a reinforcement of the weight and sonority of the orchestra. There are skill and sobriety in the matter and the manner of this symphony, and skill and sobriety rather than a flooding impulse may be said to characterize Widor's musical nature, as it does that of his greater contemporary, Saint-Saëns. And Widor has been as little influenced as he by the modern developments of music in which the younger men of France have had so large a share; whereof this symphony is a conspicuous witness.

César Franck's symphonic poem has been seldom played here; nor is it thoroughly characteristic of his style. The opening episode of the "Sunday scene," and that of the chase, with the horn fanfares, seem the most imaginative; those of the curse and the wild hunt less so. Franck's best music is that of contemplation, of nature, rather than of action, and he labors somewhat in trying to portray the demonic adventure in which the Count of the Rhine involved himself.

Miss Guilomar Novaes was the soloist; she played Grieg's concerto. Her performance was a beautiful piece of pianoforte playing in its musical phrasing, its rhythmical vitality, its clear articulation and delicate coloring. And yet it was not quite the performance for Grieg's piece, which is properly interpreted by a more rugged vigor, a more imposing sweep.

### SHAW'S 'OVERRULED' ACTED.

Slovenly Performance of This Farce Added to Miss Kingston's Bill.

Ever since the beginning of her season here three months ago, Gertrude Kingston has been harassed by the need of a good one-act play to precede "The Queen's Enemies" and "Great Catherine," capital entertainment, each of them. She began with Shaw's unconfessed "Inca of Perusalem," but it proved intolerably dull. She then tried his "How He Lied to Her Husband," and dropped it instantly. Last evening at the Maxine Elliott she made a no more successful experiment by substituting his "Overruled," an idle discussion, in farce form, of extra-marital philandering. Her company, strengthened by the addition of Mary Lawton, gave a clumsy and slovenly performance, so inadequately prepared that it was presumptuous to have offered it to the public.

"Overruled" was presented at the Duke of York's in London in 1912, when Mr. Frohman, then in very experimental mood, ventured on a program of one-act plays, of which program Barrie's "Rosalind" ran away with all the honors. It is a tedious farce in the course of which Mr. Shaw shuffles and reveals two couples for the purpose of discussing his resentment at the divorce court assumption that a gentleman and a lady cannot be alone together innocently, and his own observation that it is so much pleasanter to dance on the edge of a precipice than to go over it that lecherous society is full of people who spend a great part of their lives in flirtation, and conceal nothing but the humiliating secret that they have never gone any further.

### Elena Gerhardt in Song Recital.

Elena Gerhardt, who has been heard in larger halls and with orchestra, transferred her "intimate" song recitals to congenial setting at the Comedy Theatre yesterday. The matinee audience did not quite fill the last chairs, but the singer was heard to advantage, and she repeated both Schumann's "Du bist wie eine Blume" and "Des Knaben Berglied," grouped between Schubert and Brahms, adding other encores at the close.

### SANG THE NATIONAL AIR.

A Surprise for the Audience at the Young People's Concert.

The crowded audience in Carnegie Hall yesterday afternoon, assembled to hear the fourth of the Symphony Concerts for Young People, given by Walter Damrosch and the New York Symphony Orchestra, were given a stimulating surprise. Instead of the first number on the program Mr. Damrosch, without any preliminaries, had the orchestra play "The Star-Spangled Banner." Of course the audience all rose, and many joined in singing the national air.

When the applause which greeted this manifestation had subsided Mr. Damrosch made a few remarks. Without alluding to the circumstances that had prompted his course, he began by saying that one of the noblest functions of music is to arouse patriotism; what the flag is to the eye the national anthem is to the ear. They were all proud, he said, to be citizens of New York City and State, but still prouder to be Americans. Some of them were born thousands of miles away from New York, but he knew that all were patriotic Americans.

Then he went on with the business of the concert, which was first to discuss and explain, and then to play, Beethoven's "Pastoral" symphony. Harold Bauer then played Saint Saëns's pianoforte concerto in G minor, and the program was ended with Strauss's waltz, "Artist's Life."

### Mr. Gabrilowitsch's Chopin Recital.

Mr. Ossip Gabrilowitsch is also numbered among the artists who can fill all the seats in Aeolian Hall and the platform as well. He did it yesterday in a pianoforte recital devoted entirely to the music of Chopin. The audience was very large. His program comprised the Fantaisie in F minor, the B flat minor sonata, six preludes, a ballade, nocturne, mazurka, and scherzo.

In cases where it is possible to select a measure which was literally unaffected. Apparently pianists have arrived at a stage of the season where a few false notes now and then are not considered to matter. Like some others of his guild recently, Mr. Gabrilowitsch played a few; and they did not matter.

The Metropolitan had an all Mozart day yesterday, "Le Nozze" in Italian being followed by "The Magic Flute" in German last night, when another cast of many nationalities included Mabel Garrison, Melaine Kurt, Jacques Urth, Carl Braun and a new conductor, Paul Elsler. There were large audiences both afternoon and evening.

## SUNDAY MARKED BY NOTABLE CONCERTS

Feb. 5-17  
Ernest Schelling Appears as Piano Soloist With Philharmonic Society.

### OLD SONGS ARE REVIVED

Audience at Metropolitan Joins in Singing "The Star-Spangled Banner."

There were four notable concerts in New York yesterday. The Philharmonic Society in Carnegie Hall presented a programme on which Ernest Schelling appeared as the soloist, playing Schumann's A minor concerto for piano. His performance of the work was marked by clarity, taste and technical finesse. The numbers for orchestra in the list were all familiar at these concerts, and comprised Weber's "Oberon" overture, the nocturne and scherzo from Mendelssohn's "A Midsummer Night's Dream" and Tchaikowsky's fifth symphony.

At Aeolian Hall in the afternoon the Symphony Society gave the fifth in its second Sunday series of concerts. The orchestral selections, without any novelty, were Cesar Franck's D minor symphony, the andante and allegro scherzando from Fuchs's serenade for strings and, with the third movement omitted, Dvorak's suite, opus 33. Mabel Garrison, soprano, of the opera, was the soloist. She sang two arias; first, Mozart's "Ach Ich-Liebe" from "Die Entführung," in which she was not entirely successful owing to some lack of good tone and correct pitch, and later, David's "Charmant Oiseau," whereby her delivery won for her prolonged applause, and justly, as it contained much loveliness of voice, brilliance in coloratura and a finished style.

In the evening at the Braham Playhouse Robert Hamilton, a barytone, who has been heard here before, presented an unusual programme, styled "Songs of Long Ago." Foster's "Nellie Bly" was in the list and Work's "Kingdom Coming" and the negro spiritual, "Meet O Lord"; also a Basque song of Belzunce called "Lilla," and a Bearman's article entitled "Nouste Dano." Among the patriotic songs was Julia Ward Howe's "Battle Hymn of the Republic" and Root's "Tramp, Tramp, Tramp." Mr. Hamilton imparted much interest to the delivery of his songs through an agreeable voice, excellent diction and sympathetic feeling. He played his own accompaniments. His audience was large.

At the Sunday night concert at the Metropolitan Opera House Josef Hofmann was the soloist, and played as his chief number Chopin's E minor concerto for piano. The singers were Miss Howard and Mr. Sembach. There was a great demonstration of enthusiasm when following two movements from Tchaikowsky's sixth symphony, played by the orchestra, M. Hagenau, the conductor, led his band in several patriotic airs and ended with "The Star-Spangled Banner," in which the audience joined by singing.

Levititzky Plays with Philharmonic.  
Feb. 6-17  
The Philharmonic's hundred men gave the fifth and last but one in a popular concert series at Carnegie Hall last night, when Mischa Levitzky, a pianist of uncommon gifts already known here, made his first appearance with the orchestra, playing Schumann's concerto in A minor. A large audience applauded him. Florence Masbath sang the ballad song from "Lakme," and Mr. Strinsky conducted Beethoven's seventh symphony and selections from "Meistersinger" and Bizet's "L'Arlésien." Arthur Alexander in Songs.

Arthur Alexander, a tenor once heard this season, sang in Aeolian Hall last evening a program extraordinary in its of all for the difficult character of songs to which he played his own accompaniments, and hardly less so for the admirable interpretations of poetic texts.

In Schumann's "Dichter Liebe," Mr. Alexander finished the long cycle with a piano postlude played as few pianists could have done it. His voice and action were at their best in Dumas's "Fantase," Dupont's "Mandoline," which was redemanded, and Widor's "Le Florentin," given by request, and ended with Debussy's "Reverence."

**THE GARDEN**  
They turned on the lights again last night in the old Garden Theatre and a little audience of opera devotees journeyed down through the snowy streets to hear the Cosmopolitan Opera Company sing "Carmen" as the opening offering of a season of Italian and French opera.

Most of the principals gave creditable performances. Miss Marta Witkowska, formerly of the Chicago Opera Company, as Carmen, Andre Arensen and August Boulez, of the Boston National Opera Company, as Don José, and Escamillo and Miss Juana Prueti, as Micaela, all sang their parts with more skill than is usually heard in the small opera companies. Arnold Conti conducted.

**"La Bohème" is Welcomed Again.**  
Starting the opera's thirteenth week, "La Bohème" was sung again at the Metropolitan last evening, the cast including Mines. Alda and Mason, Messrs. Martinelli, Scotti, Didur, Tegan, and Mr. Papi conducting. The social Monday subscribers welcomed the light modern work by way of contrast between the previous week's "Carmen" with Caposio, and next Monday's promised "Marriage of Figaro" with Farrar and the rest. Large audiences seemed to be indicated last evening in spite of the storm.

**MR. ROTHIER'S RECITAL.**  
French Bass Sings French, English, and Italian—Drops German.

Mr. Leon Rothier, bass singer, one of the very small band who represent French art at the Metropolitan Opera House in these days, and, when occasion presents itself, sing French music with a French accent, gave a song recital yesterday afternoon in Aeolian Hall. Mr. Rothier's voice and style have long been admired at the opera. If his voice is not one of the most beautiful of its kind, he makes the most of it, and it has a noble and resonant quality, especially in its lower ranges. In many things he sings with fine intelligence, with discrimination, and not without distinction of style. His declamation is of the admirable type that is one of the most valuable features of the French art of singing.

They were most interestingly displayed yesterday in the French songs and operatic airs. The air from Rameau's "Hippolyte et Aricie" and Lully's "Amadis" were sung with breadth and sustained power. An interesting song of a ballad type by Saint Saëns, "Le Pa d'Armes du Roi Jean" is not well known. Mr. Rothier sang some songs in English with an excellent pronunciation, and the older ones, "My Lovely Celia" and "When Dull Care" with a true understanding of their style. "There were others in Italian. Instead of a group of German songs first announced, Mr. Rothier substituted others by Duparc, Tosti, and Schumann's "Two Grenadiers," the last for a reason hardly necessary to state.

## KNEISEL QUARTET IN FOURTH CONCERT

**Gives Schoenberg's Sextet and Other Selections at Aeolian Hall.**

The fourth concert of the Kneisel Quartet took place last evening in Aeolian Hall. The programme consisted of Schoenberg's sextet in D minor, opus 4, Beethoven's quartet in F major and the quartet in D major of Cesar Franck. The assisting players were Louis Bostelmann, viola, and Jacques Renard, 'cello. There was no strict novelty offered in the programme.

The Beethoven quartet had not been heard at these concerts. It was transcribed by Beethoven in 1802 from his pianoforte sonata in E major, opus 14, No. 1, and consists in movements of an allegro moderato, allegretto and allegro. Concerning his transcription some information printed at the foot of the house programme stated that Beethoven at the time he made it wrote to his publishers of the difficulties encountered in arranging pianoforte pieces for stringed instruments because the respective types of instruments involved are in all respects "so diametrically opposed to each other, and as he further stated, in transcribing such compositions, entire passages must be omitted or entirely changed, and, what is more important, additions must be made. At this point Beethoven finally claimed that only the master himself or one possessing his skill and inventive power must be the transcriber.

Another work in the list requiring short comment, perhaps, as it is one infrequently heard, is the Schoenberg sextet, with which the entertainment began. The work was introduced here by the Kneisels at one of their concerts in the season of 1914-15, and a few weeks later at their closing concert in April it was again performed. The sextet is in one movement, and is written for two violins, two violas and two cellos. It has a title, "Verklärte Nacht" ("Transfigured Night"), derived

from the poem of the same title by Peter Heidegger. One of the composer's early works it already, notwithstanding this, shows great originality in its themes which are many and short, and in their methods and harmonic development. The work as a whole is one of great beauty. It received a delivery marvellous in toned finesse at the hands of Mr. Kneisel and his associates.

The quartet by Cesar Franck, which closed the programme, served to afford a fitting variety in the scheme of the evening's selections.

## THE KNEISEL QUARTET.

**A "New" String Quartet by Beethoven—Music by Schoenberg.**

Something that had the appearance, at least, of a "new" string quartet by Beethoven, and in some sense was one, appeared upon the program of the Kneisel Quartet's concert last evening in Aeolian Hall. This was an arrangement by Beethoven himself, for string quartet, of his pianoforte sonata in E, Op. 14, the arrangement being in the key of F. A note upon the program explained the vicissitudes of this piece which, though it has been printed and reprinted several times, has not got itself into the complete edition of Beethoven's works, whose editors undertook to let no unconsidered trifle of the master elude them. It was now prevailing, in his own words, "for transcribing even pianoforte pieces for stringed instruments." He made it plain that he disapproved of the practice; it was before the time of making thunderous pianoforte pieces out of Bach's organ fugues, and he might have disapproved of that, too.

The quartet, as it was played last evening, is hardly an unconsidered trifle; yet it cannot be viewed as an important addition to the world's possessions of quartets by Beethoven. The sonata in its original form is not one of the most highly esteemed. The transcription is interesting as showing how easily it was transformed into a perfectly good quartet; more easily, it seems now, than the composer implied in the letter quoted in the program note. The changes are not many nor far-reaching, but what there were made the piece go very naturally upon the strings. It was heard with both pleasure and interest.

Mr. Kneisel also brought forward again Arnold Schönberg's string sextet, Op. 4, called "Verklärte Nacht," which he played twice two seasons ago. The Schönberg of its period was doing little to cause dismay, laughter, or hissing; this piece shows, with the influence of Wagner and Strauss, individuality and poetical feeling, a power of evoking and sustaining a mood, and a remarkable skill and ingenuity in writing for the instruments and in producing a great variety and beauty of effect from them. It requires, however, an extremely fine performance to realize this effect, such a performance as the Quartet, aided by Jacques Renard, 'cello, and Louis Bostelmann, viola, gave it. The concert was ended with Cesar Franck's string quartet, which has not appeared on Mr. Kneisel's program for a considerable time, and which was welcomed again. It has not the eloquence, perhaps, of the same master's pianoforte quintet; and there are passages in it that seem like a direct challenge to the "reminiscent hunter." But it has an uncompromisingly high strain of beauty.

## MME. BARRIENTOS RETURNS.

**The Spanish Soprano's First Appearance This Season in "Rigoletto."**

The Metropolitan Opera House added another to the great audiences of the present season last evening by the performance of "Rigoletto," with Mr. Caruso, Mr. De Luca, and Mme. Maria Barrientos, the Spanish soprano. Mme. Barrientos made her first appearance this season in the part of Gilda on her return to the company, of which she was a member last year.

She gave no reason last evening to change the impression that her singing has already made. It is a voice of the lightest, most fragile quality, a delicate thread, seeming at times of hardly sufficient power for the house, yet possessing a carrying power that rescues it; of pleasing quality except when she tries to give it greater volume. Her execution of florid passages is generally finished and accurate, but often gives the effect of being prepared with exaggerated care and delivered with deliberation. It certainly is not marked by reckless brilliancy. Mme. Barrientos has an unusually attractive and elegant stage presence, and presents a characteristic and dramatically effective impersonation.

If Mme. Barrientos sang with a slender volume of tone, Mr. Caruso was not sparing with his, and put an immense fervor and resonance into the delivery of his airs and recitatives. Mr. De Luca's impersonation of the hero's part was intelligent and expert and well sung.

## RECITALS OF YESTERDAY.

**Beryl Rubinstein Plays a Bach Concerto—Gerald Maas, 'Cellist.**

Beryl Rubinstein made an interesting and gallant attempt yesterday afternoon in Aeolian Hall to start the pianoforte recital on a tangent out of its conventional round. He began his program with Bach's D minor clavier concerto, with accompaniment of a string quartet. The composition is a superb one, worthy of more frequent hearings than it gets, yet its nature does not fit it exactly for a hearing in orchestral concerts. Such a performance as Mr. Rubinstein gave is appropriate, and might be made of great musical beauty. The fact that he and his associates did not quite find all there is of such beauty

in the concerto did not make the experiment less valuable. They made a conscientious effort, and Mr. Rubinstein's performance of the solo part was in a crisp and resolute style. His further contributions consisted of Beethoven's sonata, Op. 2, No. 3; pieces by Liszt, Rubinstein, and Schubert.

Gerald Maas at the same time was giving a recital for the violoncello in the Comedy Theatre, to which he gave an exceptional interest by securing the co-operation of Ossip Gabrilowitsch, Richard Strauss's 'cello sonata in F, the sonata is not a particularly valuable one, but Mr. Maas's playing, with Mr. Gabrilowitsch's, presented it in the best light. He played also Dvorak's concerto in B minor, and then a number of smaller pieces, all in excellent style, with good tone and correct intonation.

## TWO RECITALS GIVEN.

**One by Beryl Rubinstein and Other by Gerald Maas.**

Two afternoon recitals took place yesterday. At Aeolian Hall Beryl Rubinstein, pianist, gave his third recital. The programme began with Bach's D minor concerto for the piano. It was played with the accompaniment of a string quartet in which the members were Ludwig Marum and Michel Bernstein, first and second violins, and Herbert Borodkin and Morris Cherkasky, viola and double bass.

Although the composition was hardly played with all the mutual understanding in finish desirable its hearing was of interest. Mr. Rubinstein's chief solo number was the Sonata opus 2, No. 3, of Beethoven.

In the Comedy Theatre Gerald Maas, Dutch-English cellist, gave a first recital in which he had the assistance of Ossip Gabrilowitsch, pianist. The two artists opened the entertainment with a performance of the F major sonata of Richard Strauss and thereby disclosed delectable qualities in finish of ensemble.

Mr. Maas, in Dvorak's B minor concerto, as his chief solo number, and also in several shorter pieces, proved to be a musician of good ability. Some lack of freedom in bowing prevented a finished showing in his work of finer shading. His tone, however, was large and resonant, his technique highly commendable and his sense of pitch accurate. As an interpreter his work disclosed musicianly taste and understanding. A large audience attended the recital.

## Woman Conducts Opera.

With a woman, Mme. Lina Coen, in the conductor's stand, the Cosmopolitan Opera company repeated "Carmen" in the Madison Square Theatre last night with the cast which had been heard on Monday.

Mme. Coen has been known as an operatic coach in New York several years, but this was her first attempt at conducting. Probably it was the first time that any woman had directed a grand opera with a company of any standing in New York. Mme. Teresa Carreno, pianist, has conducted opera in South America and other woman have directed in some of the small European opera houses. Considering that the orchestra was small and the chorus none too good, Mme. Coen made a creditable impression.

## ETHEL NEWCOMB IS

**HEARD IN RECITAL**

**Renders Three Beethoven Sonatas. Mary Jordan, Young Contralto, Offers Entertaining Program.**

Three sonatas by Beethoven comprised Ethel Newcomb's program for her recital at Aeolian Hall yesterday afternoon. She displayed considerable talent and ability in rendering the rather difficult task she had set for herself, and her hearers were well pleased.

**METROPOLITAN OPERA HOUSE.**—*"Die Walküre."* By Richard Wagner. In three acts. First of the trilogy of "Der Ring Des Nibelungen." In German.

**The Cast.**

Stegmund	..... Jacques Ullus
Hunding	..... Basil Ruysdael
Wotan	..... Carl Braun
Sieglinde	..... Melanie Kurt
Brunnhilde	..... Johanna Gadski
Trick	..... Margaret Matzenauer
Helmwige	..... Lenora Sparkes
Gerhilde	..... Marie Sundelius
Ortlinde	..... Vera Curtis
Rosewiese	..... Flora Perini
Grimgerde	..... Florence Mulford
Waltraude	..... Ella Robeson
Siegfrune	..... Marie Mattfeld
Schwarte	..... Kathleen Howard
Conductor	..... Artur Bodanzky

## By JOHN H. RAFTERY.

A great many honest appreciators of music hold that Richard Wagner went clear outside of his field as a musical composer when he tried the seemingly impossible task of hooking four operas, including the prologue of "Das Rheingold," into a sequence that would hold together.

So far as sustained interest goes, "Die Walküre" is about as close to "Das Rheingold" as Billy Sunday is to William Jennings Bryan. The story of the Rhine maidens is supposed to introduce the big legends of the later operas of the ring, but I have never been able to discern the connection.

At last night's performance of "Die Walküre" Margaret Matzenauer supplanted Ernestine Schumann Heink, who is indisposed by reason of a sudden, but not serious, bronchial cold. Miss Matzenauer sang Erika with splendid effect, and there is not a passage in her assignment of the famous contralto role that can test her ability or disclose any inequality in voice or acting. Indeed, singing of Madame Matzenauer yesterday afternoon was one of the salient features of a great performance.

## Gadski as Brunnhilde.

The Brunnhilde of Johanna Gadski was again sustained as the ideal giving of this difficult role. Madame Gadski's shortcomings as an actress are more than atoned for by her magnificent singing of this most difficult part, and at yesterday's performance she gave a new, vivid and uplifting value to every scene and aria in which she participated.

Carl Braun as "the mighty Wotan" renewed his right to be known and acclaimed as the foremost singer of this unforgettable characterization. He acts it well, too, and the glory of his voice was again set free in the splendid warlike arias provided for the battlesome Wotan. Jacques Ullus sang Siegmund with a fresh and free access of enthusiasm that more than relieved the terrible threat of long recitatives. There is no clearer, sweeter or more timorous tenor tone in the big cast of the Metropolitan than that of Ullus, and at yesterday's performance he won again a big and just portion of the generous applause. Basil Ruysdael, too, was heard to big advantage, his singing of Hunding evoking special plaudits from a most informed and alert audience.

New and peculiarly beautiful settings have been provided for this new production of "Die Walküre," the rocky height of the second act affording a special opportunity in effective painting. The rock of the Valkyries, the remote and lonely scene of the last act, is inspirational in its inescapable suggestion of strange and spiritual atmosphere. The musical ugliness of many of the dramatically descriptive passages of this Wagner masterpiece were shrewdly managed by Arthur Bodanzky, who conducted, and he elicited sheer beauty from orchestral passages that have been the despair and torment of less endonistic leaders.

## Scotti's Great Sharpless.

Antonio Scotti took his life in his hands last night and made Geraldine Farrar "step some" in her always original and even whimsical performance of "Madama Butterfly." Scotti is the Sharpless, "United States Consul," of this deliciously sad Puccini opera. Last evening he set a pace in humor, in splendidly audacious singing and in acting adventure that made both Botti, who sang Pinkerton, and Ferrar who played Cio-Cio-San, gasp with astonishment.

Miss Ferrar sang with extraordinary fervor and, as usual, noted with that sense of suitability that makes one forget that the role of the fragile "Madama Butterfly" was never intended for her richly and assetively positive endowments, both as a singer and as an actress. From "Carmen" to "Madama Butterfly" is a far cry, but the Ferrar "makes it" and last night's audience gave her twenty curtain calls for her impersonation of the fragile, childish and guileless Japanese. She sang with irresistible sensibility, and her acting in the "sleeve scene" has not been surpassed for quaint, tender and pathetic significance.

Nobody on the stage ever signified utter surrender to love as Farrar signified it in this odd little scene in which she yields all of the idolatry of her ancient race to the meaningless love of the American hero. It is one of the most beautifully pathetic scenes ever staged, and the way Miss Farrar acts and sings it is one of the final explanations of her greatness.

Giorgio Polacco conducted the Puccini opera with new and gracious values. The management of the ensembles was much improved and the involved and often mystifying vagaries of the orchestration were easily solved by the instrumentalists. It was a capital performance that remains nondescript to both musicians and dramatic critics, but the big audience gave evidence of satisfaction in every instant.

## Miss Jordan Sings Beneath

## American Flags

Beneath two American flags, the first to be displayed at a song recital this season, Miss Mary Jordan, contralto, previously of the Century Opera Company, was heard by a large audience in Aeolian Hall last night.

Miss Jordan is one of the finest contralto voices on the concert stage. She sings smoothly and with good style in French, German and English and has improved since she last was heard here. Always a little cold in her manner and none too impassioned in her declamation

French songs of Debussy, Chausson and Poulain, a group of Russian works and several American songs, including Burleigh's arrangement of "Deep River," which almost every concert singer is singing this season, were among her offerings. As a novelty she presented with viola obbligato, played by Sam Franko, two songs of Brahms. One of them, "Geistliches Wiegenlied," she had to repeat.

#### Mary Jordan in Songs.

Under two flags, both the Stars and Stripes, however, Mary Jordan sang in Aeolian Hall last evening a program of songs by composers of France, Germany, Russia, England, and her own United States. Kurt Schindler accompanied the modern French pieces, of which the printed translations were by Miss Jordan herself. Sam Franko played the viola in two contralto songs of Brahms, and the second was encoored after a procession of flowers to the stage. Among the later airs was Rachmaninoff's war-time "Easter Tide," sung in Russian, with Burleigh's "Deep River" and Bibb's "Rondeau de Spring." A large audience attended. Feb. 9, 1917

### Die Walkure' and 'Madama Butterfly'

#### One Day's Operas

Feb. 9, 1917 H.

Second Performance of "Ring" Cycle

with Mme. Schumann-Heink,

Who Is Ill.

As the second performance of the afternoon "Ring" cycle "Die Walkure," the most popular opera of the cycle, was sung at the Metropolitan Opera House yesterday and a large audience heard it. Mme. Schumann-Heink was to have sung the rôle of Fricka, but because of a cold she could not appear and Moe Matzenauer replaced her.

While the performance was not as good as some others heard in the past, there was much that was excellent in the singing of the cast and in the playing of the orchestra, under the direction of Mr. Bodanzky.

Mme. Kurt is an admirable Sieglinde, and Mr. Ullus sings few rôles better than Siegmund. Their part of the performance was the best heard yesterday. Mme. Matzenauer and Mr. Braun, as Wotan, also gave good accounts of themselves, but Mme. Gadsch as Brunhilde was less satisfying.

In the evening Miss Farrar sang the title rôle in "Madama Butterfly," and the size of the audience indicated that the troubles of a little Japanese wife have a greater appeal in New York than the troubles of the gods of Wagner. Miss Farrar was in good voice and Mr. Botta as Pinkerton was likewise at his best. Mr. Scotti was an excellent Sharpless. Mmes. Fornia and Eggenier sang familiar rôles well. Mr. Puccini, the conductor, helped to make the performance an excellent one.

### Josef Hofmann

#### Delights with

2-3. Philharmonic

H. Feb. 9, 1917

Displays His Technical Mastery of Piano Music in Rubinstein Concerto.

Josef Hofmann's appearances are too few to satisfy the admirers of his great art, so Carnegie Hall was filled to overflowing last night when he was soloist with Philharmonic Society.

Why he chose to play a Rubenstein concerto is hard to explain, unless he wished to display his marvellous virtuosity or do honor to this master. Mechanical pianos and general development of the public's musical taste have brought about a decline in popularity of composers who specialize in floridity at the expense of intellectual content.

Their technical difficulties are so appalling that even Rubenstein himself, it is said, did not always give them a letter perfect performance. It takes almost superhuman power to play them accurately. Josef Hofmann has this power to an extraordinary degree. For sheer brilliancy his playing of the D minor concerto last night was unsurpassed. Marvelously fluent, his technical mastery was dazzling, almost magical. The orchestra also played admirably.

Beethoven's Overture to Coriolanus and Brahms's Symphony No. 4 in E minor supplied the intellectual element of the programme. Mr. Stravinsky's exposition of the tragedy of Coriolanus in the grand

style, perhaps a trifle exaggerated. His reading of the Brahms Symphony was more simply expressed. He maintained a fine balance of tone between the shifting orchestral combinations. Not wholly satisfying from the interpretative viewpoint, the performance nevertheless was effective.

Strauss's Till Eulenspiegel, which has been done so often this season has evidently not outworn its welcome. The audience manifested keen pleasure in its fine performance. CLARA T. NICHOLAS.

#### TWO PIANO RECITALS.

Feb. 10, 1917  
Mr. Hunter, Welsh and Miss Margaret Jamieson Play in Aeolian Hall.

Two aspiring pianists gave recitals in Aeolian Hall yesterday and added thereby to the long and rapidly growing list of those who have appeared before the New York public this season. Whether they added much more may be doubted. Both are Americans, and both evidently young. Hunter Welsh, who played in the afternoon (and who has played here before) and Miss Margaret Jamieson, who played in the evening, are serious-minded and ambitious young musicians. Both have evidently studied with a real purpose and to advantage, in one way and another. They have learned and both have more to learn, and are not yet in a position to make any real contribution to the musical activities of the city.

Mr. Welsh played as his most important numbers Bach's chromatic fantasy and fugue, Beethoven's sonata, op. 31, No. 3; Brahms's Haendel variations and Schumann's "Papillons," besides pieces by Brahms, Chopin and Liszt. This was an ambitious list, that would exact much from a great artist. There were commendable features in his playing. It would not serve any useful purpose to attempt to point out the ways in which he fell short of really doing this music justice, really presenting it to the satisfaction of a discriminating and judicious body of listeners. Nor would it to attempt to do so in the case of Miss Jamieson. She has a delicate and intimate musical feeling; she has sincerity. But Beethoven's sonata, Op. 109, needs more than she put into it to represent Beethoven's intentions. Her program was somewhat less ambitious than the other, and in that there was wisdom.

### 'DIE MEISTERSINGER'

#### AT METROPOLITAN

Feb. 10, 1917

Frieda Hempel and Sembach

Principals in Fine Rendition Under Bodanzky.

Wagner's "Die Meistersinger" was sung last evening for the second time this season at the Metropolitan Opera House. The audience was one of large size and its attitude one of manifest pleasure and interest.

The principals in the cast were the same as at the earlier presentation of the work. Miss Hempel repeated her delightful impersonation of Eva and Mr. Sembach made an ardent Walther von Stolzing. Mr. Weil was the Hans Sachs, Mr. Goritz the Beckmesser, Mr. Braun the Pogner and Mr. Reiss the David.

The performance itself was an admirable one. Mr. Bodanzky conducted.

#### EFREM ZIMBALIST PLAYS.

Feb. 11, 1917  
Violinist Gives a Reger Sonata—Miss Spencer and Young Hoffman.

Mr. Efrem Zimbalist gave another violin recital in Carnegie Hall that had some unusual features. One was the appearance on the program of one of Max Reger's solo violin sonatas, that in A. Few violinists have attempted these sonatas, in which Reger has been almost the only imitator of Bach for, say, 200 years. In his one he says most, gains the best effect, and comes nearest to justifying the attempt. In the last movement. But the conclusion is almost irresistible that anything Reger had to say could have been better and more convincingly expressed in the usual way of writing for the violin with an accompaniment. Was he not simply trying to emulate Bach with a tour de force? Mr. Zimbalist played the difficult piece admirably, with simplicity and directness. His first number was Bruch's "Scottish Fantasy," in which his most brilliant effects and his inmost mastery of difficulties were in another way displayed.

Miss Eleanor Spencer is an American pianist who had not been heard here for some time till her recital in Aeolian Hall yesterday afternoon. She is an artist of unusual gifts and accomplishments, a player of complete poise, thoroughly a mistress of her own powers, which are fully and maturely developed, and endowed with a fine musical feeling, if not with other great poetry or gift to give slon. Her playing is so accurate as to give great satisfaction. Her program avoided stereotyped forms. She engrossed her listeners in the delightful sarabande with its "double" (or ornamental variant) the Gavotte from Bach's D minor and the Gigue from Bach's D minor English suite. Her playing of Beethoven's "Appassionata" sonata and Schumann's "Variations Serleuses" was excellent.

An interesting specimen of Cyril Gott (his name also appeared on Mr. Zimbalist's program.) His "Lotus

showed a full complement of his music, and a full complement of oriental color. A charming number was a set of old Dutch peasant songs transcribed and harmonized by Julius Roentgen.

Michel Hoffman, the youthful violinist heard in Aeolian Hall last evening, was not put forward as a mature artist, but as a New York lad in his sixteenth year, who must soon challenge more than a friendly audience of the school-room. Still in knickerbockers, he played with mannerly grace and considerable freedom a program wisely chosen from music of a bright or rhythmic sort, such as the suite of old dances by Illes, an étude in thirds by Carri, called "Eftentanz," and the Gavotte from the E major sonata of Bach.

### Orchestral Society

Feb. 12, 1917  
12 in Pleasing Concert

AT the Cort Theatre yesterday afternoon the Orchestral Society of New York was heard in its third subscription concert. The programme featured a new suite by Elliott Schenck, inspired by Shakespeare's "Tempest."

The suite is in four movements, picturesquely entitled "Ariel," "Dance of Nymphs and Reapers," "Ferdinand and Miranda" and "The Hunt."

Mr. Schenck introduces some quaint and original themes, painted with a sensitive, delicate brush and enlarged along unusual lines. His orchestration is full and highly colored and fashioned on the modern discordant plan.

The audience manifested sincere interest in the new work and applauded the musicians and conductor, Max Jacobs, for their efforts.

Other numbers on the programme were Tchaikowsky's "Pathetic" symphony; overture to "Tannhauser," and Saint-Saens' piano concerto, with Florence Nash as the soloist.

### Auspicious Start for

Feb. 12, 1917  
Symphony Orchestra

THE Young Men's Symphony Orchestra gave its first public concert of the season in Aeolian Hall yesterday afternoon. The event had a special importance, for the organization is just celebrating its fifteenth anniversary and Mr. Mallet Prevost, its president, made a few remarks appropriate to the occasion.

The programme was composed of Franck's Symphony in D minor, the Andante Cantabile from Tchaikowsky's Fifth Symphony (in memory of Alfred Lincoln Seligman, founder); the first movement from Beethoven's Concerto in C minor, for piano and orchestra, and Weber's overture, "Oberon."

The eighty young musicians were directed by Arnold Volpe. His reading of the Franck symphony reflected credit on his symphony and knowledge and also on the ability of his men. For, while many members of the orchestra may still be considered at the student age, their combined efforts showed beautiful toned quality, praiseworthy precision of attack and technical proficiency. The symphony has been heard here about half a dozen times in as many weeks, and, though Mr. Volpe's version was considerably slower in tempo than those of the other conductors, it made a favorable impression on a good-sized audience.

Arthur Klein played the solo part in the Beethoven number. While his performance was somewhat lacking in the larger qualities, he gave evidence of good taste, sincere and musicianly feeling and technical ability far above the ordinary.

#### Friends of Music Concert.

Gulomar Novaes was the piano soloist and Pablo Casals the conductor, with a small orchestra, before the Friends of Music at the Ritz-Carlton yesterday afternoon in the fourth of the season's unusual concerts which this society has maintained on a plane of high musical interest this year. Mozart's concerto in D minor and Beethoven's in G major had the places of honor, first and last, while between them were unaccompanied preludes and fugues of Bach, one pair from the "Well-Tempered Clavier" and the other an arrangement from the organ series in A minor. The audience was one that completely filled the hall, and the performers were heard to advantage, though, instead of occupying a stage, they were put on the level of the ballroom floor. Feb. 12, 1917

Foremost Contralto Delights Capacity Audience at Metropolitan Opera House.

Feb. 12, 1917  
CROWDS CHEER M'CORMACK

Ernestine Schumann-Heink, fully recovered from the slight bronchial cold which prevented her from appearing in "Die Walkure" last week, was the chief attraction and the central success of yesterday's opera concert at the Metropolitan. Her singing of the aria from Meyerbeer's "Le Prophete" was the gem of a brilliant program which included many extraordinary musical features.

Conductor Hageman gained many new and delectable values from Berlioz's "Le Carnaval Romain," and in the Neapolitan scenes, an imaginatively descriptive suite by Massenet, the orchestra displayed a sensitive adherence to the composer's intentions that has been, at times, missing from their playing of the better-known grand opera scores.

This new evidence of fragile emotion was again evidenced by the orchestra in its playing of "The Dances of the Hours" from "La Gioconda," which was the finale, and which was so well given that the enthusiastic audience demanded an encore and left reluctantly when it became evident that Conductor Hageman had left his desk. Jacques Urlus commenced the solo program with Schumann's "Die Almacht," returning in the second part with the biggest and best aria from "L'Africaine." He was generously applauded.

Harriet Scholder played the much exploited Liszt concerto in A major with the orchestra, and held her own in spite of a much too strenuous accompaniment from the brass, impacts and wood-winds. Miss Scholder's method is dramatically descriptive, and she showed signs of "leaning" upon her orchestra sometimes to sustain and sometimes to hide the vagaries of her own powerful but erratic technique. The audience liked her playing and gave generous proof of its enthusiasm over the Liszt concerto.

#### Hippodrome Concert.

The concert given at the Hippodrome last evening for the benefit of the Sisterhood of the Temple Emanuel of Youkers, was notable in that it introduced a new singer of rare promise to Broadway. This soloist was Emma Stephens, and her success was as exceptionally brilliant as it was unexpected. Unheralded, Miss Stephens appeared on a big bill which included many of the features of "The Big Show," together with several members of "The Century Girl" company, who appeared by courtesy of Messrs. Dillingham and Ziegfeld, and her first hal-lad, "In the Sunshine of Your Smiles," scored a real success. For an encore she used a patriotic song medley, which was especially written for this occasion by Miss Stephens herself.

Other successes were scored by Sophie Barnard, Joseph Parsons, Van & Schenck, Joe Jackson, the Arnaut Brothers, Dillon & Green, Willie Solar, Matt Keefe, George Wilson and Kuy Kendall.

The large concert orchestra was conducted by Alexander Davis, excepting Sophie Barnard's "Poor Butterfly" solo, which was personally directed by the composer, Raymond Hubbell.

#### John McCormack at Carnegie.

The record-breaking attendance which greeted John McCormack at the Hippodrome was repeated yesterday afternoon at Carnegie Hall when the famous Irish tenor appeared in an extensive program of American, Irish and German songs. Edwin Schneider, at the piano, again displayed his exceptional ability as an accompanist.

In the final group of ballads Mr. McCormack sang Mr. Schneider's extremely beautiful ballade, "Unmindful of the Roses," and it proved to be one of the most successful offerings of the long list. Arias from "Ariippina" and "Rodrigo," with two rather dreary Mozart numbers, gave the McCormack recital what might be called "a slow start."

Donald McBeath, violinist, here resumed the opening section of the program with his brilliantly inspiring rendition of Wieniawski's "Romance." Then came the E. A. MacDowell songs, which instantly returned Mr. McCormack to the sentimental glory of song and sentiment, and the great audience clamored for more and more of the same sort of irresistible melody.

The fifth section of the McCormack program was wholly devoted to Irish folk songs, the "Lagan Love Song," the "Light o' the Moon," an old traditional Connaught air arranged by Carl Hardebeck, proving most popular with the house. Burleigh's "One Year," as sung by McCormack, proved to be one of the gems of all the brilliantly sung and played features of the recital.

#### Orchestral Society Welcomed.

A fine and demonstrative audience yesterday applauded the Orchestral Society of New York in its concert introducing

Entire Capital renditions of national anthems, marches and ballads by the orchestra, brilliantly conducted by Max Jacobs, evoked several patriotic demonstrations, Frances Nash, pianist, already well known and approved of New York audiences, was the soloist.

## Miss Spencer's Recital. 1917

Miss Eleanor Spencer, a young pianist, who has been heard here before, gave a recital at Aeolian Hall on Saturday afternoon. She played agreeably, especially in the portions of her programme which did not call for great strength. When she attempts a fortissimo her tone becomes unpleasantly hard and brittle, consequently such works as Beethoven's Sonata Appassionata do not show her at her best. Tempo, and the value of the pause, are matters Miss Spencer would do well to study, for she has qualities of nimbleness and certainty which would help greatly toward her art if she would turn her attention also to the deeper side, that of expression. The promise would then become the realization. Her programme included Julius Röntgen's interesting settings of seven old Dutch songs.

## FRIEDA HEMPEL'S RECITAL.

The Operatic Soprano Appears in a Program of Songs.

Mme. Frieda Hempel is of those who, while they win admiration at the Metropolitan Opera House for their performance in opera, have a longing for adaptation also in the more difficult and more delicate art of song singing. Many of her songs have attempted it, and not all have succeeded so well as she did in the recital which she gave yesterday afternoon in Carnegie Hall. There was a very large audience, and there was much enthusiasm, justified by the beauty, warmth and fervor of Mme. Hempel's voice, the musical feeling, the judicious taste, the expressive quality of her singing.

Mme. Hempel is well known to be a consummate singer of the highest rank now active on the operatic stage. There was only a little in her program that directly called upon her for the display of her ability in the graces of florid song, but there was continually in evidence the mastery of vocal art that is an indispensable condition of mastery of that particular branch of it: the correct production, the command of legato, the power of sustained delivery as well as of brilliant floritura. In all these things Mme. Hempel has notably improved and advanced since her first coming to New York; and in nothing has she won more admiration from the audience than by her realization of the possibility of improving her art by study and her eagerness to do so. That is the stuff of which great artists are made.

Mme. Hempel's program was not of impeccable taste. Yet it was natural that she should wish to sing the air, "Casta Diva," from Bellini's "Norma," though it does not belong on such a program, and Strauss's waltz, "Wine, Women and Song," of which the same may be said. She began with two delightful airs by Handel, "Qual Fanciulla," and "Come Beloved," from the Italian operas "Partenope" and "Aulenta," respectively, of which the latter was a beautiful piece of singing in the sustained style.

Her singing of German Lieder was of a charming and expressive type, as in Schubert, Schumann, Brahms, and Beethoven, she sang Schubert's "Die Fledermaus," "Casta Diva," Mme. Hempel displayed to excellent advantage powers she is well known to possess. It stood after the older German and before a group of newer German songs by Humperdinck, Wolf, Strauss and Hans Pfitzner, of which she had to repeat Wolf's "Monstrum" and Strauss's "Serenade." She gave an interesting group of folk song arrangements, Albig's "Nightingale," in the old English setting of the negro song "Deep River," and the old Swedish "When I Was Seventeen," as sung by Jenny Lind, and the end was Strauss's Waltz.

## Her Organ Playing a Novelty.

Sarah Nokolosky Freid, an American returned from Germany, where her Russian husband is detained during the war, appeared at Aeolian Hall last evening in a concert of organ and piano music. As an organist the little woman moved grace and ease in letting loose the thunders of Bach's A minor prelude and fugue, Wagner's "Liebestod," arranged by Lemare, and an "Etude Symphonique" by Enrico Boddi. In her piano pieces, of which Chopin's C sharp minor nocturne was most effective, she challenged the season's pianists whose number is legion. The organ playing was a novelty and made an unusual impression.

## Harold Colonna, Tenor, Appears.

Harold Colonna, a tenor of manly stage presence and naturally powerful voice, marred by a rather heavy style and indifferent diction, made his first appearance at Aeolian Hall yesterday afternoon in a program out of the usual order. He had interesting airs from Monteverde's 300-year-old "Ariana," by the "father of modern harmony," and also Mehul's "Joseph," with later French, German, and English songs. Among the last were some lyrics by Lynn Seiler, and others by Raymond Rose, Charles Lederer, and George F. Boyle, composed for the present singer. Frank Blum assisted materially at the piano.

## HOLIDAY THRONGS AT OPERA

Caruso Sings in "Aida" at Matinee; Mme. Farrar in "Nozze di Figaro."

Two holiday audiences at the Metropolitan, representing about \$20,000, it was said, opened the opera's fourteenth week yesterday afternoon and evening. Caruso sang a matinee of "Aida" with Muzio, Ober, Amato, and Rothier, Polacco conducting. Farrar, in knickerbockers, led the "Nozze di Figaro" comedy last night, when Hempel took her leave for the season after her own concert matinee, by singing charmingly with Matzenauer in Mozart's "letter duet," while Didur, De Luca, and others reappeared, under Bodanzky's direction.

Chorus and orchestra performed double duty, and so did the house staff, of whom several boy attendants in the lobbies carried small flags in their caps in honor of Lincoln's Birthday.

## Music of Yesterday

## Miss Hempel Goes Away—Is Heard in Concert and

Feb. 13 in "Figaro" 1917

Miss Frieda Hempel gave a concert of opera airs and songs in Carnegie Hall yesterday afternoon and in the evening said farewell to the opera public for the season at the Metropolitan Opera House in a performance of "Le Nozze di Figaro." It was the third representation of Mozart's delightful comic opera this year and probably the last, unless Mr. Gatti has in view a further experiment in the field which year after year is receding further and further from the comprehension and capabilities of the opera singers of today. Touching that fact we shall have something to say presently.

Perhaps the most obvious thing about Miss Hempel's concert was its sincere, altogether amiable and quite successful effort to perpetuate the tradition in both operatic and song singing which Mme. Sembrich has represented almost alone for a generation.

The effort was manifest in both fields represented by her programme. She sang two of Handel's airs, "Qual Fanciulla" from the Italian opera "Partenope" and "Come, beloved," from "Aulenta" (in English), and "Casta Diva" from Bellini's "Norma." Also, like Mme. Sembrich, she made a real showpiece out of an instrumental waltz—Strauss's "Wine, Woman and Song."

Of her thirteen songs, some were from Mamade Sembrich's familiar list, not to speak of those which she added to her list recalls, like Brahms's "Vergleiches Ständchen," Hugo Wolf's "Elfenlied" and Schumann's "Nussbaum."

These facts are not recorded in a spirit of criticism, but of praise. Miss Hempel chose a good model and honor to her exemplar, not only in her selection, but also in her manner of singing. Never has her voice sounded more fresh and beautiful, never has it come forth more spontaneously, more fluently, with greater limpidity and equality of register. Her most charming effects were attained in the songs of light texture and playful sentiment, such as Wolf's "Mausstille," Humperdinck's "Wiegenlied" and Brahms's exquisitely arch serenade; never has she given a finer exhibition of legato in phrase as well as consistency of tone than in Schumann's "Mondnacht."

In songs of deeper emotional import there was an occasional loss of tonal values at the end of phrases and a trifling neglect of expressive punctuation, as there was a failure of emotional climax (at the close of Strauss's serenade, for instance), but of pure musical and interpretative charm her singing was full and, to connoisseurs, her concert was a delight. Mr. Hagemann played her accompaniments, well, on the whole, but with less deference to her refined style at times than it deserved.

In the opera airs at her concert and in the performance of "Le Nozze di Figaro" in the evening Miss Hempel compelled a mixture of regret at her departure with the pleasure which her singing gave. The larger lines of the classic style were not present in her performance of "Casta Diva," but there was a fine appreciation of their spirit and their demands, even if it was expressed in miniature. She was the one singer in the opera who showed full knowledge of the technical requirements of Mozart's music and who disclosed complete familiarity with the musical text as it was read in Mozart's time. That text is not all set down for the eye in the symbols as they appear on the printed page. There are conventions in the airs, as well as the recitatives, which are to be learned from tradition and study of the art of song.

One of these is the use of the unwritten appoggiatura, with which most singers, whether German or Italian, seem to be as unfamiliar to-day as German conductors are with the true meaning of the time designation "Andante." In the eighteenth century this, as its root indicates, meant that the music, to

use a slang term, would "get a move on." Mr. Mabier, when he conducted "Don Giovanni" and "Le Nozze," have conceived it to be something quite sluggish, and so does Mr. Bodanzky in the finale of the comedy when there is anything but the cheerful happiness indicated by the words ("Pace, pace i mio tesoro") in the music after the reconciliation of Susanna and Figaro.

The climax of beauty of that wonderful finale of the second act wrought by the introduction of Cherubino's commission, was without humor at the first performance, but last night it went better.

## THE 'ELIJAH' GIVEN.

Feb. 14-17 Mendelssohn's Music Sung by the Oratorio Society in Carnegie Hall.

The Oratorio Society returned last evening to one of the enduring masterpieces of the art which it cultivates, Mendelssohn's "Elijah." After seventy years it seems still to have more vitality than many of the works of later days, and it was heard last evening in Carnegie Hall, as it had been so many times before, with indubitable evidences of interest. To this an admirable performance on the part of Mr. Koemmenich, his chorus and the solo quartet contributed greatly. It was a performance at many points powerful, filled with dramatic fire and at times with uplifting vigor. The chorus sang with splendid energy, with finish and precision; a responsive instrument in the hands of the conductor. Its quality of tone was excellent in all the degrees of power that he exacted from it.

There was high artistic value in the performance of Mr. Louis Graveure as Elijah. His voice and style have often been admired in the song recitals he has given here in New York. It is a voice of splendid metal; one with the freshness and vitality of youth, of vibrant power and expressive possibilities, and his manner of singing gives him full command over its resources. His conception of the part was highly intelligent. His singing of it was genuinely impressive, in all the different moods in which the prophet is presented.

The others of the solo quartet were also excellent singers, and held high the standard. On account of the indisposition of Mme. Nevada Van der Veer, who was announced as the contralto, her place was taken by Miss Rose Bryant, Grace Kerns and Helen Hersey sang the soprano parts, and Albert Lindquist the tenor. They were not all equally fortunate in voice; but the diction of all the principal singers was of singular excellence and there was much to be commended in the artistic quality of their performance.

## MR. BONNET'S RECITAL.

Feb. 14-17 The French Master Plays the Recitalist Aeolian Hall Instrument.

Joseph Bonnet, the French organist who has recently come to New York under the auspices of the Franco-American Association for Musical Art, and who gave a concert two weeks ago at the City College, played again yesterday in Aeolian Hall. The conditions were not so favorable for the display of the finer qualities of Mr. Bonnet's art. The Aeolian Hall organ acted as no properly disposed organ should ever act. It "coughed" persistently before Mr. Bonnet began, compelling him to leave his bench twice to have it attended to; and it did so at intervals later. It was not wholly in tune; and the quality of its fundamental stops is not such as to give the best results in much of the music he played.

Mr. Bonnet was most successful in a series of interesting and characteristic old French pieces by Du Mage, Clérambault, and de Grigny, and in the choral prelude on "Aus tiefer Noth," and the prelude and fugue in D minor, by Bach, the last of which he played at the City College. The choral prelude is a remarkable piece of its kind, written in six parts in a severe contrapuntal style, including two parts for the pedal, the upper of these maintaining the choral melody. To this composition somebody had it had not occurred to Bach to do. These were not very audible till near the end, and apparently not anywhere very necessary. Mr. Bonnet's skill on the pedals was displayed in the D major prelude and fugue; and his clearness of articulation, his beautiful phrasing, his rhythmic sense, made the performance of these old pieces noteworthy.

Interest rapidly fell off after the numbers by Bach. Mr. Bonnet gave as an encore the familiar gavotte by Padre Martini; and then came César Franck's third choral in A minor, not one of the finest of the master's fine organ works, and showing much of the looseness and vagueness of an improvisation; Guilmant's "Marche funèbre"; two pieces by Mr. Bonnet in which the bells, unfortunately a part of the Aeolian Hall organ, were rung; and a set of variations by Widor. Some were faint to believe that Mr. Bonnet had underestimated the taste of his audience in bringing forward some of the pieces he did, and some of the effects of registration that he produced in them. He is too fine an artist to waste his time and squander his influence on that sort of thing.

## Feb. 15-1917 TWO RECITALS.

Miss Gerhardt at the Comedy Theatre and Mr. Cornell at Aeolian Hall.

Miss Elena Gerhardt's second "intimate" song recital in the Comedy Theatre given yesterday afternoon was as delightful as her first. The smaller audience room, the closer contact between singer and listeners, even the listeners' sense of being a compacter body, everything except perhaps the air

171 provided for breathing spaces for her later performance on the part of the artist and greater enjoyment of the part of the audience. Miss Gerhardt certainly has sung no better, perhaps not so well, as at this recital. Her voice sounded better, her effects were all gained with greater certainty and with more concentration and intensity without the effort that sometimes has an unfavorable result upon her vocalization. Her program was made up of songs by Franz, Tschalkowsky, Weingartner, Grieg, Wolff, Grieg, and Strauss. The three songs by Wolff are of singular beauty. Walter Golde played Miss Gerhardt's accompaniments in the mood of the singer and the surroundings.

Mr. Louis Cornell, a young American pianist, appeared again in a recital in Aeolian Hall yesterday afternoon, where he seemed to give pleasure to a not too exacting audience with a performance in many ways agreeable. Beethoven's sonata, op. 28, which has not been much worried by recital-givers, Schumann's "Carnaval," which has, four of the less familiar pieces by Debussy, and two by Liszt made up his program.

## Society at Opera Hears "Iphigenia" Sung with Spirit

Feb. 15-1917 Mr. and Mrs. Henry M. Tilford Entertain Mr. and Mrs. H. de B. Parsons and Mr. and Mrs. Grenville Kane.

"Iphigenia in Tauris," one of the most attractive of this season's revivals at the Metropolitan Opera House, was repeated last night with the usual cast, including Mmes. Kurt, Sundellus and Eversman and Messrs. Well, Sembach and Braun. It was sung with much spirit under the direction of Mr. Bodanzky.

## S. CORNELL IN RECITAL.

Feb. 15-1917 Pianist Heard by Friendly Audience in Aeolian Hall.

Louis Cornell, pianist, was heard once more in recital yesterday afternoon in Aeolian Hall. Piano recitals have been so numerous this season that they have ceased to awaken more than a momentary interest, unless of exceptional character. Mr. Cornell plays neatly and agreeably, but there seems to be no large utterance to be expected of him.

Beethoven's sonata in D major, opus 28, and Schumann's "Carnaval" were the longer compositions on his list yesterday. The sonata belongs to the class of works which a pianist of Mr. Cornell's abilities can play delightfully, and he did so. The work is simple, albeit in times gone by commentators quarrelled as to whether it was pastoral in character or not.

After the Beethoven and Schumann works Mr. Cornell played a group of four Debussy numbers and concluded his recital with two compositions of Liszt. He was heard by a friendly audience.

## MORE GERMAN SONGS BY MME. GERHARDT

Feb. 15-1917 Lieder Singer Heard in Second "Intimate" Concert at Comedy Theatre.

Elena Gerhardt, the distinguished German lieder singer, gave the last one of two song recitals styled as "intimate" yesterday afternoon in the Comedy Theatre. The audience filled the auditorium.

The soprano was in excellent vocal condition, and again, as at her recent recital when within the compass of a smaller auditorium, she evidently furnished unqualified delight to her listeners by her singing throughout the programme.

Her printed list consisted of three groups of songs that were taken from Franz, Tschalkowsky, Weingartner, Wolff, Grieg and Strauss. Perhaps the highest level in beautiful interpretation was reached in two songs in the second group that had to be repeated, namely, Wolff's "Maerchen" and Grieg's "Mit einer Wasserlilie." These songs, as indeed many others, were sung with exceeding artistic excellence.

Among the lyrics added by Mme. Gerhardt as encores after the different groups were Schubert's "Liebesbotschaft," Brahms's "Maedchenlied" and the "Due Bist Wie Eine Blume" of Rubinstein. Walter Golde was the accompanist.

## BOSTON ORCHESTRA CONCERT.

Despite the storm Carnegie Hall was crowded last night for the Boston Symphony concert.

A spirit of comedy disproved the notion that austerity is characteristic of a Boston Orchestra programme. There was fun in the overture to "Le Nozze di Figaro," wit and drollery in the overture to "The Bartered Bride." Beethoven's eighth symphony, too, is full of merry cheer. Any one of these numbers would put an audience into good humor. The delicacy the archness, the light-hearted and vi-

with which they were played...  
The Beethoven symphony was superbly played. All the precious qualities of the orchestra came to the fore in the overture and particularly in the alluring vivace. Exquisite in tone coloring, for mand vigorous in rhythm, plastic in phrasing, Dr. Muck's reading evoked much praise. The overture to "The Bartered Bride" was taken at a breathless tempo.  
In the rarely played Reger variations and fugue on a merry theme by Hiller, the harmonization was rich and colorful. The technical resource of Reger—there were eleven variations—compelled admiration. The interweaving of melody with contrapuntal elaborations was not only skilful but interesting, a quality not always associated with Reger. Dr. Muck's reading was noteworthy for its clarity and wealth of orchestral coloring. After it there was a great demonstration.

# "L'ELISIR D'AMORE" SUNG AT THE OPERA S. Feb. 16 '17 Large Audience Hears Caruso in Impersonations of "Nemorino."

## CHANGE IS MADE IN CAST

Mme. Barrientos Replaces  
Mme. Hempel as Adina and  
Wins Success.

Delibes' comic opera "L'Elisir d'Amour" was sung again last evening at the Metropolitan Opera House. As revised by Mr. Gatti-Cavazza the work has proved to be the most popular event of the opera season. The audience was very large.  
The performance of the opera last night not only allowed Mr. Caruso's admirers an opportunity to hear him in his impersonation of Nemorino, but it also saw an immediate change in the cast. Mme. Barrientos sang the Adina and replaced Mme. Hempel in the role.  
This was very successful. The impersonation of the role. It was not only a success for her, but it was a success for the opera house. The audience was very large and the performance was very successful.  
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## AN AFTERNOON'S MUSIC.

Times Feb. 16, 1917  
Mme. Julia Culp in a Song Recital—Concert in Little Theatre.

Mme. Julia Culp appeared again in a song recital yesterday afternoon in Aeolian Hall, the occasion being for the benefit of the Wilson Industrial School for Girls. Mme. Culp's art was delightfully expanded upon songs of Schubert and Brahms, well remembered in her interpretation; and upon a group of American songs by Albert Spalding and Arthur Foote, "Deep River," arranged by William Arms Fisher, and an Indian love song, arranged by T. L. Mourant. Cochrane Bos occupied his accustomed place as her accompanist, and something more, for contrary to his custom, he appeared also as a soloist, and played charmingly. In the appropriate style, a piano sonata by Mozart, in C, and a group of lesser pieces.

At the same time the Société des Instruments Anciens gave a concert in the Little Theatre devoted to eighteenth century music, such as they played at their first public performance here for the Friends of Music. These French players are under the auspices of the French-American Association for Musical Art. They have apparently a large repertoire. Yesterday their program included a "Sinfonia" by Haydn, a concerto in A for viola, "d'Amore," by Ascoli, played by M. Casadessus, and a "Ballet Divertissement" by Montéclair, an interesting Frenchman. In the symphony and the ballet divertimento the harpsichord took part, played by Mme. Regina Patonni, an artist highly accomplished in the peculiar technique of the instrument, and fittingly associated with the fine players of the quartet, whose beauty of tone and finely finished ensemble command renewed admiration, as does their right feeling for the style of the music they play. Mme. Patonni played some solos, and Mme. Marie Rulsson, soprano, sang three eighteenth century songs.

## THE BOSTON ORCHESTRA.

Times Feb. 16, 1917  
Reger's Variations, Mozart, Beethoven and Smetana Heard.

The Boston Symphony Orchestra at its concert in Carnegie Hall last evening presented a program containing nothing unfamiliar to its audiences. It began with the overture to Mozart's opera, "Le Nozze di Figaro," which is in the season's repertoire at the Metropolitan Opera House, and continued with Beethoven's eighth symphony, Max Reger's "Variations and Fugue on a Merry Theme of J. A. Hiller," Op. 100, and the overture to Smetana's opera, "The Bartered Bride," also in recent years played at the Metropolitan.

Reger's variations and fugue were first given in New York by the Boston orchestra, and seemed then, as they do now, one of his most important and successful compositions. It may be assumed that their performance was in some way a reminder of the composer's death, which occurred last Spring. It does not seem likely that Reger's fame will be a lasting one, but he was one of the curious products of the most modern developments of music, looking backward and at the same time forward. His command of the most recalcitrant forms of contrapuntal art is nowhere more conspicuously or skilfully shown than in these variations, and especially in the double fugue at the end, with its imposing and elaborately wrought climax. The variations are of great length—too great—and there are pages that show the desultory, at times almost uncertain, manner of Reger's musical thinking. There are pages of real beauty, of felicitous expression, of mood evoked and sustained. He has a characteristic instrumental utterance of his own, not brilliant and ingenious, but often subtle and ingenious. It was well that these variations should be heard again, and they were listened to with interest. The performance was one of Dr. Muck's most remarkable ones in the perfection and finish with which Reger's involved score was set forth.

As to the transparent brilliancy and elasticity of the performance of Mozart's overture, the spirit and rhythmic buoyancy, the polished phrasing with which Beethoven's symphony was reproduced, they were characteristic of the finest things the Boston players do under Dr. Muck's conducting.

## "SIEGFRIED" IN THE RING.

Times Feb. 17, 1917  
Mr. Sembach and Mme. Galski in the Leading Parts.

The cycle of Wagner's trilogy, "Der Ring des Nibelungen," proceeded to the third performance at the Metropolitan Opera House yesterday afternoon, when "Siegfried" was given. It was not the first performance the music drama has had this season, and there were some differences in the cast from the previous one. Mr. Sembach, who made his first appearance as Siegfried just a year ago, took the part again. He has admirable qualifications for it: a youthful energy and enthusiasm, expressed not only by his appearance, figure, and action but as well by his voice. He delivered the music with splendid power, and he has grown more into the part and moves in it with greater freedom, as is natural and inevitable with an artist of Mr. Sembach's intelligence.  
Mme. Galski was the Brünnhilde, an impersonation that she has made familiar by many repetitions. She sang with much power, which was enhanced, however, not without a certain effort, especially toward the close of the exact-

...and as a part to which she returned last season after an absence of thirteen years from the stage of the Opera House. Erda had only one short scene—that with Wotan at the beginning of the third act. But it is essential that her solemn utterance then given forth, as by an oracle, should be impressively delivered. And few have done this more impressively than Mme. Schumann-Nick. Mr. Reiss's Mme. Mr. Braun's No. 100. Mr. Goritz's Alberich, are valued as highly as ever. Mr. Bodanzky conducted with dramatic life and power and much vividness of color.

## The New York Symphony Plays.

Mr. Damrosch provided an agreeable program of familiar things at the New York Symphony Society's concert yesterday afternoon. Brahms's "Tragic" overture, a noble and beautiful piece worthy of more frequent hearing; Schumann's first symphony, Saint-Saëns's symphonic poem on Oniphale's spinning wheel, and Mr. Gabrielovitch, the soloist, played Mozart's D minor concerto for piano and Weber's "Concertstück." The orchestra's playing was not quite so finished in ensemble nor so mellow and blended in tone as it sometimes is. Mr. Gabrielovitch's playing of the concerto, which has all but vanished from the concert rooms, had a caressing delicacy and an intense delicacy and crispness of rhythm.

## CONCERT OF OLD MUSIC.

Sam Franko Gives Second Affair at Aeolian Hall.

Sam Franko gave the second of three "orchestral concerts of old music" last evening in Aeolian Hall. He was assisted by a small chorus and the solo

singers, Mildred Graham, soprano; Marie von Essen, contralto; and Vernon d'Arville, bass. Emil Deis was the organist and pianist. Feb. 17, 1917  
The compositions presented were a "Sinfonia da Camera" by Porpora, 1686-1766; a "Stabat Mater," for women's chorus, solo voices, string orchestra and organ, by Giovanni Battista Pergolesi, 1710-1736; a symphony in G minor by Johann Christian Bach, 1735-1782; the cantata, "Du Hirte Israel, hoere," for mixed chorus, bass solo and orchestra, by Johann Sebastian Bach, 1685-1750, and a ballet suite, with the flute solo played by Carmine Stanzione, of Andre Modeste Gretry, 1741-1813.

The works offered in the programme were of choice selection and all of interest. As a whole they were well presented under Mr. Franko's baton and they were received with manifest pleasure on the part of a large audience.

# FARRAR AS THAIS AT METROPOLITAN S. Feb. 17 '17

Massenet's Opera Sung for First Time as Part of Company's Repertory.

## BALLET ENLIVENS WORK

Pasquale Amato an Excellent Athanael—Audience is Appreciative.

"Thais"—at Metropolitan Opera House.  
Thais, ...Geraldine Farrar  
Niclas, ...Lucia Rotta  
Athanael, ...Pasquale Amato  
Palemone, ...Leon Rothier  
Crobyle, ...Mabel Garrison  
Myrta, ...Raymonde Delaunoy  
Albine, ...Kathleen Howard  
A Servant, ...Bernard Begue  
Historians, comedians, philosophers, friends of Niclas, people, white sisters, conductor, ...Giorgio Polacco.

Massenet's opera "Thais" was performed at the Metropolitan Opera House last evening for the first time as a part of the repertory of the regular company. Naturally operagoers will remember that it had been given before in the same theatre. It was last heard there on March 12, 1912, when the Philadelphia-Chicago company presented it, with Mary Garden in the title role and Maurice Renaud as the infatuated monk.

These two and Charles Dalmores were the principals in the original American production, made by Oscar Hammerstein at the Manhattan Opera House on November 27, 1907. It was given eleven times in that season and continued to be one of Mr. Hammerstein's strongest attractions. Some will recall that it was performed by the Century Opera Company in the same season, with Lois Ewell as Thais. Most music lovers have probably and happily forgotten a performance given by the French Opera Company from New Orleans at the Lyric Theatre on April 24, 1912.

## Audience is Well Pleased

The production of last evening was a completed success, and the audience was very satisfactory. This was inevitable for Geraldine Farrar, who commands public attention to a remarkable degree, impersonated the Alexandrian courtesan, while to Pasquale Amato fell the task of representing Athanael. Mr. Rotta was the Niclas.  
Not only were new impersonations matters of interest, but there was the new and effective scenic attire of the opera. Also there was the restoration of a ballet omitted from the Manhattan representations. In short, everything was done to place the work adequately before the Metropolitan subscribers.

There is a natural temptation to compare the presentation of last evening with that given by the Manhattan company, but comparisons are not critical nor are they necessarily informing. The role of Thais is one which can easily be made theatrically significant, and it has some really dramatic moments. In these latter Miss Farrar was more satisfying than she was in the scene of the first meeting with Athanael.

This episode calls for a skill in posing, which is not easily attained by a Thais of so much substance as her of last evening. Miss Farrar is not suggestive of the wily serpents of womanhood. But she sang her music well and in some passages with real beauty. Furthermore she disclosed a consistent and well developed conception of the role. This artist usually grows in her parts and her Thais will be better at the third or fourth performance.

Mr. Amato sang the music of Athanael excellently, and he acted the part with deep sincerity. It is not given to him to be very subtle and his infatuation for the courtesan was somewhat heavy in character, but there was no room for doubt about its reality.

The other members of the cast had nothing to tax their powers. Mr. Rotta looked like a prosperous merchant and sang like an opera tenor. Miss Garrison and Mme. Delaunoy were nice little slaves, but of course they were only flitting figures. Kathleen Howard was very commendable as Albine.

The general movement of the work was somewhat heavy till the ballet, which naturally enlivened matters. But details may be spared, for the directing showed both authority and discrimination.

# MME. FARRAR SINGS MASSENET'S THAIS Times Feb. 17, 1917 The Role of the Charming Courtesan Heroine Does Not Call Forth Her Best Powers.

## AMATO A FERVID ATHANAEL

Metropolitan Gives Its First Production of a Work Often Heard Here with Mary Garden.

THAIS. Lyric romance in four acts and seven scenes. By Jules Massenet. At the Metropolitan Opera House.  
Thais, ...Geraldine Farrar  
Niclas, ...Lucia Rotta  
Athanael, ...Pasquale Amato  
Palemone, ...Leon Rothier  
Crobyle, ...Mabel Garrison  
Myrta, ...Raymonde Delaunoy  
Albine, ...Kathleen Howard  
Conductor—Giorgio Polacco.

Massenet's opera of "Thais," which was produced last evening at the Metropolitan Opera House, was given there for the first time by the Metropolitan Company, though not for the first time in the house, for the Chicago Company had presented it there in some of its visits in recent years. In the days of Hammerstein at the Manhattan Opera House it was heard some twenty times. It seemed rather a belated production at the Metropolitan, and there is room for conjecture that it was made chiefly to still a yearning in Mme. Farrar's bosom to rival—at least to rival—one of the successes gained in New York by Miss Mary Garden.

However this may be, the opera itself is not one of Massenet's distinguished successes. The heroine is one of a sort that he frequently celebrated in lyric drama; but in this one she is able to give but little propulsive force to the action. The motives underlying it are not strenuous. Athanael is no crusader, no militant Christian, scarcely a saint, turns out, a muscular one. Thais, the courtesan, glides into Thais, the penitent, without strong evidence of a furious grapple between the force of good and evil in her soul. There is much in the opera that is lightly touched with religious mysticism, but all in a gauzy, sentimental web that is not characteristic of Massenet. Its errors are psychological. The action is not at any point exciting; the drama, the flow of the opera is, to say the least, tranquil. What comes nearest to stirring the listener's heart-beats are the passages in which Athanael is wrestling with the courtesan's spirit, and an occasional passage in the subsequent development of the story, but only an occasional one. On the whole, it is a

Philharmonic Concert.

In Carnegie Hall the Philharmonic Society gave its regular Sunday concert at special prices. Leo Schulz, violoncellist, was the soloist. The programme was admirably arranged to suit the occasion. The concert was opened with Mozart's overture to "Figaro's Wedding." The symphony was Schubert's "unfinished," in B minor. The last half of the list consisted of Strauss's tonal poem "Death and Transfiguration," Karl Eckert's concerto in D minor for cello with orchestra, the "Invitation to the Dance" of Weber-Weingartner, Tschaiakowsky's andante cantabile from the string quartet, opus 11, and the first movement, called "Mala-guena," of the ballet music from Moszkowski's opera "Boabdil." The playing of the orchestra in the more modern music was beautiful in finish and frequently of uncommon brilliancy.

The Eckert concerto, which is infrequently played, fitted well in the programme. It is not music of any great depth in content, but it is melodious and shows off well the instrument for which it is written. The second of its two movements, a rondo "a la Cosaque," is marked by a fine rhythmic character. Its composer, at one time a pupil of Mendelssohn, was in this country in 1851 in the capacity of accompanist to the singer Henriette Sontag on her tour of the United States.

Mr. Schulz's Performance.

According to a programme note, Mr. Schulz played this concerto when he was a candidate for admission to the Gewandhaus Orchestra, Carl Reinecke conductor, in Leipzig. It is almost needless to add that Mr. Schulz gave the concerto a fine performance yesterday. He was heartily applauded.

In the Comedy Theatre Barrington Branch, pianist who's different from the other fifty-odd varieties heard in New York this season, even from his friend, John Powell of Virginia, who was his sponsor here, made a first appearance yesterday at the Comedy Theatre before an audience that grew interested as he played. They let him go in silence after Tausig's arrangement of a fugue of Bach's. Two sonatas, Mozart's of the finale "alla Turca" and Chopin's of the funeral march, won attention not so much through the music itself as from the peculiar personality of the player. With the later pieces, such as Brahms's Ballade in D minor upon the Scotch air, "Edward," less of a stranger to vocal programs, and some dreamy trifle of Schumann, Debussy, and Liszt, there was novelty of manner and matter to Mr. Branch's hearers, who kept him on the stage for a considerable time asking for more.

In the Waldorf-Astoria Hotel Vernon Archibald, a young local barytone, gave a recital of Italian, German, English and American songs. He has a light but beautiful voice and he uses it well. His singing is polished and he interprets his songs with fine artistic effect.

Miss Rosenthal Gives Recital.

Regina Rosenthal, contralto, member of a musical family, gave a recital of songs by composers of a half-dozen nationalities at the Waldorf last night. She displayed skill and intelligence in lyrics of Salvatore Rosa, Weckerlin, Hugo Wolf, Hermann and Horsman, assisted in one closing number by Clara Novello Davies. *Times*, Feb. 19, 1917.

TWO CONCERTS AND A RECITAL GIVEN

Feb. 19, 1917  
Ossip Gabrilowitsch, Warmly Applauded at Symphony Society Event.

LEO SCHULZ IS HEARD

Barrington Branch, Pianist, Makes His New York Debut a Success.

There were two orchestral concerts and one pianoforte recital given yesterday afternoon. The Symphony Society in Aeolian Hall repeated the programme of its concert given last Friday afternoon, Brahms's "Tragic" overture, Schumann's first symphony and Saint-Saens's symphonic poem, "Le Rouet d'Omphale," were the compositions for orchestra. On the whole they were all well played. In the French music the band did some especially brilliant work.

Ossip Gabrilowitsch was the soloist. He gave a performance of Mozart's D minor concerto for piano, which is seldom heard. It is pretty safe to say that the pianist played the work about as well as it can be played. Technical finish, poetic insight and rhythmic grace were features marking with desirable measure his delivery of the whole composition.

For the closing number he played with brilliant style the "Concertstueck" of Weber. The orchestra furnished him with good accompaniments in both works, though that in the Mozart concerto excelled in daintiness of finish. The entire programme was warmly received.

ELMAN AT METROPOLITAN.

Mischa Elman, Russian violinist, for a second time this season, played at a Sunday concert in the Metropolitan Opera House last night and as at his other appearance an extremely large audience was present. He played the Bruch violin concerto and short works on Ernst and Paganini in addition to several encore numbers. Nowhere is his playing appreciated as it is at a Metropolitan opera concert.

Two singers from the company's operatic ranks also were heard, Mme. Marie Rappold, soprano, and Fernando Carpi, tenor. The orchestra, under the direction of Richard Hageman, played several popular selections. *H. T. Co.*, Feb. 19, 1917.

THE OPERA CONCERT.

Feb. 19, 1917  
Mischa Elman Plays to a Crowded House at the Metropolitan.

Mischa Elman at the Metropolitan concert last evening started another holiday week, like the one just past, of more continuous capacity audiences than the house has known in years, a record that has set Broadway gossips guessing the season's profits already at six figures, in spite of official denials. After Bruch's concerto in G minor, the Russian violinist gave encores enough to fill the usual intermission time, later adding pieces by Ernst and his Petrograd master, Auer.

Marie Rappold sang Micaela's air from "Carmen" and another from "Trovatore," while Fernando Carpi had the "Reve de Manon" of Massenet and a tenor number from "Don Pasquale." The orchestra under Hageman was heard in Rimsky-Korsakoff's "Caprice Espagnol" and the "Cortege de Bacchus" from the ballet "Sylvia," by Delibes.

GANZ RECITAL PLEASURES

CARNEGIE HALL AUDIENCE

Feb. 20, 1917

Pianist Makes Third Appearance and Plays Well Chosen Programme

Rudolph Ganz gave his third recital last night at Carnegie Hall before a moderate sized audience. The art of Mr. Ganz is well known. He is always a sincere, often a brilliant pianist, and he was both last night. His playing of the Beethoven F minor sonata was finely executed. It was beautifully shaded, given with delicacy and fire. Few so completely satisfying performances of a Beethoven sonata have been heard here this season.

Other numbers on the programme were the Liszt Variations on a Theme by Bach, the Rachmaninoff B flat minor sonata and two of the player's own short pieces.

Maestro loved the slings and arrows of his atmosphere of its music and it could find the right note to express it. He loved the sombre, tranquil mood of the religious mystics, and has used his restrained and delicate half truths on the passages in which these worthy but not very exciting personages move and have their being. The same mood accompanies much of Athanael's discourse, a characterization of the personalities of the Christian monk and the pagan courtier is suggested, but none too vividly, and these are the only two characters that stand out in the opera. The others are veiled in uncertainty.

There are a few brilliant touches in the music in the house of Thais and in the ballet scene before the house. There are several orchestral interludes besides the much too famous "Meditation," which received much applause, properly directed by Mr. Polacco toward the concert master, Mr. Nastrucci, who played the violin obbligato.

The interest in the performance, which was well prepared and effective in the scenes of ensemble, naturally centered upon Mme. Farrar as Thais and Mr. Amato as Athanael. Mme. Farrar's impersonation may have disappointed some of her admirers. The part does not seem to call forth her best powers. She only dimly presents the swift liteness and graceful activity, the incessant play of plastic pose, the rich suggestiveness of facial expression that seem to be suggested in her unregenerate state. An unceasing intensity and poignancy of dramatic style are needed to show forth the changing phases of emotion through which she passes, but Mme. Farrar was rather heavy and rather limited in her expression of it. She was more successful in the later scenes. Nor was her slinging of her best.

Athanael is an interesting and sympathetic character; one that can be made of nobility and fervor; nor need it necessarily bring forward the suggestion of priggishness. Mr. Amato had made a careful study of it and his impersonation showed the skill and the dramatic effectiveness that he commands. His singing showed a fervid style, though sometimes a certain dryness of voice. Mr. Botta is to be commended for an intelligent interpretation of Athanael's and for some good singing. The chorus sang, as it so often does in these days, with much spirit and precision. Miss Rosina Galli and Mr. Bonifoglio did very important things in the ballet in the second act. The scenery was new and decorative. Mr. Polacco conducted with zeal and energy and let no accent and no climax escape him.

"Thais," with Mme. Farrar, Is Added to Metropolitan Repertory

Feb. 17, 1917  
There is no mystery in Signor Gatti Casazza's revival of "Thais," unless we are to term Mme. Geraldine Farrar's whims a mystery. Next to Mr. Caruso Mme. Farrar is the most popular artist of the Metropolitan Opera Company, and Mme. Farrar was looking for new worlds to conquer. In opera courtesans are famously popular, and a courtesan in little has already been one of this soprano's most perfect creations.

We have all seen and loved her Manon. But a vaulting spirit such as Mme. Farrar's would never rest content with a mere watercolor courtesan, nor even with one by Watteau—she must attempt at least a Titian.

And so it was that last night she painted for us her portrait of the great courtesan—the portrait of Thais of Alexandria.

Jules Massenet's "Thais" was the first of Oscar Hammerstein's long series of French operas, and it remained his most popular. In it Miss Mary Garden first disclosed her extraordinary powers—and her unrivalled figure. In it, a sort of female Ajax, she nightly defied time, pitch and beauty of tone, and yet contrived to fill the house. In it she battled valiantly against the hosts of the Philistines with never a suspicion that of the real Philistines she was Queen and Mr. Massenet.

Americans Love a Fight

But the American public loves a fight even if against a phantom army, and the public came, applauded and told its friends, while, to be fair to Miss Garden, her Thais, if possessing little of the Alexandrian spirit, was an intensely vital and absorbing creation. Miss Garden was a personality, and so was her Thais.

One figure in Mr. Hammerstein's production remains unforgettable—that of the Athanael of Maurice Renaud. As Mr. Renaud came to life the veritable work of the story by Anatole France, that impersonation in an artistic sense, saved the opera.

But the Metropolitan possesses neither a Mary Garden nor a Maurice Renaud. Miss Farrar is a clever young woman, at times a diabolically clever one, but cleverness doesn't make one a pro-Greek. Her Thais had interesting moments, especially in the latter acts, but of the great courtesan it possessed not a trace. It lacked atmosphere, and it lacked personality. All who remember Miss Garden's entrance, her magnificent stride, the superb animality of

her bearing, must have realized how weak was Mme. Farrar's first appearance. Throughout this scene she gave the impression of a Nanon attempting to be a Mlle. Lange—and failing. In addition, she was in exceedingly poor voice, her tones at time reminding one strongly of Miss Garden's.

Mr. Amato Sincere

Mr. Amato, despite the fact that he was far from at home in the style of music and handicapped by his poor French diction, gave an exceedingly sincere, consistent and even imaginative conception of Athanael. It possessed dignity, spirituality and feeling. If he had been as excellent vocally it would have been a performance of a very high order, even though it lacked the subtlety possessed by M. Renaud's. To Mr. Rothier, to Miss Galli and to a more limited extent to Mmes. Delaunois and Garrison, praise should be given.

Mr. Rothier is always an artist, and Miss Galli is fast becoming a very great one, while Mme. Delaunois and Mmc. Garrison were in the picture as Myrtae and Crobyle. Unfortunately these two singers shared with Mr. Amato and Mr. Botta the total collapse of the second scene quartet. Praise unfortunately must end here. The performance as a whole was listless, and except in the last act utterly lacking in color or atmosphere. Mr. Polacco did his best with the orchestra.

"Thais" given in this fashion is hopeless. To be effective it must be given as if one believed in it, as did Mr. Renaud, or at least as if one believed in oneself, as did Miss Garden. Miss Farrar in other operas has been successful because of the latter virtue; last night she was frankly shipwrecked. The vessel of her self-assurance had been submerged, and for the greater portion of the performance she splashed hopelessly about in the ocean of sensual religiosity. Once or twice bits of her lost artistic principles floated by, and to these she clutched desperately. Upon one of these she was left floating at the end, and upon it she died her operatic death. Nothing in the opera so well became her as her leaving it.

Adds Nothing to Lustre

"Thais" will add nothing to the lustre of the Metropolitan. As an opera it is Massenet at his shallowest; as a production it was stiff and conventional; it was sung badly, and, with the exception of Mr. Amato, Mme. Delaunois and Mme. Garrison, acted badly. If French opera is to be restored to the local repertory it needs French artists. This was the cast:

"Lohengrin" and "Manon" Sung in

Feb. 18, Day, 1917  
The Metropolitan Opera ended its last full week before Lent with two well-attended performances yesterday. At the matinee, "Lohengrin" was sung for the first time, leading the repertory thus far, the Wagnerian stars being Gadski, Ober, Urius, Goritz, Braun, and the conductor, Bodanzky. In the evening, "Manon Lescaut" reached a fourth hearing with Aida, Martinelli, Scotti, Seguroia, Bada, and Papi at the baton, while countrymen of Puccini greeted their hero's early work at popular prices by turning out an audience well lined with standees.

TWO SYMPHONY CONCERTS

Feb. 19, 1917  
Damosch Organization at Aeolian and Philharmonic at Carnegie Hall

In the music world yesterday both the symphony orchestras gave concerts and there was one piano recital. At Aeolian Hall the Symphony Society repeated its programme of Friday—the Brahms "Tragic Overture," the Schumann symphony, No. 1, Saint-Saens's symphonic poem, "Le Rouet d'Omphale," the Mozart D minor piano concerto and the Weber Concertstueck for piano and orchestra. The two latter numbers being played by Ossip Gabrilowitsch. Mr. Damosch gave a very refined and sympathetic reading of the symphony, a work well suited to the intimate nature of the auditorium.

Carnegie Hall held a large audience at the regular Sunday afternoon concert of the Philharmonic. The programme consisted of the overture to "Le Nozze di Figaro," Schubert's "Unfinished Symphony," Strauss "Death and Transfiguration," Eckert's cello concerto, with Leo Schulz as solo artist; the Weber-Weingartner "Invitation to the Dance," Tschaiakowsky's Andante Contabile, and Malaguena from Moszkowski's "Boabil."

The only recital of the afternoon was given by Barrington Branch, a young pianist, who was making his New York debut at the Comedy Theatre. He proved to be an artist who has talent enough to make his way. His playing of the Mozart A Major Sonata was not as successful as his Chopin group, but despite an evident immaturity of feeling he possesses a well rounded technique, taste and a sense for the peculiar qualities of his instrument. He is distinctly a pianist deserving of attention.

## RECITAL BY GANZ.

Swiss Pianist's Performance Warmly Applauded.

Rudolf Ganz, the Swiss pianist, gave his final recital last evening in Carnegie Hall. He had been heard before during the season in two of his own concerts given in Aeolian Hall. His audience last night was of good size.

The programme contained Liszt's variations on Bach's theme "Weinen und Klagen," two sonatas, Beethoven's in F minor, opus 37, and Rachininoff's in B flat minor, opus 36, two pieces by Mr. Ganz himself, "Etude Caprice," opus 14, and "In May," opus 23; a "Spanish Dance" of Granados and a bouree for the left hand by Saint-Saens, a romance in D flat of Sibelius and Dohnany's rhapsody in C.

Mr. Ganz played with the familiar qualities of his admirable style as a musician and his performance was warmly applauded.

## Evelyn Starr Plays Again

Evelyn Starr gave her third violin recital yesterday afternoon in Aeolian Hall. Her programme comprised two concertos, Bach's E major, and Mendelssohn's between which stood Mr. Paderewski's A minor sonata, a work of interest and real musical worth. Richard Strauss was at the piano. Miss Starr's playing has had much discussion. The music was heard yesterday by an audience of fair size and approving disposition.

## BARRIENTOS SINGS IN 'RIGOLETTO' AGAIN

S. Feb. 20/1917  
Spanish Soprano Receives Plenty of Applause at Metropolitan.

Barrios's "Rigoletto" had its first Monday performance at the Metropolitan Opera House last evening, though it had already been given once on a Wednesday evening when Maria Barrientos made her first appearance of the season as Gilda. The selection of this role for her reentry before a public which had given her such a cordial welcome last winter might possibly be regarded as indicating a desire on the part of Mme. Barrientos to be accepted as not only a coloratura, but also a lyric soprano.

For Gilda is a lyric, not a coloratura role. If Mme. Barrientos were especially eager to be only a coloratura singer she might inject herself into "Die Zauberflote" or induce Mr. Gatti-Casazza to select "Semiramide." But as for the latter it calls for a whole cast of coloratura singers and such a thing cannot be produced now.

Perhaps it is better not to try to classify Mme. Barrientos, because her voice and her manner of singing are unique. The subject is one of extreme delicacy and should be handled with care. Many listeners find extreme pleasure in hearing her fragile voice and its extremely tenuous high tones, while others doubtless occupy some of their time in studying the singular methods Mme. Barrientos is preparing some of her effects. She received plenty of applause last evening.

Mr. Caruso as the Duke was in full command of his brilliant tones, and his singing aroused abundant enthusiasm. He de Luca deserves praise for a carefully studied impersonation of Rigoletto, one which combines skill in character delineation with ability to convey feeling in song. Mr. Polacco conducted the performance.

## MR. YSAIE'S REAPPEARANCE

Feb. 21/1917  
The Belgian Violinist and Mme. Barrientos at a Benefit Concert.

The first public appearance this season in New York of Eugène Ysaie, the great Belgian violinist, who has been in this country for some time, was made last evening in Carnegie Hall at a benefit concert arranged by the Smith College Club. With him appeared Mme. Maria Barrientos, soprano of the company of the Metropolitan Opera House, and Maurice Dambols, a young Belgian pianist. Mr. Ysaie's reappearance was greeted with enthusiasm, and the addition of one of the greatest in his art to the number of visiting musicians was indeed an incident of more than ordinary importance in a season crowded with great artists.

There are reasons enough why inroads should have been made in Mr. Ysaie's art, but there were few evidences of the well-remembered traits of his playing. His most significant number was Gabriel Fauré's sonata in A; not a work of genius, perhaps, but one showing

ing his interesting and varied qualities. Mr. Dambols's playing of the piano was exceedingly skillful. Mme. Barrientos sang "Ah, fors è lui" from "La Traviata" and some Spanish and French songs.

## Margulies Trio's Final Concert.

The Adele Margulies Trio, at a third and final concert in Aeolian Hall last evening, brought forward Brahms's trio, Op. 101, in C minor, like a benediction at their season's early close, a Brahms in gracious mood, fresh, robust, stimulating. Equally a rarity of late was Rubinstein's melodious Op. 32, which followed, with Alwin Schroeder in both numbers, while Miss Margulies and Mr. Lichtenberg added Paderewski's sonata in A minor, heard on the same stage the previous day. The players themselves enjoyed their hearty recalls and floral au revoirs.

## THE MACLENNANS SING.

Feb. 22/1917  
An American Couple Give Pleasure in Duets and Solos.

Francis and Florence Easton MacLennan offered something new to the music lovers of New York yesterday afternoon at their recital in Aeolian Hall, in their singing of vocal duets. Composers have written much in this form, but singers seldom find or make an opportunity to sing them. The MacLennans did it admirably. They sang with full mutual understanding in the matter of style, phrasing, accent, and all the effects they intended to produce, and they produced them.

They are an American couple, tenor and soprano, who have made a name for themselves in the opera houses of Berlin and Hamburg and, since the war began, of Chicago. Both the voices are fine. Mrs. MacLennan's notably so; a really beautiful soprano. Their singing also has much to commend it in the way of sincerity, intelligence, and artistic feeling, and unusual clearness of enunciation. Their German experience is enough to account for their fondness for an almost uninterrupted use of the full voice, usually from the chest, which tends to give a certain monotony to much of what they do. Their singing would gain greatly in artistic expression by the cultivation of a greater finesse through more abundant nuance. Besides their duets, which included two in Italian by Nicolai and Luciani, a group by Schumann, Dvorak—whose "Abschied" they repeated—and Hindach, and two by Mrs. Beach, each sang solos.

## Not Room for All Who Would Hear "Carmen"

Feb. 22/1917  
Many Turned Away from the Metropolitan—Society Well Represented in Boxes.

Other operas draw full houses at the Metropolitan Opera House, but none turns away so many persons after all seats and standing room have been sold as does "Carmen," and Bizet's opera was sung there last night. The cast was familiar, including Miss Farrar, Messrs. Caruso, Amato, Rothier, Leonhardt and Bada, Miss Mason and Mmes. Garrison and Fornia. Mr. Polacco conducted the performance.

Although it was Ash Wednesday, the opening of Lent, the attendance of society was one of the largest of the season. Several of the regular subscribers were missing, but their boxes were occupied by friends.

## GIRLS GIVE JOINT RECITAL.

Two young local musicians—Miss Frances Sonin, soprano, and Miss Adele Katz, pianist—were heard at a joint recital last night in Aeolian Hall. While neither is an artist of the first rank, a large audience found much in their entertainment to applaud.

Miss Sonin has a small voice of a rather agreeable quality. Perhaps the most entertaining part of her work was two little speeches which she made in explanation of some Russian folk songs. Miss Katz has a facile finger technique and a graceful style, but her playing lacks vitality.

## 'BARBER OF SEVILLE'

## A HOLIDAY NOVELTY

Feb. 23/1917

Mme. Barrientos Excels as Rosina in First Performance This Season of Rossini's Opera.

## DE LUCA A FINE FIGARO

The Wagner "Ring" Cycle Ended With a Matinee of "Goetterdämmerung" to a Vast Audience.

The first performance this season of Rossini's "Barber of Seville" waited for the arrival of Mme. Maria Barrientos, who was heard last season in

the part of Rosina. It was one of her best parts, not only locally, but also internationally, and indeed her Rosina is the best that has been seen here for a number of years. She is admirably fitted in appearance in presence, in manner, to represent that arch and mischievous personality. There is a characteristic charm, an elegance of aristocratic poise in the ebullition of her spirits that are wholly appropriate.

Her singing of the music is an expression of the same thing; it has something more of the facile brilliancy that is needed than she has shown in some of her other parts, and there are delicacy and accuracy in her delivery of the florid music. The voice seems small, as it has before; but there was less attempt to force it into a larger mold which has sometimes resulted in an injury to its quality. She sang brilliantly in the lesson scene Strauss's waltz song, "Voce di Primavera," to which she added the air from David's "Perle du Brésil."

M. De Luca's Figaro is likewise one of his best achievements, and M. de Sennoia provided a Basilio that has qualities soundly in accordance with the established tradition so far, at least, as appearance and action were concerned.

Not so much could be said for his voice. It is something to have in Mr. Malatesta a buffo who can sing; there was a considerable period when the Metropolitan did not have. Mr. Carpi's powers do not extend to making an Almazra such as the Metropolitan can admire unreservedly, or perhaps even under Mr. Papst's direction, had much of the crispness and vivacity that are an indispensable part of "The Barber of Seville."

The cycle of Wagner's trilogy, "Der Ring des Nibelungen," was brought to a close yesterday afternoon at the Metropolitan Opera House with the performance of the final drama, "Goetterdämmerung." As has been the case in the other performances, there was a very large audience. The whole cycle has properly been recognized by the lovers of Wagnerian music drama as one of the most notable incidents of the musical season, and there can be no doubt that it has made a deep impression on them. There have been matters open to criticism in the way in which the scheme for the cycle has been devised and in some details of the performances, but they have, on the whole, maintained a high standard of excellence.

That of "Goetterdämmerung" yesterday offered much that was fine. Mr. Bodanzky's conducting gave it dramatic spirit and profound musical value; the orchestral part was played with great euphony. The singers were for the most part those who have appeared in the casts of recent performances of "Goetterdämmerung": Messrs. Ullrich, Weill, and Braun, Mmes. Kurt and Ober, Mme. Sundelius. One of the new acquisitions of the company this season, took the part of Gutrune for the first time here. She did not on this occasion earn a place among the best of those who have appeared in a part not often competently presented. Her voice has performances of oratorio, and she has established the fact that she has a good, even a beautiful, one, but it would have needed something more than her singing yesterday to establish it. Mme. Sundelius was an attractive figure in the part, though she did not give it much dramatic distinction.

## AN "ALL-CLASSIC" PROGRAM.

Bach, Haydn, and Beethoven at the Philharmonic Concert.

The Philharmonic audiences at the pair of concerts on Thursday evening and yesterday afternoon were given an unaccustomed opportunity to hear a program made up of "all-classic" music, Bach's orchestral suite in D, Haydn's "Oxford" symphony, Beethoven's "Eroica" symphony. The suite is one of the most familiar of Bach's orchestral compositions, and one of the finest. It contains the air which is often played by violinists upon the G string, transposed. This was played as a solo by Mr. Plizer in the first statement of the two sections, the rest of the first violins joining him in the repeats.

The performance of the suite and of Haydn's symphony was better than that of the "Eroica" symphony. This was rigid in tempo and lacking in elasticity of phrasing, especially in the first and the last movements, which especially need a force and more imaginative treatment than is possible under Mr. Stranisky's metronomic beat. It is hard to understand how the variations that make up the last movement could be conceived and presented so stiffly as they were in this performance. The effect was perfunctory. The audience, which was large, not unnaturally failed to find a stimulus to interest or enthusiasm in it.

## "Die Walkure" Repeated.

"Die Walkure" was sung at the Metropolitan last night, having been given but once previously in the "Ring" matinees, and now repeated with another hero, Sembach, and a new Wotan, not unfamiliar in recent years. In the person of Clarence Whitehall, who after three weeks' illness made a delayed reappearance for this season and was cordially welcomed by the house. Mme. Galski again sang Brunnhilde, and Mme. Kurt, Sieglinde, with Mmes. Matzenauer, Mr. Ruysdael, and the eight lesser Valkyries as before, and Mr. Bodanzky conducted.

## Sybil Vane in Varied Program.

Sybil Vane, soprano, hardly as tall as a Grand piano heaped with flowers, sang again to a large audience in Aeolian Hall last evening, including in her "popular" program airs from oratorios of Bach and Mendelssohn, from operas of Mozart, Verdi, Tschalkowsky, and from the folk music of Britain and her native Wales. She gave the pair of arias from "Traviata" with beautiful tone, a bit too powerful at times for

the small hall, and among her modern pieces, the best liked was a "May Night" by her accompanist, Richard Hageman of the Metropolitan opera forces.

## NEW PIANIST IS HEARD IN AEOLIAN HALL CONCERT

Feb. 24/1917  
Rudolph Reuter Displays Charm and Sound Musical Feeling

Rudolph Reuter, a new pianist of evident talent, made his New York debut yesterday afternoon at Aeolian Hall. He proved to be an artist decidedly above the average, and he deserved a larger audience than the one which attended. He is not as yet a pianist of any great sweep or power, but his playing possesses charm, taste, color and sound musical feeling. He gave the Brahms Paganini Variation effectively and the same composer's two intermezzos and the Chopin group with intimate beauty. Mr. Reuter will bear watching.

In the evening Miss Sybil Vane, the young Welsh singer who appeared in the same auditorium only two weeks ago, gave a popular programme, ranging from Bach's "My Heart Ever Faithful" and Mozart's "Voi Che Sapete" through a group of modern English songs to a number of English, Irish, Welsh and Scotch folksongs. Miss Vane's voice is both powerful in volume and of unusual clarity of timbre. Her diction in English is unusual, and she possesses both intelligence and temperament. A large audience greeted her.

## Rudolph Reuter, Pianist, Appears.

Rudolph Reuter, a pianist, American born, of German parentage and training, and for two years past a pioneer of Western music in Tokio, Japan, made his appearance at Aeolian Hall yesterday afternoon before an audience smaller than his merits deserved. Those who heard him were quick to applaud a vigorous performance of Brahms's Paganini variations, and lesser pieces by Chopin and Paderewski, while interesting novelties were the graceful "Quejas" of Granados, a delicate "Christmas Night" by Busoni, a sonorous "Dies Irae" by Dohnanyl, and a new rhapsody by Bernard Dieter, a pupil of the player.

## Star Cast in "Die Walkure;"

## Mr. Whitehill Back

Feb. 24/1917

Mme. Kurt, Mme. Matzenauer and Mme. Galski Among the Other Opera Stars.

With a cast of distinguished singers, "Die Walkure" was presented last night at the Metropolitan. Clarence Whitehill as Wotan made his appearance with the company this season. His full sonorous voice, his commanding figure and his fine impersonation of the rôle of the leader of Wagner's gods added much to an otherwise good performance. Mr. Sembach was Siegmund, Mme. Kurt the Sieglinde, Mme. Matzenauer the Ericka, Mme. Galski the Brunnhilde and Mr. Ruysdael the Hunding.

## BILTMORE'S FINAL

Feb. 24/1917  
Mary Garden and Andres de Segura Charm Fashionable Gathering.

ROSINA GALLI SEEN IN DANCES

A distinctly unique recital marked the closing of the Friday Morning Musicales in the ballroom of the Hotel Biltmore yesterday when Mary Garden and Andres de Segura, both of operatic circles, appeared on the same program. In addition, it was announced that this would be Mary Garden's one and only appearance in New York this season, so the occasion was a brilliant one.

The fair Mary was in a fidgety mood. She toyed with her chain, rumpled her gown, wiggled her handkerchief and swung her arms recklessly to and fro. She even strummed upon the piano a little when the pianist was in sight as to the key in which he should play "Annie Laurie."

So, altogether, she had rather a nervous time of it, and the audience had a few little distractions from her singing. However, no one can withstand her charm, despite her musical drawbacks. But she does possess De Segura's flawless art.





...the program was begun with Berlioz's brilliant overture to "Benvenuto Cellini".

**EUGENE YSAÏE'S RECITAL.**

**The Great Belgian Violinist Appears**  
**March 4 in Carnegie Hall, 1917**

Eugène Ysaÿe, the great Belgian violinist, made his reappearance in New York this season some ten days ago, but the first of his own recitals was given yesterday afternoon in Carnegie Hall. The audience gave him an especially warm welcome, and made it clear that his return to the city was considered an important, even though a late, incident in the season. Mr. Ysaÿe had the assistance, as he had at his first appearance, of Maurice Daubois, a young Belgian pianist of noteworthy powers. Together they played two sonatas that made up the most important part of the program: one by Sylvio Lazzari, Op. 24, and one by Geminiani in D minor.

Neither Lazzari's name nor his music is familiar to New York concertgoers, but this sonata was disclosed as a composition of unusual interest. Lazzari, though a Tyrolean by birth, is accounted a French musician through his training and inclinations. His sonata alone would be enough to attest that fact, and bears eloquent testimony to it, especially in the slow movement, which is filled with many of the most characteristic of French's ways of thinking, feeling, and writing. If this conspicuous indebtedness could be forgotten the piece could be admired with little reserve for its poetical feeling and its felicitous expression. There are many pages that are striking in the first movement, and even more in the brilliant finale.

Mr. Ysaÿe's playing shows the well remembered qualities that have so long distinguished it in the memories of his admirers: especially his beautiful and poignant tone, his depth of emotional expression, the eloquence that he gives to certain phrases, the power and authority that dominate it. As was said here of him the other day, there are reasons enough why his technical powers might not now be at their acme; but except for a certain unsteadiness of the bow arm, more noticeable at the beginning than later, there was little to suggest that they were not. He played Lazzari's sonata with obvious sympathy and with a contagious enthusiasm and the sonata by Geminiani with noble breadth in the grand style. Mr. Daubois played the exceedingly difficult pianoforte of Lazzari's sonata admirably.

Mr. Ysaÿe presented also two pieces of his own, Beethoven's Romanze in G, Saint-Saëns's Havanese, and a rondo by Guiraud.

## CARUSO SONALPINE SOLDIER

**March 4**  
**Tenor Gets Letter from Rodolfo as He Is About to Sing "Aida."**

Caruso, singing "Aida" to a great house at the Metropolitan yesterday afternoon, carried war into Egypt with a realism that was appreciated behind the scenes. Just before entering the stage he had received a letter from his elder son, lately called to the Italian Army. Rodolfo Caruso, a lad of eighteen, wrote that the examining officers refused to believe him the son of Italy's famous tenor, but they paid him the honor of sending him to join the Bersaglieri, who have led the fighting in the Alps. "So," the letter concluded, "you may not see me again."

"Aida" was sung for the fifth time yesterday, others in the cast being Muzio, Matzenauer, De Luca, and Didur, with Papi conducting. "Siegfried" was repeated last night in place of the intended "Rose Cavalier," the singers including Kurt, Ober, Urius, and Whitehill, and again a new conductor, Paul Elsler.

## MME. FRIJSH SINGS.

**Interesting Interpretations of Songs by Frenchmen, Germans, Russians.**

Mme. Povla Frijsh, a soprano, who was heard here last season, gave a recital yesterday afternoon that had features of uncommon interest. Mme. Frijsh is a Dane, but her predilections are French, and in some ways her style of singing is dominated by French traits, though she is by no means limited in her sympathies or knowledge. She sang yesterday airs by Bach, Mozart, and Handel, groups of songs by many of the modern Frenchmen, some little-known songs by Schumann, and a group of Russian songs.

Her voice is not her chief attraction as a singer, for it is of no great charm nor of great richness, smoothness or color. But it is admirably produced and managed, supple and wholly under her control of a high musical intelligence; and Mme. Frijsh accomplishes remarkable things with it in the way of interpretation. She can express a great variety of emotion, passion and sentiment, and she has a true appreciation of style in a wide range. There was a wide range of style in her program, and she was singularly successful in her performance of it. Her diction, her phrasing, her pronunciation in the languages she used yesterday, were excellent.

The audience, which was numerous, gave evidence of a deep appreciation.

## LEO ORNSTEIN HEARD.

**March 5**  
**Pianist Gives a Tone-Poet's Conception of a Hanging.**

Leo Ornstein played at a Princess Theatre matinee yesterday for the benefit of the Bertha Tapper Scholarship Fund. The former "cubist" prodigy of the piano, suddenly developed into

one of the most original and original composers that made up half his program. The other half, by Ravel, included the series "Gaspard de la Nuit," being a demonstration of the orchestra stood up with attendant episodes of vultures and plumes.

Christine Langenhan, soprano, gave her first recital in Aeolian Hall last evening, a large audience hearing her in a program of German Lieder. Miss Langenhan proved a singer of robust type, at best in lyrics such as Schubert's "The Young Nun," more explosive after the Teutonic manner in Schumann's "The Soldier's Bride," and not without humor in the "Mädchen mit dem roten Mündchen" of Robert Franz. Conrad Hof assisted at the piano, the later songs including those of Liszt, Brahms, Weingartner, Hugo Wolf, and one dedicated to the singer by Herman Spielter. **March 6, 1917**

## The Philharmonic's Concert.

Beethoven began the Sunday afternoon program of the Philharmonic Society yesterday afternoon in Carnegie Hall, represented by his seventh symphony. It pleased the audience greatly; at the end of the performance there was a round of applause, prolonged doubly, perhaps triply, that kept Mr. Strinsky bowing till at last he made his men rise and bow too. It is some time since Beethoven has received a more spontaneous and hearty tribute from the Philharmonic's audience. **March 5, 1917**

Another spontaneous and hearty salute was delivered to Mr. Rubin Goldmark, whose symphonic poem of "Samson" was played for the third time this season, having been given at a pair of concerts in January. He was in a box, and rose to acknowledge it. Mme. Yolanda Merö was the soloist, who was heard in the solo pianoforte part of Liszt's "Hungarian Fantasy" with the orchestra, and also much applauded for it. The program likewise included the entr'acte and ballet music from Schubert's "Rosamunde" and the arrangement for orchestra and organ of the song from Handel's Italian opera "Xerxes," in praise of a shady tree.

## RATAN DEVI SINGS.

**March 5**  
**An Exposition of Indian "Ragas" and Kashmiri Folk Songs.**

The singer of Indian songs known as Ratan Devi, with her husband, Dr. Ananda Coomaraswamy, who profoundly impressed those who heard her here last season, appeared again last evening at the Punch and Judy Theatre. Their exposition, like their previous one, was of two kinds of songs, classic Indian "ragas" and Kashmiri folk songs. Dr. Coomaraswamy first spoke on Indian music, explaining that the classic songs were the production of professional singers in permanent employment, and hence not dependent on public favor for their success. He described the "ragas" as certain combinations of tones like the European mediaeval modes, within which the singers improvised. **March 5, 1917**

Ratan Devi sang in Indian costume, sitting on the floor with a pot of burning incense on each side of her. She held the tamboura, or accompanying instrument, which has five wire strings, played with unvarying repetition of the same five notes, and giving forth a singularly sweet and remote tone—a background upon which the tapestry of the song is woven, rather than an accompaniment. The songs themselves are of an extraordinary haunting charm, melodic even to an occidental ear, showing the "modal" effects, and also the "microtonic" intervals characteristic of the Indian music. The Kashmiri songs are true folk songs, and have certain characteristics in common with European folk songs. Ratan Devi's singing of both these kinds of music was remarkable, especially of the "ragas." Her voice has a beautiful richness and timbre, and her vocal technique, especially in the management of long phrases and ornamental figures, of a sort not often met with. It is clear that, though an Englishwoman, she has thoroughly assimilated the exotic art to which she is devoted. It deeply impressed the listeners last evening.

## Gluck and Zimbalist Heard Together

Five thousand persons in the Hippodrome, reinforced by hundreds more seated on the stage, greeted Alma Gluck and Efrem Zimbalist at the first joint appearance of the two stars last night. Among the soprano's airs were several with violin obligato played by her husband as the popular feature of the bill. In the simple folksongs later, that from the Hebrew had to be repeated. Mme. Gluck, turning squarely around and facing the stage crowd as she sang, Zimbalist also added "The Swan" of Saint Saëns, familiar as one of Pavlova's dances in the same house last fall, and finally the encores ran up to four at a time, as they did for a similar crowd at a McCormack concert this year. **March 5, 1917**

## The Opera Concert.

The Metropolitan Opera House was packed till the doors would not close last evening on the 4,000 listeners to a Puccini-Verdi program, made up of those "gems from the operas" that are reigning favorites of Caruso's own public today. In the "Rigoletto" quartet, Amato, Sparkes, Braslau, and Botti, filed across the stage, and in that from "Bohème," Muzio, Sparkes, Botti, and Tegani. They all had solos. Miss Muzio a double share from "Tosca" and "Trovatore," while Leon Rother, seventh on the list, added as a final encore Schumann's "Two Grenadiers," with the refrains of the "Marsellaise," and Papi conducted overtures from "Sicilian Vespers" and "Forza del Destino," rarely heard in these days.

## Bid Farewell to Symphony Players.

At the close of the Symphony Society's last Aeolian concert yesterday an audience that had filled the hall to its capacity on sixteen such occasions since last October bid farewell to Walter Damroch and his men, soon leaving for a Spring tour to the Pacific and

## Christine Langenhan's Debut.

Christine Langenhan, soprano, gave her first recital in Aeolian Hall last evening, a large audience hearing her in a program of German Lieder. Miss Langenhan proved a singer of robust type, at best in lyrics such as Schubert's "The Young Nun," more explosive after the Teutonic manner in Schumann's "The Soldier's Bride," and not without humor in the "Mädchen mit dem roten Mündchen" of Robert Franz. Conrad Hof assisted at the piano, the later songs including those of Liszt, Brahms, Weingartner, Hugo Wolf, and one dedicated to the singer by Herman Spielter. **March 6, 1917**

## FIRST RECITAL BY

**MME. LANGENHAN**

**March 6, 1917**

## Soprano's Programme Devoted

**Exclusively to German Songs**

—Sonatas by the Blochs.

Christine Langenhan, soprano, gave a first song recital last evening in Aeolian Hall. She presented a programme of German songs taken from Schubert, Schumann, Franz, Liszt and Brahms, and in a final group by more modern writers there was a new song by Spielter entitled "Tanz mit Mir" that is dedicated to herself.

Mme. Langenhan's singing sustained interest. Her tone production is by no means faultless, but her voice is of a good quality and range and she imparts fine musical feeling to her work. Her phrasing and intonation were also commendable. Coenraad V. Bos played the accompaniments.

## RECITAL BY BLOCHS.

**Second of a Series of the Beethoven Sonatas.**

Mr. and Mrs. Alexander Bloch, violinist and pianist, gave the second in a series of Beethoven's sonatas for violin and piano last night in the MacDowell Gallery.

The two artists, who in their present sonata cycle are presenting all the works of Beethoven for violin and piano, played the sonatas opus 23, No. 4, in A minor; opus 12, No. 3, E flat; opus 12, No. 2, A major; and opus 30, No. 3, G minor. Their general work in ensemble showed understanding and skill and it was very warmly received.

## Mme. Kurt Sings "Isolde."

Wagner's "Tristan und Isolde" was repeated before a large audience at the Metropolitan Opera House last evening. Mme. Gadsdl owing to hoarseness was unable to sing the role of Isolde and so her place was taken by Mme. Kurt. The other principals in the cast were Mr. Urius as Tristan, Mme. Matzenauer as Brangaene, Mr. Whitehill as Kurwenal and Mr. Braun as King Marke. Mr. Bodanzky conducted.

## Isadora Duncan,

**Flag Draped, Gives**

**Patriotic Dances**

**March 7**

**In Red Robe She Represents France**

**and in Stars and Stripes**

**March America, 1917**

Miss Isadora Duncan aroused a dramatic outburst of patriotism at the close of her dancing last night at the Metropolitan Opera House. The last of a series of martial dances she performed swathed in a red robe to the air of "The Marseillais," representing a stricken but unbeaten France, and as the crowded auditorium thundered with applause she swept aside the tattered crimson robe revealing herself in silken folds of the Stars and Stripes. The orchestra struck up "The Star Spangled Banner" and the audience just "cut loose" with every variety of cheer from "bravo" to the rebel yell.

Then when Miss Duncan in the American flag repeated her gesture, indicating a call to arms, which she already had employed as the figure of France, there were redoubled cheers and applause. Many sang "The Star Spangled Banner" with the orchestra.

Miss Duncan, responding to many curtain calls with a little speech, worked in a discussion of her business affairs, rather taking the edge off the fine fervor of patriotism she had called up. Referring to the school for classical dancing for hundreds of children which she has bravely tried to start two years ago and recently, she said:—

"I have often talked to you here in America about my school. But it is no time for art and artists now. The men

artists should be preparing for the trenches and the women to nurse the soldiers. I feel that America is on the brink of a great awakening, and that now it is going to be a really interesting country to live in. I have come back to stay. You will not have my school in war times, but after our war you will have to have it."

This speech had reference to her decision, made last night, to abandon temporarily her project to found a great school of dancing in Madison Square Garden, which had been leased for her, because of her firm conviction that the nation is going to war—and that speedily—and that peaceful and artistic pursuits had best be laid aside.

The last half of Miss Duncan's programme had a dramatic vigor and intensity such as has seldom been seen in a choreographic entertainment. Her entire programme it was announced, was intended to be a portrayal of the spirit of a nation drawn into a war.

The first numbers, while artistic and impressive in their classical way, were not so martial as when Miss Duncan donned a red costume for her last four dances. Her "dance of presentiment" was good, her dance of the call to battle was superb, and her dance of "The Marsellaise," ending with the American appeal, was really quite wonderful. The music for several of these numbers she wrote herself.

## SCHOENBERG MUSIC

**AGAIN WINS PRAISE**

**March 7**

**Kneisel Quartet Repeats Pro-**

**gramme Which Includes**

**Mendelssohn Compositions.**

**March 7, 1917**

The Kneisel Quartet gave its fifth concert at Aeolian Hall last night. The programme comprised Schumann's A major quartet, Mendelssohn's octet for four violins, two violas and two cellos, and Arnold Schoenberg's sextet, entitled "Verklärte Nacht." The musicians called in to assist the quartet were Edouard Dethier and Elias Breeseckin, violins; Louis Bostelmann, viola, and Jacques Renard, cello.

The programme was one of much charm and delightfully planned variety. The Mendelssohn octet has not been heard of late. Possibly it would of all three works bear repetition least successfully, for in these days it seems somewhat fragile. Yet it is good music, bubbling with the youthful freshness of the boyish mind that conceived it and possessing that characteristic airy grace and fluency revealed by Mendelssohn when he painted in tones the fairies of Shakespeare's "Midsummer Night's Dream." Music so ingenious and so spirited made an excellent prelude to the sextet of Schoenberg, which was repeated by the request of numerous subscribers.

Here indeed is a composition of different metal, the creation of a profoundly reflective mind, music occupied with probings of the soul and effort at the publication of deep emotions. It is unnecessary to make lengthy comment on this singularly beautiful and absorbing sextet, which has now become familiar to lovers of chamber music and has also become in a sense a special feature of the repertory of the Kneisel Quartet.

The audience was one of large size and its manifestations of satisfaction were unmistakable. The many lovers of music which demands appreciation of the finest type and who cherish the hope that fastidious taste may not be entirely obliterated in this community by the innumerable festivals of sensationalism the warm approval bestowed on such a concert is decidedly heartening.

## THE KNEISEL QUARTET.

**March 7, 1917**

**Schumann, Mendelssohn, and**

**Schoenberg on the Program.**

At the fifth concert of the Kneisel Quartet last evening in Aeolian Hall the program comprised Schumann's A major quartet, Mendelssohn's octet, and Arnold Schoenberg's sextet, "Verklärte Nacht," which Mr. Kneisel had already played once this season and now repeated "by request." There is a story that Mendelssohn once urged Schumann to join a party of which he was a member to take a walk, and upon Schumann's declining, on the ground that he wished to work on the string quartet that he was composing, Mendelssohn somewhat rudely and unkindly remarked that he would be a better business walking with him. That was only one indication of what Mendelssohn thought of Schumann as a composer, and especially as a composer of chamber music. It seems now as if Schumann was in better business writing chamber music than Mendelssohn ever was. It seemed so last evening, when Mendelssohn's octet immediately followed Schumann's quartet. The quartet is still warm and vital; the octet seemed a little reamated for the occasion. The first movement that used to strike fire has paled a little, and the fairies of the scherzo are not quite believed in now. But though the work has faded somewhat, there is still much in it that gives pleasure, especially in a performance so finished and so rounded as that which Mr. Kneisel and his associates gave last evening. There were

...evidently, who were glad to hear there were certainly many who were glad to hear Schumann's quartet and willing to absorb it from the charge once made against it that it is too much like a pianoforte piece transcribed for strings.

Edouard Dethier, Elias Broschkin, Louis Rostelmann, and Jacques Richard were the players who assisted the Quartet.

## WAR DEPICTED IN SERIES OF DANCES

Feb. 7 - March 7, 1917

Isadora Duncan Presents Program Showing World Struggle at the Metropolitan Opera House.

### FRANCE, BEATEN, TRIUMPHS

Beaten to her knees, to arise finally triumphant, France and her part in the present world struggle in Europe were depicted in a series of dances given last night at the Metropolitan Opera House by Isadora Duncan. The program, which was essentially pro-French, was originally given at the Trocadero in Paris last Spring under the auspices of the French Government as a war benefit.

Its presentation here yesterday was the first time it had been seen publicly in America. The series of dances were Miss Duncan's own story of the war; it was announced. The opening number expressed the primitive struggle of man's spirit upward toward self-mastery, and the various stages of development and embroglio to the finale, the Marseillaise, were depicted faithfully by Miss Duncan.

In the famous battle song and "cry of man's right to freedom in the world," as the program phrased it, France is pictured heroic, beaten to her knees, but unconquered and rising at last to triumph. This episode was intended to characterize the cause of freedom throughout the world.

The musical program and accompaniment was rendered under the direction of Oscar Spireseu. The opening number was Cesar-Franck's "Allegretto of the Symphony in D minor," while the first dance, that of the primitive man, was given to the accompaniment of the same composer's symphonic fragment of "The Redemption."

Schubert's "Ave Maria" closed the first part of the program. Tchaikowsky's "Pathetic Symphony," an Adagio and Scherzo by Isadora Duncan, typifying "Springtime," "Hopes of Love," and "Presentment of Pain"; "Allegro Vivace," Miss Duncan's conception of the call to battle, and "Lamento," her composition to depict lamentations following triumphs, the field of battle after victory, completed the musical bill.

One of the largest crowds of the season was on hand to witness the much-heralded dances, and the line outside the box office would have done justice to a Carnot night of grand opera.

### 'THAIS' WELCOMED AGAIN.

Mme. Farrar Reappears in Title Role and Amato as the Monk.

Massenet's "Thais" was sung for the third time at the Metropolitan last evening before another of the brilliant audiences that have marked an increasing interest in the French operas this season. Last night's audience evinced more enthusiasm than did either of the others that heard "Thais" this season.

Mme. Farrar reappeared in the title part. Mr. Amato sang the Christian monk of Egypt's desert, and other figures from Anatole France's romance of a paragon Alexandria, introduced by Brun, Delaunoy, Howard, Bouta, Begue, and Rother, with Galli in the restored dances under the direction of Mr. Polacco.

### The Players of Old Instruments.

The French players of old instruments who have interested and delighted New York music lovers several times, are steadily gaining a wider public, as was shown by the audience at their concert yesterday afternoon in Aeolian Hall. They played the same sort of thing and in some cases the same things as they have played before; a Little Symphony by Marais, "Le Jardin des Amours," by Mouret, for the quartet of violas and harpsichord; a concerto for quillon, the treble viol, by Brun, played by Mr. Hewitt; another for the viola d'amore, by Nicolini, played by Mr. Casadeus; pieces for harpsichord, played by Mme. Patonni. Mme. Marie

Hudson sang songs of the same period. The grace and beauty of the music, old, but not withered, the delightful art of the players, and the rich sweetness of their instruments were an unceasing delight.

### KNEISEL QUARTET TO END.

Closes Its Career of 25 Seasons in New York with Its Concert April 3.

Franz Kniesel, after thirty-two years of chamber music in America, announced last night that he and his associates, of whom Louis Svecenski has been with him from the start, had reluctantly decided to end the career of the Kniesel Quartet with the present season's closing concert on April 3. That date will mark the completion of twenty-five seasons in New York, where its members have been residents and teachers for the last twelve years at the Institute of Musical Art.

In his announcement "to patrons of the quartet" the country over, Mr. Kniesel recalled how much the public had done to encourage and stimulate the ideals which "the Kniesels" set for themselves when they first came to this country as members of the Boston Symphony Orchestra. The new members at the present time are Hans Letz and Willem Willeke, the latter Mr. Kniesel's son-in-law, who succeeded Alwin Schroeder.

### Julia Heinrich in Song Recital.

Julia Heinrich, who from opera has turned to a natural heritage as lieder singer, appeared yesterday afternoon at Aeolian Hall, where she sang again her father's "Dreams" and "To the Moonlight," with move of his remembered favorites—Schubert, Schumann, Strauss—and in French some of her own choosing, together with Americans, from "Rite to Whelpley." As she sang "over a cold," the voice tired toward the close and she ran off the stage after a plucky finish. Earlier, however, there was evident gain in the brighter qualities of soprano tone, which, with her endowment of ease, volume, clearness, and interpretative skill, constituted a distinct acquisition.

### "Canterbury Pilgrims" Has

First Presentation at the Metropolitan

March 9-1917

Signor Gatti-Casazza last night added another to the long list of novelties which have distinguished his regime at the Metropolitan Opera House. The new work was Reginald de Koven's "The Canterbury Pilgrims," the fifth opera in English presented by the company during the present regime.

Mr. de Koven's opera is written to the libretto of Percy MacKaye, which is, of course, founded upon the poem of Chaucer. Mr. MacKaye's story, however, is original, only the characters and their essential attributes being taken from the Prologue to "The Canterbury Tales."

Both composer and librettist are well known figures in our musical and dramatic life. Mr. de Koven is the author of nearly a score of operettas, the most famous of which, "Robin Hood," has received several revivals and is known wherever the English language is spoken. Mr. MacKaye is the author of a number of plays, among them "Jeanne d'Arc," acted by Miss Marlowe and Mr. Sothern; "Sapho and Phoon" and "The Scarecrow." He has lately been active in the movement for community masques, and is the author of "Caliban," produced last year at the City College Stadium.

### Chaucer Chief Figure

The chief figure in "The Canterbury Pilgrims" is Chaucer himself. The pilgrims are at the Tabard Inn, Southwark, where they are about to set out for Canterbury. Chaucer falls in love with the Prioress and the wife of Bath (Alisoun) with Chaucer. The Prioress is to meet her brother, the Knight, whom she has not seen for years, but whom she will recognize by a ring having on it the motto which corresponds to the one on her brooch *Amor Vincit Omnia*.

Alisoun has had five husbands and wishes Chaucer for her sixth. With him she makes a wager—that if the Prioress gives her brooch to any one except her brother that Chaucer shall at once give her up and take Alisoun to wife.

Alisoun, with the help of her other admirers, gags the Knight and takes from him the ring. Then arraying herself in his clothes, she persuades the Prioress that she is her brother and obtains the brooch. All comes out happily, however, as Chaucer discovers that no woman can love only five husbands, but as a special favor he gets King Richard II to grant Alisoun an exception, provided that exception be a miller. Therefore Alisoun gladly takes the Miller, who has been one of her most devoted slaves.

### Ends at Cathedral

The opera ends as the crowd enters Canterbury Cathedral, Chaucer and the Prioress, Alisoun and the Miller hand in hand.

In the field of comic opera—and this "The Canterbury Pilgrims" is—Mr. De Koven is at home, and it is gratifying that in turning to his new subject his

...not been dashed by the shadow of the Metropolitan Opera House. He has written neither in the style of Wagner, Strauss nor Debussy. He has given us frankly the old De Koven; music that is spontaneous, tuneful, graceful. It would be idle to assert that it is either peculiarly distinguished or peculiarly original.

Mr. De Koven has always been an eclectic. He has heard much and remembered much. His taste is just, he knows the effect of catchy rhythms, the universal appeal of melody. "The Canterbury Pilgrims" shows the result of this knowledge. There is in its score much that recalls "Robin Hood," which is quite understandable. The period is nearly the same, the characters possess strong similarities, both sing of Merrie England and the Greenwood Tree.

### Made One Concession

Mr. De Koven has made one concession to the Wagnerian school—he has adopted the system of leit motif. This system does not, however, intrude, and of it he does not make himself a slave. In the score there are several resounding ensembles and choruses, and the love duct in the third act possesses real beauty. At present, the opera is overlong, and its effectiveness would be enhanced by a vigorous cutting. The first and last acts are the weakest; the second suffers from an overloading of intrigue.

The old Italian composers knew well the value of dry recitative, for intrigue requires an absolute following of the words, and this is impossible when the singers have to contend with the full orchestra.

Mr. MacKaye's libretto possesses the virtues and also the defects which have been present in most of the work of this prolific playwright. It has color, movement and grace of expression, but it is at times excessively confused and archaic in expression.

### An Eclectic, Too

Like Mr. de Koven, Mr. MacKaye is an eclectic. He is saturated with the spirit of other ages; he knows their lights, their shadows, their shifting colors. We feel that he is sincere, very much in earnest. This is praiseworthy, even unusual. Yet he never really plumbs the depths of the life he gives us. He catches the whims of his characters, but never their souls; certainly never their passions. His writing is graceful, but curiously affected.

The great poets of the past echo unceasingly through the corridors of his imagination, and these echoes he is continually answering. These echoes are what interest him, what inspire him, but in the crucible of the present he never fuses and transforms the past. Mr. MacKaye possesses for a great poet every gift save one—the gift of life.

In "The Canterbury Pilgrims" we do not want an echo of Geoffrey Chaucer. We want a drama by Percy MacKaye. Yet what we receive is precisely the reverse. The wife of Bath and the Prioress live because the shade of England's first poet is upon them, but the intrigue in which Mr. MacKaye involves them is singularly weak. Once they get into action we never really believe in them.

### Moderately Singable

Mr. MacKaye has produced a play which is in its diction moderately singable, which is gracefully written, which has fancy and charm. Its action is in the second act too involved to be a perfect book for opera and lacks that downright, incisive quality so grateful to the composer.

Of the performers, special praise should go to Miss Edith Mason, for her charming impersonation of the Prioress, to Mme. Sundelins as Johanna, to Mr. Ruysdael's amusing Miller. Mr. Zembauch sang the music of Chaucer well, and his diction was surprisingly clear, but his idea of the Poet was evidently from beyond the Rhine.

The same must be said of Mme. Obers, wife of Bath, which none the less had its comic appeal. Mr. Bodanzky gave to the orchestra all his enthusiasm and vigor. The chorus song was given with splendid spirit, and a word of praise should be added for the settings, especially that of the last act before Canterbury Cathedral. The audience listened with evident interest, applauding warmly at the fall of each curtain, and at the end of the third act bringing Mr. de Koven and Mr. MacKaye before the curtain several times. This was the cast:

Chaucer	.....	Johannes Sembach
The Knight	.....	Robert Leonhardt
The Squire	.....	Paul Althouse
The Friar	.....	Max Bloch
The Miller	.....	Basel Ruysdael
The Cook	.....	Pomplio Malatesta
The Shipman	.....	Mario Laurenti
The Summoner	.....	Carl Schlegel
The Pardoner	.....	Julius Beyer
Man of Law	.....	Robert Leonhardt
Joannes	.....	Pietro Audisio
King Richard II	.....	Riccardo Tegan
Alisoun	.....	Margarete Ober
The Prioress	.....	Edith Mason
Johanna	.....	Marie Sundelins
Two Girls	.....	Minnie Egner and Marie Tiffany
Conductor	.....	Artur Bodanzky

## DE KOVEN'S OPERA

## AT METROPOLITAN

March 9-1917

### "The Canterbury Pilgrims"

Warmly Received at Its Initial Production.

### OFFERING LIGHT AND GAY

Music Simple and Tuneful and

Book by Percy MacKaye One of Literary Merit.

### Metropolitan Opera House—"The Canterbury Pilgrims."

Chaucer	.....	Johannes Sembach
The Wife of Bath	.....	Margaret Ober
The Prioress	.....	Edith Mason
The Squire	.....	Paul Althouse
King Richard II	.....	Albert Reiss
Johanna	.....	Marie Sundelins
The Friar	.....	Max Bloch
Joannes	.....	Pietro Audisio
The Knight	.....	Robert Leonhardt
Man of Law	.....	Basel Ruysdael
The Miller	.....	Basel Ruysdael
The Herald	.....	Riccardo Tegan
The Host	.....	Giulio Rossi
Two Girls	.....	Minnie Egner and Marie Tiffany
The Pardoner	.....	Julius Beyer
The Summoner	.....	Carl Schlegel
The Shipman	.....	Mario Laurenti
The Cook	.....	Pomplio Malatesta
Conductor	.....	Artur Bodanzky

"The Canterbury Pilgrims," opera in four acts, the book by Percy MacKaye and the music by Reginald de Koven, was performed for the first time on any stage at the Metropolitan Opera House last night. There was plentiful evidence of interest and the audience, which was large, was liberal in its bestowal of approval.

The story of the opera has already been told in THE SUN. Mr. MacKaye wrote the work originally as a play and arranged it as an opera libretto in the spring of 1914 for Mr. de Koven, who went into retirement in Switzerland to compose the music. The book is a good one and well suited to operatic treatment.

The main issue is the love tale of Chaucer himself, who appears as the principal male personage, a gallant, gentle, winning character. His affection is fastened upon the Prioress, a modest gentlewoman who has not yet taken vows and so is free to respond to the wooing of the poet. The Wife of Bath, Alisoun by name, is a bouncing middle class widow, mature in figure as in experience, for she has had five husbands, and resourceful in plots to acquire a sixth. Chaucer pleases her passing well and she sets out to bind him to herself.

### The Miller to the Rescue.

She wagers with the poet that she will induce the Prioress to give her brooch not to her brother, whom she is on her way to meet, but to another man. If Chaucer loses he is lost indeed, for he must wed the widow. He is certain of the sweet Prioress and takes up the challenge. The dashing Wife of Bath makes her little company of followers kidnap the Knight, the brother in question, and she herself appears in his garments and wearing his ring, which matches the brooch.

So the poor Prioress, who has not seen her brother since infancy, gives the brooch and the Wife of Bath claims her Chaucer. The difficulty is solved in the last act, when the Man of Law instructs the King, who announces that the statute forbids any woman to marry a sixth time except with a miller. The Miller stands ready to take Alisoun, and she prefers him to no husband, while Chaucer leads his gentle Prioress away from further progress toward retirement from the world.

All this action is carried on first at the Tabard Inn, where Chaucer, as he himself has recorded for us, met all these people, and afterward on the pilgrimage to Canterbury and finally before the cathedral. It is a tale of merry England as she comes down to us in the poems and the stories of the olden times, and it is the creation of Mr. MacKaye's own mind, for there is no hint of it in the poet's works except the description of the characters.

### England of Chaucer.

The libretto has dramatic value and high literary quality. It is a good comedy, one which reflects the manner of the time even as it is reflected in the poetry of Chaucer. It is indeed Chaucer's England that we see, and when we finally reach Canterbury Cathedral we are treated to a splendid piece of stage pageantry, admirably conceived scenically and brilliant in its massing of the hundred details that go to deck the visit of a foppish young king to church.

Of the literary quality of Mr. MacKaye's verse a taste may be had from Chaucer's final address to the crowd before the shrine. He has man-

vinther and his idyllic only revealed when the *Mag* addresses him. So he says to the assembly:

"Call me your vinther still,  
And I will brew you such a vintage as  
Not all the saps that mount to Nature's sun  
Can match in April magic. They who  
drink it,  
Yes, though it be after a thousand years,  
When this our shrine, which like the  
Plelades  
Now gilders shall be bare and rased stone,  
And this fresh pageant mildewed history,  
Yet they who drink the vintage I will brew  
Shall wake and see a vision in their wine  
Of merry England and our pilgrimage,  
These very faces with the blood in them,  
Laughter and love and the tang of life in  
them."

These moving limbs, this rout, this majesty;  
And there regathered by the Muse,  
In timeless spring, we'll ride together  
Once more immortal in the April roads,  
To Canterbury, to Canterbury!"

It is of such matter as this that the more serious dialogue of the book is made, while the humor echoes that of the ancient laureate himself. Mr. MacKaye has most excellently discharged his task and has honored the domain of American opera.

Mr. de Koven has given us a score which is uneven in its merit in that it has moments of great beauty and others of empty commonplace which recall to us too easily the mastery obtained by habit over man. Of genuine freshness, grace and sweet tenderness, expressed in musical idiom fully worthy of the charming English comedy of Mr. MacKaye there is much more than might have been expected from a composer who has made his long career in providing amusement for patrons of Broadway "comic opera."

That he has unfortunately fallen a victim to his own training in too many places is indisputable, and it was inevitable. There are certain melodic formulae which the comic opera composer of Broadway dare not eschew. There are certain tricks in closing cadences, such as the never failing use of the ascent to the high tone, which become as much a part of his trade as the use of brass in finales and ensembles. Of these Mr. de Koven has his share, and, to cite a single illustration, one is tired after the middle of the second act of the conclusion which he knows the *Prioress* will make to every utterance. In a "comic opera" if the composer did not write it the singer would introduce it in spite of him. But in serious opera it is unnecessary and avoidable. So, too, the choruses have proved a stumbling block to the composer. They are the cheapest part of his score. In some instances they are banal to the verge of musical vulgarity.

#### An Exquisite Sentiment.

But there is another side to this picture. Without having made any striking effects in the line of individual characterization the composer has caught the spirit of most of the scenes and in certain places he has written music which discloses exquisite sentiment and a singular felicity in the gracefulness of its melodic style.

He has informed us in published interviews that after deep cogitation he resolved to avoid the pitfalls of the Wagnerian system of leading motives and to adopt Massenet's recurrent themes, as displayed in the saccharine "Manon." We have to thank him for shunning the leading motive. It has been sadly overworked and is a clumsy mechanism except in the hands of a genius.

But too much stress need not be laid on Mr. de Koven's recurrent themes. They can be detected in the act of occurring and recurring, but they do not tax the memory nor thrust foolish problems about their subtle significances into the midst of a comfortable and unperplexing score. Let them recur as often as they will, most hearers will find more value in certain extremely happy creations of atmosphere effected by good voice writing and discreet orchestration, and by the continually singable nature of the music allotted to the principals.

Mr. de Koven is at his best in the third act, which moves with sustained charm and musical aristocracy till the finale is reached, and there unfortunately the echoes of operetta are once more heard. But the duet for *Chaucer* and the *Prioress* is opulent in melody, freshness of feeling and elegance of style.

It would be better if it were finished at the point where it is momentarily interrupted. The second division has an effect of anti-climax. There is also an admirable sextet in this act and some delightfully written dialogue.

All the dialogue in the opera is set to flowing arioso. There is no recitative. In some cases the accompaniment, independently conceived, is somewhat frivolous in manner, but it is generally tuneful. The waltz in the second act is pretty and not out of keeping with the spirit of the scene.

#### Text Half Understood.

Since the opera is given in English the ancient questions about intelligibility will be asked. Not half the text can be understood, or surely not more than half. The fault is not always the singers, albeit so many of them are singing in a strange tongue. Mr. Sembach proudly stands forth as the most intelligible principal in the cast.

But frequently the reason for unintelligibility is to be sought in the musical setting. Mr. de Koven busies himself with his melodies and misplaces accents and emphases and distorts the rhythms of our tongue just as many greater masters have done before him.

And Wagner, despite all the fuss and philosophizing about the organism of "word tone speech."

As for Puccini, he maltrates Italian, mercilessly when it suits his melodic progression to do so. Few have learned how to compose to English text as Stephen Foster did, and no one can tell what he would have produced had he been climbing the golden stairs of "grand opera."

The fact then remains that auditors who wish to follow the plot and counterplot of this new comedy will do well to buy libretti and read them. It is perfectly safe to say that very few will fathom the meaning of the second act, the hinge of all, without recourse to the printed text.

#### Is Beautifully Staged.

The production was in every way creditable to the Metropolitan. The scenes, one painted by James Fox, the others by Homer Emens, were excellent examples of the scene painter's art. The last scene, as has been intimated, is especially praiseworthy. The movement of the drama has been well arranged by Richard Ordynski, especially engaged for this production.

Mr. Bodanzky conducted, and showed himself fully capable of entering into the spirit of the score. To him, at any rate, should go the lion's share for the proportion of intelligibility attained. He did not at any time drown the voices, while all the variety and color of the orchestration were fully shown forth.

Mr. Sembach's *Chaucer* was extremely well done. It had dignity, gallantry and tenderness, and he sang his music with taste and style. Edith Mason was altogether charming as the *Prioress*, and her singing was worthy of warm praise. Mme. Ober made a burly and swash-buckling figure of the *Wife of Bath*, and if not precisely buoyant in her comedy was at least vigorous and interesting.

These are the most important roles in the opera, but there is opportunity for good character sketches in others. Max Bloch had the correct conception of the *Priar*, but an actor and singer of greater resource could make the role assume greater value. Basil Ruysdael, always a good actor, made the *Miller* stand forth clearly marked. The rest did their duty in an orderly manner, keeping well within the picture and preserving the effect of the ensemble.

#### 2 FAVORITE OPERAS SUNG.

"Carmen," with Mme. Farrar, and "L'Elisir d'Amore," with Caruso.

Two of the season's favorite operas filled the Metropolitan twice over yesterday, a special matinee. "Carmen," with Farrar, and the usual subscription evening, ("L'Elisir d'Amore," with Caruso. Each of the operas was sung for the fifth time.

Martinelli and Clarence Whitehill were new to the "Carmen" cast, and both were cordially received, while Anna Case improved on her one previous appearance as Micaela. Barrientos, De Luca, and Daur in the evening shared honors with the chief tenor in his most characteristic comedy role.

Mr. Polacco conducted Bizet's music, and Mr. Paplthart of Donizetti.

#### YESTERDAY'S MUSIC.

*Times* March 10:17  
Mr. Stransky Conducts—The Madriguera Children and Mead Quartet.

Mr. Stransky received warm congratulatory applause when he appeared to conduct at the concert of the Philharmonic Society yesterday afternoon, seeming none the worse for his automobile accident. A printed notice stated that he would be obliged to wear some of the bandages applied by the surgeon; but they were distinguishable only by close observers. The program offered no soloist; it contained two works of the classical school—Mozart's overture to "The Magic Flute," and Beethoven's "Pastoral" symphony; and also a work by Brahms, the "Academic Overture." It was ended with Tchaikovsky's fourth symphony. The audience was large, and found the performance quite suited to its taste.

The Olive Mead Quartet gave its second concert last evening in Aeolian Hall to a large audience. Mozart's D minor quartet, Wolf's "Italian Serenade," and Schumann's A minor quartet constituted the program; and of these, Wolf's fascinating piece, and the performance of it, pleased the audience so that the young women felt called upon to repeat it. It was very good quartet playing that they offered in the first place. Perhaps some of the listeners thought, with gratitude, of the influence of Mr. Kneisel and his quartet, soon to be withdrawn from this public, to which some of the artistic impulses and successes of Miss Mead's quartet may be more or less directly traced.

In the afternoon two children appeared in a recital in the same hall. Paquita Madriguera, pianist, and her brother, Enrique, violinist. The sister has played here before in public. Both are talented and promising little musicians; the pianist was a pupil of the ill-fated Enrique Granados. They are said to have given their concert, at which a considerable audience was

present, this money to continue their musical education and to arouse interest in this object. Both seem worthy of it; but there may be doubt as to the advisability of their public appearance for even such a purpose, and their best friends will hope that they will be able to retire speedily for their musical training and their natural development as children.

## 2 CHILD MUSICIANS HEARD AT RECITAL

5. March 10:17  
Madriguera Entertain Aeolian Hall Audience—Olive Mead Quartet.

Two concerts occupied Aeolian Hall yesterday. In the afternoon Paquita Madriguera, pianist, and her brother Enrique, violinist, gave a performance. The former had already been heard here in recital. These are two clever children whose playing doubtless interests many possessed of a desire to be astonished by juvenile precocity.

In the evening the Olive Mead Quartet was heard for the second time this season. The programme comprised Mozart's D minor quartet, Hugo Wolf's Italian Serenade and Schumann's A minor quartet. There was nothing in this list to demand comment. It was a good programme and it was heard by a large audience.

This quartet of women has been before the public for a considerable period and the merits of its art are familiar. The ensemble is excellent, though it could be improved by a richer cello tone. In matters of taste, style and general musicianship the four women claim a position in the front rank of chamber music organizations.

#### March 9 1917 An Opera by Reginald De Koven.

"An operetta by Reginald De Koven" would sound more natural, but it's a work of operatic dimensions this time. Its name is "The Canterbury Pilgrims," a setting of a libretto provided by Percy MacKaye, and it had its first performance anywhere last night at the Metropolitan Opera House. It takes us, like this composer's earliest operettas—"Robin Hood" and "Rob Roy," which in their day enjoyed such a big vogue—back to the days of merrie England, the time of Chaucer, who is the central figure of the opera; and, so far as the librettist has been able to ascertain, it is the first time in the posthumous career of that author (who, as Josh Billings pointed out, was "a real poet, though he didn't know how to spell") that such an honor has been bestowed upon him. March 9, 1917

Accepting as true Mr. MacKaye's allegations, when Chaucer, in April, 1387, travelled incognito with a band of pilgrims from London to Canterbury, he had a narrow escape from the wiles of the *Wife of Bath*, a woman of the lower middle class, buxom and full of fun, who, having already had five husbands, tries to bag him as the sixth. His love, however, turns towards the *Prioress*, who, though holding an ecclesiastic position, has taken no vows. She is going to Canterbury to meet her brother, back from the Crusades, and whom she is to recognize by a ring which has on it the same words that are engraved on her brooch, "Amor vincit omnia."

The *Wife of Bath*, jealous of the *Prioress*, makes a wager that she can win that talisman from her, and Chaucer accepts it, promising, if he loses, to marry the *Wife of Bath*. This wily person, expert in disguises, contrives to steal the crusader's ring, thus securing the *Prioress's* brooch too, and Chaucer ruefully contemplates his unfortunate predicament. In this plight he appeals to the King, who declares that the *Wife of Bath* cannot marry again unless she take a miller for her sixth husband. The miller is found, and all ends well.

It was in 1914 that Mr. MacKaye wrote the play on which this libretto is based—a play which has been acted at many American universities by the Coburn Players. As a member of a committee for choosing plays to be used in settlement work, Mrs. De Koven came across this one; she read it to her husband, and both agreed that it would make a good subject for an opera. Mr. MacKaye gladly adopted the suggestion and made such changes in structure and language as the operatic needs seemed to call for. The music was composed at Vevey, Switzerland, between October, 1914, and December, 1915.

So much for story and history. Now as to the music and the performance. Has Reginald De Koven succeeded in rising from the operetta to the grand-opera stage, as Victor Herbert did with "Nata-ma" after writing three dozen works in the smaller genre?

It is to be regretted that a decided affirmative reply cannot be given to this question. Rameau wrote his famous operas after he had spent his life, up to his fiftieth year, as an organist. But he was an exception. Horatio Parker's "Mona," one of the American operas sung at the Metropolitan, was too obviously the production of a composer of choral and churchly works, to succeed as an opera.

"The Canterbury Pilgrims" has, indeed, operatic dimensions, but it is an operetta, nevertheless. Offenbach succeeded, at the end of his career as operetta composer in writing a genuine grand opera, "The Tales of Hoffmann." Strauss tried and failed. De Koven is therefore in good company in his failure to provide a real grand opera. What is to be regretted is that even as an operetta in disguise his opera is a failure, because it lacks the inspiration, the rich melodic vein, which characterized some of his charming operettas. It would have been much wiser, if something was to be done for Mr. De Koven, for social or musical reasons, to stage at the Metropolitan, one of these operettas. The thing is done in Germany with huge success with Strauss's "Fledermaus" and "Gypsy Baron," and Conrad produced the "Fledermaus" the same way in New York.

So weak is the musical score of "The Canterbury Pilgrims" from the inspirational viewpoint that it is really not worth while to dwell on details. The opera was finely staged, with "Königskinder" and other scenery, the view of the Canterbury Cathedral being specially applauded; and the singers, among whom Edith Mason, Margarete Ober, Sembach Althouse, and Reiss specially distinguished themselves, were fully equal to their tasks. Moreover, when Mme. Ober said "Shut up!" everybody knew that the opera was being sung in English.

#### A DAY OF ITALIAN OPERA.

Big Audience Hear "Francesca" at Matinee and "Lucia" at Night.

Italian opera in double measure had its innings at the Metropolitan yesterday, a large audience attending a fifth repetition of the novelty "Francesca da Rimini" at the matinee and a huge crowd filling galleries and standing room for old "Lucia" last night. In the cast of the Zandonati-Annunzio drama were Aida, Martinelli, Amato, Bada, and others, as before, with Polacco in the conductor's chair. At the evening performance Barrientos made her first appearance in the "popular" series and Carpi made his first in Donizetti's classic of Scottish story, with De Luca and others to complete the sextet, and Papi at the baton.

#### YOUNG PEOPLE'S CONCERT.

March 11 9:17  
A Novelty of Russian Dances as Damrosch Ends 19th Year.

Walter Damrosch and the Symphony Society players ended a nineteenth year of the Young People's Symphony Concerts yesterday at Carnegie Hall with the usual house sold out all season, and with a final novelty of Russian dances to stir a youthful audience's enthusiasm. After music of Beethoven, Bizet, and Enesco, the orchestra retired behind a hedge of greens and Spring flowers spanning the golden background, and Mr. Damrosch yielded the baton to Victor Kolar for numbers of Schubert, Chopin, Rubinstein, Saint-Saëns, and Kreisler, all vividly pictured by the foot-light stars. Serge Oukrainsky's curious and exotic "Persian Dance" of Mousorgsky had to be repeated, and so did a final "Dutch Dance" of Grieg, done with admirable humor by the dainty Ludmila and Andreas Pavley.

#### Mr. Gabrilowitsch's Piano Recital.

Mr. Gabrilowitsch has not played better than he did in his pianoforte recital yesterday in Aeolian Hall. He gave a program entirely devoted to Beethoven, to his sonatas in E flat, Op. 11, ("Les Adieux," &c.) in D, Op. 10, in A flat, Op. 110, and the thirty-two variations in C minor. Of these he gave beautiful performances. The program brought forward the lyrical vein of Beethoven rather than the epic, or the tragical, and Mr. Gabrilowitsch, in interpreting it, was in his most poetical mood. Clarity, beauty of tone and of phrase, a feeling for the larger proportions as well as for finish of detail, marked his playing, and all were put at the service of the sincere search for Beethoven's true meaning. The thirty-two variations were made, absorbing by the variety of expression and the wide range of fancy with which he played them.

## The Philharmonic, with Alma Gluck.

The Philharmonic Society gave the last but one of its Saturday evening concerts in Carnegie Hall last night before a large audience that frankly enjoyed a program ranging from Dvorak's "New World" symphony to Strauss's "Till Eulenspiegel" and Wagner's "Tannhauser" overture. Alma Gluck sang Micaela's air from "Carmen" in fresh and ringing voice, later adding Russian folksongs arranged by Efrem Zimbalist, with the "Herrliche Nacht" of Rachmaninoff, and a "Hopak" of Moussorgsky.

## Isabella Rackoff's First Recital.

Isabella Rackoff, who gave her first violin recital last evening in Aeolian Hall, chose for her debut the florid classics of old-time virtuosos—Veracini, Nardini, Vieuxtemps, Paganini, and Sarasate. She displayed a vigorous tone throughout and self-possession under difficulties at one point, when the veteran Max Liebling missed a page of music at the piano, and the young violinist for some moments went on alone. The audience, though small, recognized the young woman's plucky finish with cordial applause.

## THE NEW YORK SYMPHONY.

Kreisler, Casals, and Bauer Heard in Beethoven's Triple Concerto.

The scheme of the New York Symphony Orchestra's concert in its extra series in Carnegie Hall, given yesterday afternoon, was such as to attract an enormous audience; though it must be said that it was not the most significant musical number that exerted the attraction. It was the fact that three distinguished soloists were to join in a performance of Beethoven's triple concerto, in violin, violoncello, and piano; namely, Messrs. Kreisler, Casals, and Bauer. Much more important music is presented in the "Eroica" symphony, which began the program and was the only other number on it.

This triple concerto belongs to the very same period, almost the same years, of Beethoven's activity, as the great symphony. But it has few of the "Eroica's" qualities, and is no one of the master's great works. The first movement is frankly dull; the short larghetto is hardly more than pleasing; the final "polacca" is somewhat more so through its tunefulness, its piquant rhythms, some equally piquant harmonies, and the ingenious and effective treatment of the solo instruments. The concerto was given at one of the Philharmonic Society's concerts two seasons ago, and not before that, in New York, for a long time. Its rare appearance is due to something besides the expense of three soloists and the general indisposition of artists to share the honors of solo performance with two companions. The cause is to be sought in the indifferent value of the music itself.

The three great players who took part in the performance yesterday shared the honors of solo performance with admirable self-sacrifice and restraint, with an eye single to the proper ensemble and the effect intended by the composer. The performance was a fine one, quite such as was to be expected from Messrs. Kreisler, Casals, and Bauer.

The performance of the "Eroica" symphony was also excellent: full of life and of all sorts of nuance sometimes put a little anxiously into prominence; well finished, except for an uncomfortable moment among the horns; and on the whole glowing with the eloquence of the music. It is music that befits the time.

## SAM FRANKO AT AEOLIAN.

Francis MacMillen an Added Soloist at Metropolitan Concert.

Sam Franko, whose concerts of "old music" in New York date back to a former lyceum when the theatre district was a mile downtown, marked his return after some years abroad by reviving the series at Aeolian Hall, where a third and last concert yesterday was devoted to a Mozart program, without the help of Helen Stanley, soprano, who was ill, but with Emily Gresser, violinist, doing double duty in her place.

Miss Gresser's substitute numbers instead of the intended aria included an instrumental "Pantomime" by the composer of the day, together with Montsigny's "Rigaudon" and Bach's "Arioso," both in keeping with the archaic character of the matinee. Earlier she gave on her own account Mozart's violin concerto No. 5, played as Mozart might have heard it, delicately, charmingly, with small orchestra and in a small hall.

An overture to "The Impresario" found eager listeners, among them Albert Reiss, who produced the little comedy opera last Fall and will revive it soon again. A march in C major and symphony in A began and ended the concert, a chief "novelty" being a set of six German dances in old country style, of which the most striking was a "Sleigh Ride" with quaintly realistic bells by the "futurist" of over a century ago.

Francis MacMillen, violinist, was an added soloist at last night's Metropolitan concert, playing Tchaikowsky's concerto, to which he was encouraged to give an encore, and later his own "Barcarolle" and the "Tarantelle" of Sarasate. The overture of "Tannhauser," absent from the repertoire for some years, introduced a second Wagner number, the "Lohengrin" narrative, sung by Jacques Urius, who was followed in Weber's air from "Freischuetz" by Marie Rappold. Frank's Panis Angelicus for the tenor and Elzet's "Agnus Dei" for the soprano gave variety to the latter program, the orchestra under Richard Wagner ranging further afield with

Schubert's "Carnival in Paris" and Haydn's march of "The Entrance of the Bojars." Next Sunday's concert will be a gala war benefit by the full strength of the Italian membership of the company, headed by Caruso.

## Blind Russian Sings Impressively His Native Songs.

Vladimir Resnikoff, a blind Russian baritone, a protégé of Enrico Caruso, gave his first public recital here last night in the Little Theatre. An audience that filled the little house heard his songs with interest.

Smoothly he sang an aria of Mozart and an old English song, "Come Let's Be Merry," but the best part of his entertainment came when he began to sing Russian music. Two groups of songs of Moussorgsky found a place in his programme. These songs should be heard oftener. As Mr. Resnikoff sings them they are thrilling. An impressiveness, characteristic of Russian art, was evident. "The Idiot's Love Song" was realistically done. "The Minstrel's Vocation," "The Seminarist," "Tears," "The Tease" and "The Cradle Song" were among his most important offerings from the music of the composer of "Boris." A group of Russian folk songs, some of them sung without accompaniment, also were sung well.

Mr. Resnikoff has a voice of even timbre and of beauty, but, more important, he has a feeling for Russian music. He was received enthusiastically.

## Alols Trnka, Violinist, Plays.

Alols Trnka, a violinist already known to this public, had a full house at his recital in Aeolian Hall last evening. With Israel Joseph, he played Bach's suite in E minor, adding for violin alone a sarabande newly arranged from that master's second English suite for piano. There were also "arrangements" by Hochstein from a waltz of Brahms, and from three of Paganini's caprices by Kreisler, as well as Godowsky's "Legende" and two novelties by Mr. Joseph, a "Santarella" and "Japanese Lullaby."

## MISS RENARD'S RECITAL.

A Chilean Pianist Plays Successfully in Aeolian Hall.

Mme. Carreffo showed the way from South America to the New York concert halls a good while ago. Lately it has been followed by others, some of whom have found it a way to success. The most recent to pursue it is Miss Rosita Renard, also a pianist, a Chilean by birth, who received her training in Germany, and has played there. She gave a pianoforte recital in Aeolian Hall yesterday afternoon, in which she interested a numerous audience by her display of excellent artistic qualities. She has a brilliant and well-developed technique, though it did not serve her yesterday quite without flaw; an unusually positive and fundamental sense of rhythm; power as well as delicacy, and ideas about tonal color. Miss Renard shows also a genuinely musical feeling, which is translated through a fresh, energetic, and concentrated style of playing.

She played Busoni's transcription of Bach's D minor organ prelude and fugue, Brahms's F minor sonata, pieces by Mendelssohn, Chopin, and Liszt, and Albeniz's "Triana" from his "Iberia." There were sweep and power in the Bach transcription and clearness in the exposition of its structure; and warmth and poetical feeling in the Brahms sonata. One of Miss Renard's most interesting offerings was Albeniz's piece, in whose Spanish rhythm and color she was at home.

## CARUSO IS HEARD AGAIN AS "SAMSON."

Mme. Matzenauer as "Delila" Makes Valuable Progress in Role.

Saint-Saens's opera "Samson et Dalila" was given at the Metropolitan Opera House last evening. The repetition of this now familiar work was received with manifest pleasure by a large Monday night audience, augmented of course, by the magic spell of Mr. Caruso's name. The impersonation of the strong man given by the adored tenor is one which has added greatly to his reputation as a serious artist. It is one of his most satisfactory parts now, despite the fact that in the beginning he seemed to be unsuited to it.

Mme. Homer having completed her brief engagement with the company has departed to that unbounded region known as the concert field. Her place as Dalila was taken last evening by Mme. Matzenauer, who sang the role when the opera was revived here. It can be said that in the pictorial aspect at any rate the distinguished singer has made valuable progress. She has induced her

stage to become less. She was formerly somewhat too stalwart for the role of a temptress, but she now appears to much greater advantage.

As for the vogue which the opera itself has attained it might be attributed to either or both of two causes. First of them would be the assumption of the principal male part by Mr. Caruso, who summons to the opera house an army of admirers, no matter what he sings.

On the other hand, the increasing taste of the public for novelty is surely behind the favor accorded this melodious and picturesque work. It has been warmly welcomed to the local stage, and its graceful melodies and brilliant stage pictures will probably earn for it a comparatively long life, provided always that the Samson is Mr. Caruso.

## MR. RESNIKOFF'S RECITAL.

A Blind Russian Baritone's Singing in Russian Songs.

Vladimir Resnikoff, a young Russian baritone, who labors under the handicap of blindness, gave his first New York recital last evening in the Little Theatre before an audience that showed much friendly interest. Mr. Resnikoff gave ample occasion for it. He has not a notable voice; it has little power, and is apt to lack color and resonance, especially in its lower range. The upper is much the better and the more serviceable, and its best tones have a musical and appealing quality. He has a technical equipment in many ways good, a free delivery, a musicianly feeling for the phrase, an excellent and very intelligible diction in Italian, German, English, and presumably also in Russian. He also is successful in giving characteristic expression to his singing, especially when it is not concerned with such deeply tragic grimaces as that of Bunter's "Sandtrager" or the terror of Moussorgsky's "Cradle Song."

His most interesting results were gained in two groups of Moussorgsky's songs and a group of Russian folk songs, all sung in their original tongue. These he filled with spirit, with significant touches of character; and he sang them with an evident and eager desire to make known their contents. They were heartily enjoyed by the audience and applauded.

## Mischa Violin's Recital.

Mr. Mischa Violin, whose name offers valuable material for the press agent, appeared for the first time in New York yesterday at a recital in Aeolian Hall. It was a violin recital, and the program included Beethoven's D major sonata, the chaconne from Bach's D minor solo suite, Paganini's D major concerto, and a group of shorter pieces. Mr. Violin plays well; he shows the effect of good schooling, intelligent study, and aptitude for the art. Greater distinction than this does not seem to belong to him at present. It may come to him in the course of artistic and intellectual development, for Mr. Violin is young, evidently, and development lies before him. He plays sincerely and intelligently, without attempt at personal display, and his performance gave pleasure to his listeners.

## BUHLIG PLAYS PIANO RECITAL.

Reproducing Instrument's Performance Compares Favorably with That of Live Artist.

Competing with his own piano records played on an Ampico Reproducing Piano, Richard Buhlig, pianist, was heard at a concert in the ballroom of the Biltmore Hotel last night. Following his interpretation of Brahms's Rhapsody in E flat, played by himself in person, the same interpretation was played on the reproducing piano that the audience might compare the two.

That played by Mr. Buhlig's own fingers was the better, but the reproduction was in many respects excellent. No mechanical or reproducing piano is able to reproduce all of the many little colorings of tone that a skillful pianist has at his disposal, but the Ampico did play something that sounded truly musical and not at all mechanical. The tempos were as Mr. Buhlig played them, and there were gradations in the quantity of tone similar to, if not quite exactly like those which he made. The tone of the piano, too, was not hard and monotonous, as it usually is on most mechanical pianos.

The Glinka-Balakirew "The Lark" and Liszt's "Valse Opulente" also were played in the same manner, and with Ampico accompaniments Miss Greta Torpade and Miss Louise Wagner sang soprano solos.

## Edwin Hughes's Piano Recital.

Edwin Hughes, who gave a pianoforte recital yesterday afternoon in Aeolian Hall, is an American artist who has lived and worked in Munich. His playing yesterday showed interesting qualities, even though it was not of a sort to put him in the highest rank of this season. His facile technique was not entirely accurate yesterday. His tone is uneven in quality, but he has ideas about tone that often give excellent results; and the same is true about his phrasing. Mr. Hughes played Busoni's transcription of the chaconne from Bach's D minor solo violin suite with artistic taste and judgment in the build-

ing of the fundamental structure of the piece. His performance of Beethoven's Waldstein sonata was in many ways praiseworthy; but the music seemed to have been thoughtfully considered and intelligently understood rather than deeply or poetically felt. Mr. Hughes's playing of Brahms's "Edvard" ballade showed somewhat more warmth. Other pieces by Liszt and Chopin filled out his program.

## THE FLONZALEY QUARTET.

Music by Schumann, Beethoven, and George Templeton Strong.

At the last concert of the Flonzaley Quartet last evening in Aeolian Hall the program comprised Schumann's F major quartet—the third of the master's three string quartets to be played in Aeolian Hall in a week—the first of Beethoven's "Rasoumofsky" quartets, and a trio by George Templeton Strong for two violins and viola, called "The Village Music Director." The last was new; and was dedicated to the late Edward J. de Coppet by the composer, who is an American, a New Yorker, living in Switzerland. Not much of his music has been heard in his native city, but symphonic compositions by him have been played by the Philharmonic Society, of which his father years ago was President.

His trio is program music of an innocent sort. The first movement, marked "in the style of the Pastoral Symphony," intended to suggest "blue sky, rolling meadows, feathered songsters, and murmuring brooks"; the second the love of the village musician, and the third is a humorous, depicting the master with his two unruly pupils blundering in their lesson in fugue, till he falls asleep, to be awakened by them to further wrath and discouragement. Mr. Strong's music in the first two movements is pleasing and melodious, very agreeably written, and effectively put upon the three instruments. The third is ingenious, perhaps not quite so obviously amusing as the composer's intentions, though these could be followed in its development without undue strain upon the listener's attention.

The Flonzaley Quartet played this music with much of their accustomed finish, purity of intonation, beauty of tone, and balance of the parts. If any exception were to be made, it would be in the scherzo and finale of Schumann's quartet, especially as to the rhythmic incisiveness of the scherzo figure, and the slight excess of tone given by the two greater instruments.

## The Symphony Repeats Beethoven.

The New York Symphony Society repeated a special Beethoven program yesterday at Carnegie Hall, where another brilliant audience heard Kreisler, Casals, and Bauer in the master's triple concerto. Two more concerts, with Louise Homer as the star, will end the series here on Thursday afternoon and Saturday evening. The Danroesch orchestra then goes on a ten weeks' tour to the Pacific Coast, giving seventy-six concerts in sixty-seven days, and fifty of these with Efrem Zimbalist, a record of engagement, it is said, before the players return to New York on May 23.

## NEW VIOLINIST PLEASES.

Combining the name of the instrument that he plays with the first name of one of the most famous violinists, Mischa Violin (accent on the "o"), who plays more like Eddy Brown than Mischa Elman does, made his first appearance here in a violin recital yesterday afternoon in Aeolian Hall. His real name is Skripka, which, he explained, is Russian for violin. He was born in Russia seventeen years ago, and in that time has developed a remarkable violin technique. His tone is small, but true and clear. He plays the most difficult things with ease and he has temperament in abundance.

As yet Mischa Violin has not developed exceptional interpretative powers, such as are required to play Beethoven's sonata, opus 12. He did play it creditably, but of greater interest were his numbers where technical skill came into greater play, as in Paganini's D major concerto. This he played with dash and spirit. His audience was large and prolonged applause followed his various selections. He promises to become an unusually brilliant player.

## THE BOSTON ORCHESTRA.

Liszt's "Faust" Symphony the Only Number on the Program.

The last evening concert of the Boston Symphony Orchestra's season in New York was unique, in that it was devoted to the performance of one composition—Liszt's "Faust" Symphony. Dr. Muck thought this enough for one evening. There was something novel in the performance also, though the composition itself is quite familiar to New York and had already been heard here this season. The version presented by Dr. Muck was a revised one which Liszt himself made and which Dr. Muck found in the library at Wahnfried, where it had remained unpublished—for Liszt's works were not very highly considered at Wahnfried. The score was given to him, and he, apparently, has alone had the opportunity to perform it.

Dr. Muck has played this revised version several times in Boston, where it has made a profound impression and been repeated "by request." It is not probable that the profundity of the impression had any very immediate connection with the changes that Liszt made from the score as printed and as always hitherto played. Probably few in even the Boston audiences could have told whether the original or the revised version was given. The deep impression was perhaps due in Boston, as it was in New York, to the performance by Dr. Muck and his men; and though enth-

...the... in a... there was a great... of applause at the close; Dr. Muck was several times recalled, and made his men rise to share it. There may also have been in it something of the warmth of a farewell. *March 16-1917*

Applause was never better deserved. It was a wonderful performance in every detail of an orchestra's playing or in a conductor's reading. Dr. Muck was fired with enthusiasm for the music. He had elaborated and polished his conception of every phrase and every measure and the significance of every measure of the whole movement. He communicated to his men not only his own enthusiasm, but as well the completest sympathy and understanding. There was something thrilling, exciting, in the delivery of many a passage in the first movement; and in the second there were beautiful things done by many of the players in themes and phrases that are momentarily solos. There was a loving hand applied especially to this movement. In the last there was a highly characteristic expression of the spirit of irony, of parody. The final chorus was sung admirably by a body of Boston men, and the solo in it most artistically delivered by Arthur Hackett, tenor.

## THE NEW YORK SYMPHONY.

Otterstrom's Negro Movements Played—Mme. Homer Soloist.

At the extra concert of the New York Symphony Orchestra's series in Carnegie Hall yesterday afternoon most of the orchestral numbers had appeared on the programs of the regular series earlier in the season—Mendelssohn's "Fingal's Cave" overture, César Franck's symphony, Wolf's "Italian Serenade," Enesco's "Rumanian Rhapsody." New were two movements from the "American Negro" suite of Thorwald Otterstrom, a Danish composer who lives in Chicago. These movements are based on the songs, "Blow de Trumpet, Gabriel," and "Trabel On!" the latter styled a "burlesque march." They are cleverly made and full of the character of the negro songs, though the composer has not gone far in the way of giving an extended treatment of them, and has not intended to. There are some successful and characteristic touches of orchestration in both.

Mme. Louise Homer was the soloist. She was in superlative voice and has hardly sung better than she did on this occasion, with more powerful, rich, and vibrant tone. Her numbers were the much-misunderstood air, "Ombra mai fu" from Handel's Italian opera, "Xerxes," Schubert's song, "Denn ich hab' dich" with the orchestral accompaniment arranged by Felix Mottl, and the air, "O Don Carlos," from Verdi's opera of "Don Carlos." She was enthusiastically applauded.

## CROWDS HEAR TWO OPERAS.

Caruso Sings in "Rigoletto" and Mme. Farrar in "Sans Gene."

Capacious audiences at the Metropolitan yesterday heard Signor Caruso's second matinee outside the regular series, this time devoted to an old favorite, "Rigoletto," and last evening Mme. Farrar's second appearance in the modern "Sans Gene." Both Verdi's tragedy on Victor Hugo's "Le Roi s'Amuse" and Giordano's comedy of the Napoleonic court of revolutionary days and dethronings to be uncommonly interesting to the crowds that heard the operas.

Caruso's companions in the afternoon were Barrientos, Perini, De Luca, and Rotter, Mr. Papi conducting. At last night's performance Secretary Guard asked the indulgence of the house for Mr. Amato, who had a cold. Martinielli and others reappeared, and Mr. Polacco conducted.

As the opera chorus will take part in the big Italian war charity concert at the Metropolitan on Sunday evening, the stage will be extended over the orchestra pit. Those persons who have purchased "platform seats" are therefore asked to exchange them at the box office for other seats in the orchestra stalls.

## Society Hears

"Die Walkuere"

at Metropolitan *March 15-1917*

With a familiar cast, including Mmes. Kurt, Matzenauer and Gadski and Messrs. Ullrich, Whitehill and Ruysdael, "Die Walkuere," the most popular of the Ring operas of Wagner, was repeated last night at the Metropolitan Opera House. A good performance, conducted by Artur Bodanzk, was heard by a large audience.

Lester Donahue Gives Recital.

Lester Donahue, one of the young American pianists, gave his second recital of the season yesterday afternoon in Aeolian Hall and was heard by a large audience. The Bach-d'Albert Passacaglia, Beethoven's sonata opus 90, a group by Schumann and Liszt's "Après une Lecture de Dante" were played with his usual skill and force. Highly musical gifts combined with good technical resources make his playing interesting. *March 14, 1917*

In the final modern group he played "Polonaise Americaine" by John Alden Carpenter. In this he had a lapse of memory and he had to pause for a moment before he could go on with the work. The audience applauded enthusiastically at the finish, however, and he repeated in without mishap.

Among the most enjoyable numbers were two little pieces by Debussy, "Reflets dans l'eau" and "Soiree dans Grenades."

A delicate touch and fine gradations of

...combined with a skilful use of the pedals, made these atmospheric numbers delightful.

## Young Violinist Gives Recital.

Sascha Jacobinoff, a young violinist from Philadelphia, who has appeared as soloist with the Philharmonic Society on tour, gave his first local recital last night in Aeolian Hall and made a favorable impression on a moderately large audience.

He produces a tone of considerable beauty, he plays with smoothness and usually with good intonation and he has sufficient feeling and musical understanding to make his playing of interest. Corelli's "La Folia" was well played, and most of d'Ambrosio's uninteresting Concerto in B minor was well done though a little too much tremolo marred his tone in the Andante movement. He promises to do even better things in the future. *March 23-17*

## BOSTON OPERA SCORES SUCCESS

"Andrea Chenier" Gives Lexington Theatre Audience Pleasure

By H. E. KREHBIEL

The very large theatre which Oscar Hammerstein built for opera at Lexington Avenue and Fifty-first Street some years ago was put to its purposed uses last night, when Mr. Rabinoff's Boston-National Opera company opened a season of one week with a performance of Giordano's "Andrea Chenier."

What was practically the same organization occupied the Manhattan Opera House a year ago, and a good deal of the atmosphere of the extreme West Side adventure was present at the beginning of the extreme East Side adventure, in the house, the audience and the performance. All these factors savored of an attempt to come as near as possible to what is acknowledged by grand opera in upper Broadway.

In some respects the effort was accompanied by most admirable results. The big theatre is anything but aristocratic architecturally, but its acoustic qualities are better than those of the Manhattan and Metropolitan houses, and a finished performance of lyric drama in it would be almost a revelation to the lovers of operatic music.

## Work Practically Unknown

Mr. Rabinoff presented what was practically an unknown work, and at least three of his singers—Mme. Villani, Mr. Zenatello and Mr. Baklanoff—did their work so well that they needed to fear no comparison from the point of view in which the opera presented them with anything that we are likely to have offered to us by the Metropolitan organization. There was some excellent singing by the chorus, too, and the orchestra, under Mr. Moranzoni, required no excuses, though there were moments when we might have wished that the conductor and his instrumentalists had not suggested the device of which we heard first in the accounts of the dreadful battles now waging in Europe of a curtain of fire between the forces on the stage and the peaceful listeners.

The ambition to be strenuous, first of all, to "make all split," filled most of the performers except Mr. Baklanoff, whose fine artistic instincts never failed him and whose singing was there-

fore the highest artistic achievement of the evening. Had Mme. Villani and Mr. Zenatello practised the same artistic restraint their singing would have had a more compelling power over the judicious element among their listeners. But the superb metal of the tenor's voice and his prodigal expenditure of its stirred up a wild enthusiasm with which, under the circumstances, it was hard to quarrel.

In a way the revival of "Andrea Chenier" seemed to have a bit of timelessness in it. The popular heart is quick to respond to patriotic sentiment at this critical juncture in the history of civilization. The most eloquent illustration of that fact was the outburst of applause—not boisterous, but sincere—which followed the episode in the third act, when the blind woman offered her boy as a sacrifice to her country. Noisier demonstrations greeted the patriotic speeches of the revolutionary poet who is the hero of the opera, though the veritable Chenier was not the author of the "Chant du Depart," as a recorder of last Sunday's musical occurrences was misled by Mme. Yvette Guilbert into saying. That patriotic canticle was written by the revolutionary's brother, Marie Joseph Chenier.

However, this is no place for historical inquiries beyond those referring to the opera, and these are disposed of by the record that Giordano's "Andrea Chenier" was first performed here at the Academy of Music on November 13, 1896, and revived, out of compliment to the wife of Cleofonti Campanini, who is the sister of Tetrizini, for our performance at the Manhattan Opera House on March 27, 1908.

## Opera Story All Fiction

The story of the opera is all fiction. As a matter of fact, Chenier was thrown into prison on the accusation of having sheltered a political criminal and was guillotined along with twenty-three others on a charge of having conspired against the government while in prison. If Signor Illica, the author of the libretto, is to be believed (we haven't time to look into that matter), a number of French authors were before him in looking upon the story of the poet as furnishing forth good operatic material, though they did not put their belief into practice.

The verities of history were not permitted to hamper Illica in the construction of the book which Giordano set to music. In this book Chenier does not die for political reasons, though they are alleged as a pretext, but because he has crossed the love path of a leader of the revolutionists, who, when the play begins, is a footman in the house of the high-born lady whom the poet loves and who loves him. Repulsed by the lady and wounded in an encounter with Chenier, the low-born and base-minded leader takes his revenge by compassing the death of the poet.

At the last moment the Countess (that is what the high-born lady is) secures admission to the prison and, taking the place of one of the women who had been condemned to death, mounts to the platform of the guillotine with her lover, shouting (in Italian) "Viva la mortel!" Melodramatic, even dime-novel material truly, but good for operatic music!

## First Work His Masterpiece

Since we first heard "Andrea Chenier" we have heard the same composer's "Siberia," "Fedora" and "Madame Sans Gene," and we are inclined to think that the first work is his masterpiece. Like the last, it builds somewhat on revolutionary airs ("La Carmagnoli," "Ca ira," and "La Marseillaise") though not so largely; and it is not at all improbable that had it appeared before the public had been accustomed to things "hot 't' mouth" by Puccini, it would have established itself as a favorite. Now, it is to be feared, it is too late, though its political spice ought to be grateful to the popular palate just now, and probably would be if the public were in the habit of going to the opera for any other purpose than sensuous diversion and to be in the social swim.

It was nearly twenty years ago that this reviewer wrote of the music of "Andrea Chenier" in phrases which seem to him equally apt of the opera as it sounded last night:

"In Giordano's opera the play is nearly all. Indeed, it would be an interesting experiment to perform Signor Illica's libretto without music. Its culminating scenes would lose little, if anything, by the divorce, and it might even be possible that their emotionality would be heightened. There is a deal of ingenuity in the score, and an occasional outburst of passionate expression, but the dearth of melody which is at once pregnant and beautiful makes itself felt throughout the work and is not atoned for by the occasional bits of instrumentation and the multitude of harmonic piquancies (not to call them piquancies) which the music discloses."

It is proper that a record of so interesting an incident include the names of the artists concerned; so here is the cast:

Andrea Chenier	Gianni Zenatello
Gerard	Gianni Zenatello
Madeleine	Luisa Villani
First	Dorothy Folli
La Comtesse	Francesca Peraita
Madeleine	Maria Winkelskaia
Human	Sallustio Clevi
Rocher	Virgilio Lazzari
Il Romanziere	Paolo Ananini
Sans-Guette	Giorgio Pittini
Foulquier	Romeo Boscaud
Un Inconnu	Nero Villari
Abate Poete	
Schmidt	

Conductor, Roberto Moranzoni

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## THE BOSTON OPERA COMPANY APPEARS

*Nov. 7, 1916*  
Giordano's "Andrea Chenier"

Given at the Lexington Theatre.

## AVOCIFEROUS PERFORMANCE

Excellent Singing of Zenatello and Baklanoff—Mme. Villani Makes Her First Appearance.

The Boston Opera Company, the organization formed by Mr. Max Rabinoff that bestowed a fortnight of opera on New York last season before the opening of the Metropolitan Opera House, will oblige in a similar manner this year, but the offering is reduced one half. The company opened last evening at the Lexington Theatre, an engagement of a week, with Umberto Giordano's "Andrea Chenier." The choice, both of the place and of the opera, may well have caused some surprise to those who could not wait for the opera to begin in Broadway. The Lexington Theatre is the house which Mr. Oscar Hammerstein built when the directors of the Metropolitan cruelly compelled him to keep his contract not to give opera at the Manhattan, and he announced "that he would again give opera there. But he never gave opera there, and it was reserved for the Boston Opera Company to do so. It is an excellent auditorium for opera, though so inaccessible, for the acoustics are unusually good.

A large audience was provided for the opening night, and there was abundant enthusiasm; although those who have observed opening nights with judgment would not draw hasty conclusions therefrom as to the success of the Boston Opera Company's short season in New York.

"Andrea Chenier" is not well known to New York opera goers, though it has been performed here; first at that opera season at the Academy of Music, 1896, that marked the end of Colonel J. H. Mapleson's long career as an impresario in New York; then, once only, at Mr. Hammerstein's Manhattan Opera, on the last night, but one of the season of 1907-08. "Andrea Chenier" once seemed a conspicuous embodiment of the bold and unsettling innovations of the "young Italian school." The young Italian school of those days has become the middle-aged Italian school of these; and the opera makes considerably less stir now than it did then. The quick pulsing, valuable, often violent utterance was not yet common operatic speech. The manner that once seemed strange, mordant, subtle, and telling in harmony, eloquent in melody, is now familiar.

"Andrea Chenier," however, is still a work that can interest and attract; a better opera than the composer's "Fedora" or "Siberia" or "Madame Sans Gene" (new here last season) in spontaneity and amplitude of musical expression. The libretto is well made and has points of emotional climax and dramatic effectiveness. The composer shows that variety, expeditiousness, and quickly shifting color in his orchestral treatment that his school cultivates. But he takes not infrequent opportunity to allow for development and enlargement in the lyric vein, which is not always the case in productions of this kind. There are a number of such passages that create an agreeable impression. Giordano's music is not remarkably original in this, any more than in his later operas; but there is a dramatic instinct in his treatment of the most significant scenes that make them uncommonly effective. The opera, on the whole, is worth hearing oftener than it is heard.

The performance last evening was more notable for energy and vociferation, and a certain crude dramatic vigor, than for any realization of the finer effects of the score. For this Mr. Moranzoni, the conductor—remembered for his conducting of last season's performances—was largely responsible. The orchestra under his baton often overpowered the singers, who made corresponding efforts to be heard.

There were several members of the cast who are known in New York. Chief among these is Mr. Zenatello, whose voice has gained in richness and quality, and who, as Andrea Chenier, sang with immense fervor, and also, whenever occasion offered, very loudly. His loudest efforts were most appreciated and most applauded; which was a pity, for the voice, when more artistically employed, is an extremely fine one, and encouragement should be given to such employment of it. George Baklanoff, now, as last season, the principal baritone of the company, achieved some of the most artistic results of the performance, both in singing and acting, in his part of Gerard.

Luisa Villani, who took the leading soprano's part of Madeleine, was heard for the first time in New York, and disclosed a voice possessing several excellent qualities besides the prevailing one of power. It has a substantial dramatic fibre as well as an agreeable timbre; but unfortunately it is invaded by a strongly marked tremolo, greatly to its injury. Mme. Villani acted with the skill of experience and routine, if not often with the marks of genuine dramatic talent.

## "ANDREA CHENIER" HEARD HERE AGAIN

Giordano's Work Well Per-  
formed by Boston National  
Opera Company

The Boston National Opera Company began a short season at the Lexington Theatre last evening. The work selected for this first representation was Giordano's "Andrea Chenier."

The opera was introduced to New York by Col. Mapleson at the Academy of Music in the autumn of 1896, and then lay silent till Oscar Hammerstein revived it at the Manhattan Opera House, under the musical direction of Cleofonte Campanini, on March 27, 1908.

It is a work which might be heard oftener and is pure Italian opera of good sort. It has a story clearly told, dramatic in action and involving the play of strong human passions. It provides a sufficient amount of pictorial movement to please the eye of the typical opera-goer. The music has much melody of warm, sensuous character, which reaches some climaxes of inspiring vigor and sometimes of eloquent expression.

The writing for the voices exhibits that skill which is common among Italian masters, while the orchestration contains that brilliancy to be expected in scores of the contemporaneous period. The score shows much more melodic invention than those of Giordano's other operas known here, namely "Siberia" and "Fedora," and the development of the drama in the music is well planned. An opera of which this much can be said deserves a better fate than that which has attended "Andrea Chenier."

The performance given by the Boston National Opera Company last evening brought forward most of the merits of the opera in a manner to command the attention and praise of the auditors. It was not a performance distinguished by elegance or by finesse of style; but it had plenty of vigor of the kind familiar in Italian representations and a sincerity which was influential.

There were moments of forceful declamation and others of passionate expression, so that perhaps the audience did not feel the want of tenderness or suave musical beauty which would have added much to certain pages.

The principal singers were Luisa Villani as *Madeleine*, Giovanni Zenatello as *Andrea* and George Baklanoff as *Gerard*. Dorothy Follis as *Bersi*, Francesca Peralta as the *Countess* and Paolo Ananian as a *Sans-Culotte* occupied important secondary positions.

Mme. Villani furnished the most artistic singing of the evening, while Mr. Zenatello provided the most powerful. His tours de force evoked much applause. Mr. Baklanoff discharged his duties well, but the orchestra was one of mediocre quality.

## CHAMBER MUSIC BY ARNOLD SCHONBERG

Passionate but Melodious  
Coatings of a Gentle  
March.

KNEISEL QUARTET  
PLAYS A NOVELTY

Compiser's Name a Greater  
Bugbear than His Music,  
Which Pleases.

By H. E. KREHBIEL.

At a concert in Aeolian Hall last night the Kneisel Quartet brought forward a composition by Arnold Schönberg which had not previously been played publicly in New York. It was a sextet for strings entitled "Verklärte Nacht" ("Transfigured Night"), intended to illustrate, delineate, depict, administer and expound a precious bit of German poetry, so permeated with Walt Whitmanism that Mr. Kneisel seems to have been unwilling to print it, or even an outline of it, on his programme. Since it was the inspiration of the music, however, the audience ought to have been informed of its contents, so as to be able to swell with the appropriate emotion synchronously with the composer. The

sicians have an illumination, gloss upon the tendency of their art (witness "Salome," "Elektra" and "Rosenkavalier"), we shall presently make the considerate delinquency good. The sextet was grouped with other music which calls for no special comment, it being sufficient in its beauty or national significance, and the manner in which such music is played by Mr. Kneisel and his fellows bring as familiar as household words. First there came Brahms's Quartet in A minor, Op. 51, No. 2; then the novelty. Then followed the third and fourth movements of the Quartet by the Hungarian, Kodaly, an earlier novelty of the season, and, to conclude, Boccherini's Quintet in C, with two violincellos.

When Schönberg's Quartet in D minor was produced here by the Flonzaley Quartet in January of last year a prodigious effort was made to make it appear that it was music whose beauty and significance were sealed with seven seals, which had to be broken by preliminary private performances, oral expositions and printed analyses. When finally it was heard in public it was discovered that the only bugbear in the piece was the composer's name, the music, though containing much that was flat, stark and unprofitable, containing also much that was of beauty, gratifying to the ear and alluring to the fancy. Now the case of Schönberg is like the case of Richard Strauss; both began with compositions which recognized the generally accepted canons of beauty, though from the beginning Schönberg's purpose was more decidedly set on poetical expression. Very naturally, too, for his first three opera were songs. Then came in both the desire to make music something more and different than their predecessors and the aestheticians had conceived it to be. The progress was gradual, but in a decade Schönberg had already achieved the distinction of having had his works divided into as many periods or styles as Lenz assigned to Beethoven. Now the sextet heard last night belongs in the first period; the Quartet in D minor in the second. It follows that the former is one degree more innocuous than the latter. Perhaps it was because of this that Mr. Kneisel issued no pamphlets and gave no expository lectures.

The quartet has no programme, however, and the sextet has. It is four poems called "Transfigured Night," culled from Richard Dehmel's "Und Welt" ("Woman and the World") whose contents (since we translated them literally even

Whatever may be thought of this as poetry (it presents a sort of reversed Michelism), it is for those willing to accept it good material for music. It offers opportunities for as much scenic delineation as can be given to moonlight, invites impersonation and dialogue from the instruments (two violins, two violas and two violoncellos), calls for varied and passionate expression in melody, offers a superb climax and glorification of all its moods and pictures at the close. The transfiguration is twofold, material as well as psychological.

It is a programme for a symphonic poem for orchestra, and not the least of Schönberg's undeniably successful treatment of it lies in the fact that dispensing, of necessity, with the larger sonorities which modern composers love, he yet secured such excellent simulation of them, as well as of orchestral color, with his six instruments. The opening theme, based upon a pedal point, lends itself to a great variety of motivial treatment, the climaxes are admirably wrought and the development is steadily from the quiet but heavy-hearted mood of the beginning up to the most acute accents of passion, which are clarified and beautified more and more until, at the close, the instruments themselves speak as if transfigured. The devices used in giving all this variety to the music are strange to the chamber music of an earlier day, but are used more sparingly than in the quartet, and, as a rule, with greater effectiveness. Chords of harmonies mixed with the national and muted tones of the instruments become increasingly sublimated in their effects. But the greatest charm of all comes from the fact that there is a steady growth in the sublimated song. It is, for the greater part, at least, transfigured music. It was entrancingly played, Samuel Gardner and Hyman Eisenberg aiding the quartet, the former as second viola, the latter as second cello. The novelty made a most agreeable if not a profound impression upon an audience that knew how to estimate it.

MR. HUTCHESON'S RECITAL.

With a Schumann-Brahms programme Ernest Hutcheson made his second appearance here this season yesterday afternoon in a piano recital. His audience was of fair proportions and he received hearty applause. His playing is musical and he has a well developed technique, but there is little compelling force or moving emotional quality in his pianistic work. From Schumann he played Papillons and Etudes symphoniques in a highly creditable manner, and from Brahms his selections were the Ballade in D minor, Intermezzo in E-flat, Capriccio in B minor and Variations and Fugue on a Theme of Handel. Mr. Hutcheson is a player with a fine musical understanding, and his Brahms contributions gave him ample opportunities for displaying it.

## CARUSO'S FAREWELL AT METROPOLITAN

Famous Tenor Makes Last Ap-  
pearance in Leoncavallo's

"Pagliacci." Feb. 19, 1915

'L'ORACOLO' HEARD AGAIN

At the Metropolitan Opera House last evening the new double bill, "L'Oracolo" and "Pagliacci," was repeated. The house was uncomfortably crowded for at least two reasons, one of which was that Mr. Caruso was to sing *Carro*, and the other that it was his final performance of the season. The famous tenor will sail on Saturday to sing in Monte Carlo, and there will be much mourning among those who feel that for them opera without Caruso is but an empty name. The performance of Leoncavallo's opera last evening was followed with intense interest, and naturally there were vigorous demonstrations at the ends of its two scenes. Mr. Caruso was called out many times after the first scene and it seemed as if the audience did not wish the opera to proceed further.

At the end of the last act the applause lasted for fifteen minutes, after Caruso had already responded to seven curtain calls. Finally the tenor, in street dress, stepped before the curtain, bowing and throwing kisses to the audience. There was more clapping and calls. Disregarding the house rule of no speeches, Caruso said:

"It is forbidden by the direction to make a speech."

Still the applause persisted. Putting his hand on his heart, Caruso said:

"I am so touched, believe me, I am so touched."

"Come back to us," called a voice.

"I will remember," and Caruso left the stage.

In view of such conditions little need be said about the performance as an artistic achievement. Mr. Didur sang *Tonio* for the second time and commanded praise for the skill with which he entered into the impersonation. He had previously sung a very different kind of role in "L'Oracolo," that of the patriarchal and philosophical *Win-Shee*, who becomes the agent of fate. His treatment of the two parts was an interesting exhibition of that kind of histrionic versatility which is required of opera singers.

Of Leon's operatic version of Mr. Fernald's drama of San Francisco's Chinese quarter enough has been said in the way of description and critical comment. But one thing was made clear last evening, namely, that the work has influence with an audience. Certainly nearly the whole of last evening's audience was present primarily to hear Mr. Caruso for the last time, but when the curtain fell on "L'Oracolo" there was a prolonged outburst of hearty applause and the principal singers were called out many times.

Naturally much of the impression made by the opera is due to the excellent performance. Mr. Scotti's *Chim-Fen* is a new and striking figure on the lyric stage and it makes an excellent foil to Mr. Didur's *Win-Shee*. These are the two strong characters in the work, while the gentler emotions are expressed with effect by Miss Bori, as *Ah Yee* and Mr. Botta as *San-Luy*. Mr. Polacco conducted both operas with authority.

## CARUSO'S FAREWELL AT METROPOLITAN

Triumphant  
Tenor Sings "Pagliacci" to  
Huge Audience—"L'Oracolo" Receives Hearing.

Enrico Caruso bade good bye to us last night, fitly choosing his most popular part—*Canio* in "Pagliacci." To bid him God-speed an audience limited in size only by the fire laws alternately wept and applauded. The line began to form at 2 o'clock in the afternoon, and by 7 extended completely around the Metropolitan; half an hour after that each one of the four hundred standers had been admitted, and probably a thousand more had been turned away. Such was Caruso's farewell until next season, and the great tenor showed that he appreciated it by singing the music as he has rarely sung it. After the "Ridi Pagliaccio" he was called before the curtain ten times, until finally he left the stage with the tears streaming down his cheeks.

After the final curtain Caruso was called back twelve times by the audience. That wasn't enough. Wild with enthusiasm the audience demanded a thirteenth appearance. When the asbestos curtain was finally lowered to signify that it was all over, the hint was ignored.

stamped the occupant of the balcony of seeking the doors they edged their way toward the stage.

After several minutes the singer again appeared. He was without his make-up and had doffed his Pierrot costume. The tumult died slowly with cries of "Speech! Speech!"

"It is against the rules to make a speech," Caruso declared.

"There are no rules for you!" roared the audience.

"I am very much touched," said Caruso after some hesitation, "at this greeting and I shall always remember this evening. Goodby till next November."

Reluctantly the house emptied.

There was another demonstration at the close of the opera, and when the tenor finally left the theatre there was a crowd of nearly a hundred persons waiting to catch a glimpse of him outside the stage door. Mr. Caruso sails for Genoa on Saturday to fulfil a month's engagement at the opera in Monte Carlo.

Preceding "Pagliacci" was the second performance of "L'Oracolo," Franco Leon's one-act opera of San Francisco's Chinatown. The opera itself, its story, its music, its appeal, was fully discussed after its first performance, and a second hearing strengthened the impression that the success it may obtain will be due largely to the artists who interpret its chief protagonists.

Once again Antonio Scotti has placed to his credit a creation that long will be remembered. The Italian barytone has a host of villains in his repertory—Scarpia, Iago, Don Giovanni, Tonio—who of us do not know them, hate them, and admire them? To the number must now be added Chim-Fen, as veritable a portrait of diabolical cunning as ever crept upon the Metropolitan stage. Signor Scotti's mask is in itself a masterpiece, and the smile with which he inveigles the child just before he stole it must have come from the lowest circle of Dante's Inferno. From the noble De Nevers, through the sottish Falstaff, to the villainous keeper of the opium den, Signor Scotti surely runs nearly the whole gamut of the human emotions. Of very few other artists to-day can this be said. Mr. Didur's *Win-Shee* is another admirable impersonation, and one which vocally lies well within the Russian basso's compass. Miss Bori and Mr. Botta are a sweet-voiced pair of lovers, and Miss Bori a dream of a Pekinese Venus in her pink pajamas. Miss Braslau, Mr. Rossi and Mr. Audisio do what they have to do admirably, and Mr. Polacco infuses the orchestra with his own enthusiasm. And, miraculous to state, the Metropolitan has discovered a stage child, who is all that a child should be. Let us hope that little Miss Ella Bakos will be as perfect an artist twenty years from now as she is to-day.

NEW BAGBY SERIES BEGINS.

Mme. Alda Sings Old English and French Songs.

Mrs. Bagby began another series of musical mornings yesterday in the grand auditorium of the Waldorf-Astoria. The artists were Mme. Frances Alda of the Metropolitan Opera, Miss Eleana Gerhardt, Paul Reimers, tenor, and Arthur Riedhelm, piano soloist. Richard Hageman was the accompanist. Mme. Alda sang several old English and French songs and also "Pleurez mes Yeux," from Massenet's "Le Cid."

MR. GABRILOWITSCH  
PLAYS RUSSIAN MUSIC

Mr. Ossip Gabrilowitsch, Russian pianist, seems to be contending with Mr. Harold Bauer for the honor of being heard the greatest number of times in this city this season, and by giving a recital in Aeolian Hall yesterday afternoon he all but equalled Mr. Bauer's record of six appearances.

The excellent qualities of his playing have been set forth at his other appearances, and he was in excellent form yesterday. From the realm of well known classics he played Beethoven's Sonata on 2 No. 2 and six Etudes of Chopin. His last group, however, was designed to bring out a national note and from Russian music he selected a Humoresque by Tscherepnine and Sapelnikoff's "Dance of the Elves."

Philharmonic Society and Soloists L.

For the New York Diet Kitchen  
Hall yesterday afternoon with the Philharmonic Society, under the direction of Josef Stransky, Mme. Juilla Claret, contralto, and Mme. Germaine St. Placide, as the soloists. The house was entirely sold out and about \$4000 realized for the association. The numbers included Bizet's popular "Carmen" No. 1, Liszt's Symphony "Les Preludes" and Berlioz's "March." Mme. Schmitzer's contribution was the Etat-Liszt Concert with astra, and Mme. Claret sang several songs. The ben... of M...



